
THE LIBRARY OF CONGRESS
1800

Scanned from the collections of
The Library of Congress




Packard Campus
for Audio Visual Conservation
www.loc.gov/avconservation

Motion Picture and Television Reading Room
www.loc.gov/rr/mopic

Recorded Sound Reference Center
www.loc.gov/rr/record

# SHOWMEN'S TRADE REVIEW

THE SERVICE PAPER OF THE MOTION PICTURE INDUSTRY

REVIEWED IN THIS ISSUE


| | |
|---|---|
| Behind the Mask | 30 |
| Devotion | 30 |
| Night Editor | 30 |
| The Dark Corner | 30 |
| The Haunted Mine | 30 |


**PRODUCT GUIDES**

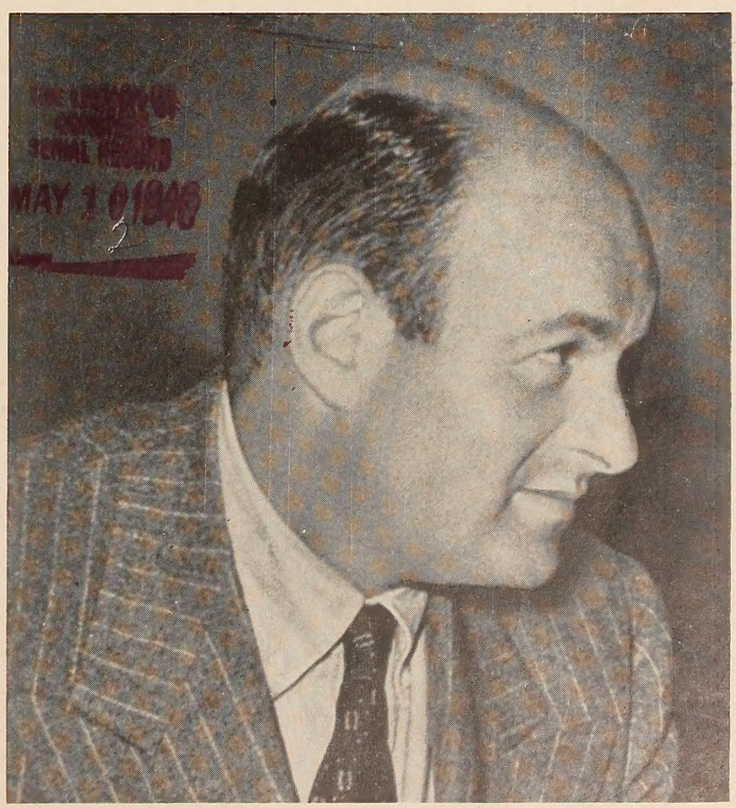
Begin on Page 55

Vol. 44 No. 12

APRIL 6, 1946

Entered as second class matter February 20, 1940, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly by Showmen's Trade Review, Inc., 1501 Broadway, New York 18, N. Y., U. S. A. 10 cents a copy, $2 a year.

CHARLES E. 'CHICK' LEWIS
Editor and Publisher



Charles Einfeld (See Page 8)

## THE SHOW BUILDER

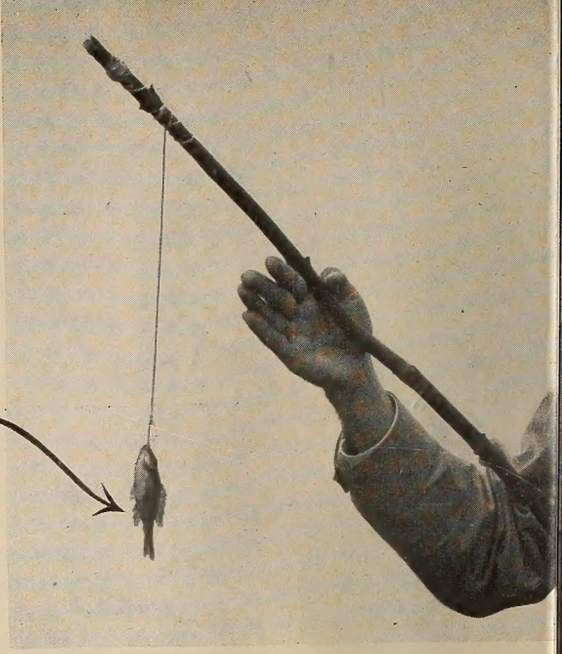
See Page 52

©CIB 18025

APR 10 1946

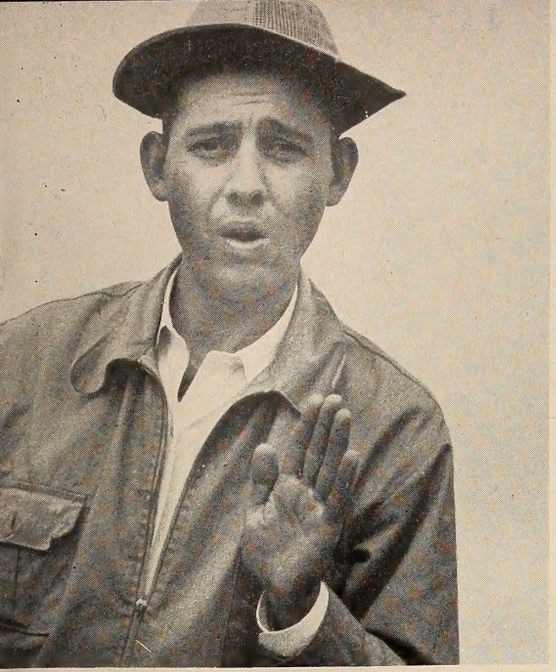
PN1993
.S55

# Don't waste your bait on Little Ones!



# THE BIG ONES





# COME FROM M-G-M!

M-G-M's
**"ZIEGFELD FOLLIES OF 1946"**
EVERY RECORD OF 26 YEARS BROKEN AT CAPITOL, N. Y. — AND ALL OPENINGS SENSATIONAL!
*Technicolorious!*

**GABLE's back and GARSON's got him** in M-G-M's
**"ADVENTURE"**
Terrific from Coast to Coast!



# Box Office

In every theatre it has played...

HOWARD HUGHES'

# The Outlaw

has smashed every existing record ever established by any picture in the history of the theatre.

Released thru United Artists

# Madness!

| City and Theatre | Outlaw Gross | Breaks the all-time house record by this amazing amount! |
|---|---|---|
| CHICAGO ILL.<br>ORIENTAL THEATRE | $78,449.00 | $21,749.00 |
| ATLANTA GA.<br>LOEW'S GRAND THEATRE | $22,413.00 | $ 3,091.00 |
| RICHMOND VA.<br>LOEW'S THEATRE | $17,642.00 | $ 2,287.00 |
| NORFOLK VA.<br>LOEW'S STATE THEATRE | $23,940.00 | $ 7,385.00 |
| SALT LAKE UTAH<br>PARAMOUNT CENTER THEATRE | $20,384.00 | $ 2,984.00 |
| PROVO UTAH<br>PARAMOUNT THEATRE | $ 5,165.00 | $ 1,425.00 |




Nationally advertised in 90 publications with a circulation of 53,793,750

# THE EDITORIAL PAGE

## ST. LOUIS REACTIONS

There will be many interpretations placed upon the various matters brought out at the St. Louis Convention of the ATA (formerly TAC) as well as upon the meeting as a whole. The viewpoint may be slightly, or otherwise, influenced by who is doing the interpreting, and why. Since everybody is entitled to their own opinions, we'll express ours.

In the first place, the convention, as a gathering of exhibitors, circuit and independent, cannot be classed as anything short of successful. Secondly, each and every session was attended by every delegate. There was no time when the attendance was light or disinterested. Those who have attended exhibitor conventions of past years cannot help but recall the skeleton attendance of many of the business meetings.

Thirdly, there was a minimum of friction. Everyone seemed most anxious to get this organization started on a cooperative note with all delegates, official or otherwise, paying strict attention to the discussions, asking questions on anything that they were not certain of, and expressing their vote, pro or con, definitely and emphatically.

Fourth, there was a definite lack of comedy or any of the usual gags and kidding so typical of most exhibitor or other conventions. These men appeared to be seriously intent upon finding out what they wanted to know about the organization, its policies—insofar as they could be determined in advance of complete organization—its purposes, and particularly, the men who would carry forward the work started in St. Louis.

We could go on and enumerate several dozen other reactions point by point, but a meeting such as this one could not be catalogued that way. One had to gain an overall picture of the whole proceedings in order to see if they added up to anything constructive and tangible. We think they did and everyone of the men we contacted thought so too.

It was inevitable that a successful start for the ATA would result in considerable speculation about the future of the MPTOA. Nothing was brought out or mentioned in this connection, but it is our opinion that the events of the next six months will answer this question. Since returning to New York we have asked some interested parties what they predicted on this point and although their views paralleled ours, we respect their confidences and will not quote them here.

ATA has a great opportunity to accomplish much for its members and exhibitors generally. Despite what appears to have been an intensified campaign to discredit it before it even got started, it is our honest opinion that many of the people who threw the mud have only succeeded in discrediting themselves in the eyes of exhibitors who formerly respected them and their views.

The mud-slinging campaign must be expected to continue. Now that their original claims and statements were completely dissipated they will find many new ones to keep the pot boiling. For several months prior to the St. Louis Convention we told the exhibitors of this country to pay no attention to these attacks but to judge the organization themselves; either through personal attendance at the convention or through the medium of their trade press or the exhibitors who attended.

We say to them again: watch ATA and be the sole judge of whether you should or shouldn't become a member and an active participant in the activities of the organization. Take several grains of salt with every disparaging attack made upon this new group and at the same time ask yourself if those who oppose it might not have selfish reasons for so doing.

To gain the best reactions we suggest you talk with or write to any of the exhibitors who attended and let them tell you what they think about the ATA and the power for good it can be for every exhibitor, independent or circuit. Let them tell you how the entire set-up throws the majority of power directly to the independent exhibitors and NOT to the affiliated circuit members.

The freedom of your screen, instead of being jeopardized will never be freer than it is under the policies and program of the ATA. The theatre collection situation coudn't have been better handled by any group than it was by this convention. And the same applies to every single item on the agenda of the two-day meeting during which everything of interest to the theatre owners of this country was covered thoroughly and with a maximum of understanding by the attending exhibitors.

There can be no other summary than to say that in every respect the first ATA convention was successful, constructive and certainly illuminating.

We are not fortune tellers. Perhaps, even with a great start, the ATA may subside and accomplish nothing spectacular. On the other hand, there is every reason to believe that the big things possible of this start may become even bigger as the months roll by.

We believe the ATA will succeed and become a force for the good of the entire industry.

—"CHICK" LEWIS

# Suits Charge Percentage Frauds

**Eight suits, charging that fraudulent percentage returns were made and seeking actual and punitive damages, this week were filed by the eight major distributors in United States District Court, Cleveland ,against Peter M. Wellman, operating theatres in several Ohio cities under the name of P. M. Wellman Theatres. The plaintiffs are: Loew's, Paramount, 20th-Fox, Warner Bros., Universal, United Artists, Columbia and RKO Radio. Claims of each of the eight distributors follow the general lines of similar suits previously reported as pending in Massachusetts Rhode Island, Connecticut, New York, Pennsylvania, Florida and Maryland.**

**The suits allege that the defendant furnished the plaintiff distributors with false grosses on percentage pictures to induce the distributor to accept less percentage rental, to give lower rental terms on future flat and percentage deals, and in certain cases to grant reductions in the rates for pictures already shown.**

**The suits state that certain records furnished by the theatre concern to attorneys for the distributors upon the latters' request last May are incomplete and did not contain full and accurate statement of admissions and receipts on percentage days. The suits ask an injunction against destroying, concealing, altering or otherwise disposing of the books and records.**

**According to certain of the complaints, Wellman operates the New York and Wellman Theatres, Girard; the Home and Schenley Theatres, Youngstown; Palace Theatre, Hubbard; Newport Theatre, Boardman.**

# Jackson Park Case Pattern for Suit Filed Against Majors in Baltimore

A Baltimore theatre's second anti-trust suit against the major distributors and members of a large exhibitor circuit has been filed in Washington, with charges following the general pattern of the Jackson Park case.

Hearing on the case will be postponed for 30 days, following a request for delay by the exhibitor defendants because of the death of Morris Rome, head of Rome Enterprises, operators of 13 theatres in Baltimore.

### 'Stronger' Suit

The suit, asking triple $75,000 damages, was filed by the Linden Theatre against Warner Bros., Paramount, Universal Film Exchange, Twentieth Century-Fox, United Artists, RKO, Loew's, Columbia and the Rialto Theater Co., Metco Theatres and the Harlem Theatre Co.

Robert E. Sher, attorney for Linden, said the suit is "stronger" than the Jackson Park case because the Baltimore theatre is "the newest and finest theatre in the entire section" of the city in which it is located.

### Monopolistic Control

Linden's first suit, filed in 1939, was settled out of court the next year. Under the terms of the settlement, Linden was jumped a notch in the showings list and was "permitted" to show films distributed by Paramount, Warners, RKO and United Artists 14 days after completion of exhibition at the Met, one of the defendant exhibitor's neighborhood houses.

The new suit charges that the Linwood was unable to obtain product "by reason of the monopolistic control over exhibition of motion pictures by the defendant exhibitors and because of the combinations and conspiracies between defendant exhibitors and defendant distributors."

## Atlantans Cross City Line to See 'Scarlet'

Decision in the case in which attorneys for Diana Productions and Universal Picture Exchanges are seeking an injunction against the inside-the-city-limits ban placed on "Scarlet Street" by Atlanta City Censor Christine Smith, is expected next Monday (8th). The hearing was to be resumed Thursday (4th) following a five-day adjournment ordered by Fulton County Superior Court Judge Bond Almand to allow the city attorney's representatives time to prepare a brief covering their side of the case.

At one point during last week's two-day hearing a recess was called while Judge Almand, accompanied by representatives of both sides, attended a private screening of the film. The magistrate made no comment regarding his personal opinion, but ordered the print sealed and admitted in evidence. Affidavits from persons who had seen the picture, including the editors of both Atlanta newspapers, clergymen and teachers, were introduced by the defense to substantiate the censor's ban on the grounds that it is "immoral, licentious and contrary to the good order of the community."

Despite the ban, hundreds of Atlanta residents traveled by automobile or interurban trolley to Marietta, 20 miles away, where they joined the throng in front of the Strand Theatre to see the picture.

## Orders 'Breakfast' Cut

Deletion of the sequences showing the King Cole Trio, Negro jazz combination, from United Artists' "Tom Breneman's Breakfast in Hollywood," has been ordered by Lloyd T. Binford, head of the Memphis Board of Motion Picture Censors.

## Race Track Headache

New England theatremen are being plagued with race track opposition as two new tracks, one horse and one dog, are being built in that area. Opening of the Narragansett Park season on April 20 means the start of a 250-day stretch of pari-mutuels.

## No G. I. Rush to Buy Into Film Business

Whatever Mr. Joe, the civilian counterpart of the guy who used to be called GI Joe is rushing to do with the money he can get from Uncle Sam, he doesn't seem bent on spending any of it impulsively to buy a theatre or to set himself up in the motion picture business.

A survey of the 31 key exchange centers by SHOWMEN'S TRADE REVIEW correspondents fails to discover more than half a dozen ex-servicemen who are breathlessly eager to buy motion picture theatres, or to go into partnership in deals to acquire motion picture houses presently in operation or projected for future building.

Most of the inquiries from ex-servicemen have been fairly sensible, the survey shows, and, apparently, the industry when consulted on these matters is giving good advice for there does not seem to be any case on record in which a former soldier complains of having been gypped.

Some interest has been shown in entering the distributing end of the industry, but the men who have applied do not seem to think they are going to begin at fabulous salaries. Those who were not in the game before are starting from the bottom and the percentage of student bookers and the like at that does not seem to be heavy.

The fear expressed in some quarters that servicemen would flock to the industry in search of easy money and high salaries apparently is not borne out by fact.

## Gov. Lausche Stops Show

Showings in Ohio of "Mom and Dad," have been halted at the request of Governor Frank J. Lausche. The Governor said he acted after receiving "vigorous complaints" from citizens of Defiance, where the picture was showing last week. The pitcure was approved Dec. 30, 1944 by the Ohio film censors.

### Charles Einfeld

(The Man on the Cover)

President of Enterprise Productions, which he organized with David Loew, Chairman of the Board, early in March. The company, which will produce from six to eight features annually, within a matter of weeks has completed its organization and is engaged in active work on three features: "Arch of Triumph," "Ramrod" and an untitled picture being produced by Wolfgang Reinhardt. Einfeld is one of the most prominent industry figures, having won national fame as a publicity and advertising director for Warner Bros., with which organization he worked up to a vice-presidency from a start as a member of the old First National Pictures which was taken over by the Warner concern.

### INDEX TO DEPARTMENTS


| | |
|---|---|
| Box-Office Slants | 30 |
| Current Product Summary | 59 |
| Feature Booking Guide | 55 |
| Feature Guide Title Index | 58 |
| Hollywood | 32 |
| Newsreel Synopses | 54 |
| Previews of Forthcoming Product | 49 |
| Regional Newsreel | 38 |
| Selling the Picture | 22 |
| Shorts Booking Guide | 60 |
| Short Subject Reviews | 54 |
| Theatre Management | 17 |
| The Show Builder | 52 |



**SHOWMEN'S TRADE REVIEW**

*Title and Trade Mark Registered U. S. Patent Office*
Published every Friday by Showmen's Trade Review Inc., 1501 Broadway, New York 18, N. Y. Telephone BRyant 9-5606. Charles E. 'Chick' Lewis, Editor and Publisher; Tom Kennedy, Associate Editor; James A. Cron, General Manager; Ralph Cokain, Managing Editor; Harold Rendall, Equipment Advertising Manager; West Coast Office, 6777 Hollywood Boulevard, Hollywood 28, California; Telephone Hollywood 2055; Ann Lewis, manager. London Representative, Jock MacGregor, 16 Leinster Mews, London, W. 2; Australian Representative, Gordon V. Curie, 1 Elliott St., Homebush, Sydney, Australia. Member Audit Bureau of Circulations.

All contents copyright 1946 by Showmen's Trade Review, Inc.
Address all correspondence to the New York office. Subscription rates: $2.00 per year in the United States and Canada; Foreign, $5.00. Single copies, ten cents.

NATIONAL NEWSREEL

# National Exhibitor Organization Formed in St. Louis; Membership Move Started

## *Gamble and Fabian Head ATA; Adopt Planks on Free Screen and Drives*

By BILL SPECHT
News Editor

Moving with surprising harmony and scenario-like rapidity independent and affiliated exhibitors reportedly representing some 4,000 theatres united in St. Louis Tuesday to form the American Theatre Association, a permanent organization to succeed the temporary Theatrical Activities Committee.

The new group immediately acted:

**To limit theatre collection campaigns to one yearly which would cover several recognized charities.**

**To prevent coercion in the use of the screen by propaganda agencies.**

**To publicize the actual aims of the ATA in order to overcome the wide-spread opinion that it would seek to dislodge or take the place of existing exhibitor organization.**

(Arthur Mayer, Managing Director of the New York Rialto will head the public relations move in an advisory committee, board chairman Ted Gamble said. Mayer, who refused a directorate in order to be able to do the job will be helped by publicity men from within the industry and an outside public relations firm will not be employed, Gamble added.)

**To conduct a membership campaign through local exhibitor organizations when such exhibitor organizations wished to cooperate by appointing organizational representatives for each of the 48 states.**

Board Chairman Ted Gamble and President Si Fabian said they would start on a cross-country sweep at some future time. Their move was thought to wait on crystallization of the membership campaign drive.

(Informed sources Wednesday said additional experienced organizers might be appointed as field men to help the state organizers.)

**To raise a fund of $100,000 for expenses. (President Si Fabian later declared that this sum was inadequate and must be increased.)**

**To support the National Cancer Drive. (This provoked controversy from the floor. Speakers claimed that if the organization would approve of only one drive yearly, it was not fit for it to support another drive. Drafters of the campaign resolution retorted that they had intended specifically to exclude current drives from their prohibitory clause since the industry was already pledged. Bob Wilby of Atlanta argued that it was bad policy to approve of any drive. When put to a vote, it was decided by a vote of 52 to 32 to support the cancer drive.)**

**To elect temporary officers and directors who shall hold office until state organizations can be perfected to elect a group of national officers and directors who shall serve for a year.**

Motion to change the name from Theatrical Activities Committee came Tuesday afternoon when the resolutions committee reported such a resolution. The committee left the choice of a new name to the assembly and arguments developed immediately. To the question of E. V. Richards as to what benefits might be garnered by a change of name in view of the fact that TAC was well identified, spokesmen said that it did not carry a sense of permanence nor did it have the flavor of a trade association. American Theatre Association was finally selected with applause.

(Other suggestions: Public Activities Committee of the Motion Picture Theatres; Motion Picture Theatre Association of America; United Theatre Activities; American Theatre Conference; American Theatre Association; United States Theatre League.)

Despite the difficult problem involved, the organization work of the new unit appeared to function smoothly. Paced by experienced theatre men who had been in various organizations since the inception of the industry, the organization committee presented a one-page report which urged a public relations campaign to correct misconceptions in connection with the organization; defined membership as "Any individual, partnership or corporation owning or operating a Motion Picture Theatre in the United States or a territory subject to the jurisdiction thereof," and recommended that directors be elected by state members upon a population basis.

(Originally it had been planned to allow one affiliated exhibitor and one unaffiliated exhibitor for each state, but after a huddle with the constitution and by-laws committee, the report was changed to allow for representation on the basis of population. As it stands ATA directors are now elected on a basis of one director for each million, two directors for from above one to three millions, three directors for three million and above. In the event a state has three directors, not more than one can be an affiliated circuit member. There is no limitation on states having one and two exhibitors since it is estimated the high population groups will bring down the number of affiliated circuit representatives and give the independents a majority.)

The constitution committee reported in favor of a board as agreed upon with the organization committee plus an executive board to consist of 20 members who are allowed alternates, the usual corporate setup officers and not less than six officers. Officers and executive committee are elected by the board. The board may act by letter, telephone or telegram. Twenty-five per cent of the membership is a quorum.

First of the reports to reach the assembly Tuesday morning after it convened was that of the films committee which suggested a program committee to be appointed by the executive committee which would review all films that outside interests want to have shown on the screens of the ATA members. The committee would consider the films only from a national viewpoint and would not interfere with local affairs. It is to consist of 11 members, one each selected from New England, New York, the North Atlantic States, the South Atlantic States, the South, the Southwest, the Midwest, the Rocky Mountain States, the Northwest, the Pacific Coast and the Great Lakes States.

The films committee also suggested that a member from the national Allied organization and the PCCITO be invited to join the reviewing board.

The committee is directed not to pass films which are not of public interest and factual, or which contain political controversial matters.

The report which would limit campaigns for theatre collections to one yearly declares that "such sums collected shall be divided among as many participants as may be determined by a Committee consisting of 7 exhibitors, not

(*Continued on Page* 10)

## *ATA Officers and Directors*

**The official list of officers who will serve the American Theatre Association until states can elect their delegates to the directorship, follows:**

**Ted Gamble, Portland, Oregon, Chairman of the Board; Si Fabian, New York, President; Charles Skouras, San Francisco, First Vice-President; William Skirball, Cleveland, Second Vice-President; Sam Pinanski, Boston, Treasurer; William Crockett, Virginia Beach, Va., Secretary.**

**Regional Vice-Presidents: Herman Levy, New Haven, Conn.; Rotus Harvey, San Francisco; Ben Strozier, Rock Hill, S. C.; Henry Reeve, Menard, Tex.; Herman Hunt, Cincinnati; Gil Nathanson, Minneapolis; Ed Zorn, Pontiac City, Ill.; Miles Hurley, Tuerlo, N. M.; R. W. Wilby, Atlanta, Ga.; E. V. Richards, New Orleans, La.; Joseph Rosenfeld, Spokane, Wash.; Ralph Treathan, Salt Lake City, Utah; Fred Schwartz, New York; Harry Arthur, St. Louis; Nat Williams, Thomasville, Georgia.**

**Directors: Alabama—Mack Jackson; Arizona—Harry L. Nace; California—Jack X. Berman, George Masser, Rotus Harvey, Charles Skouras; Colorado—Rick Ricketson, Charles R. Gilmour; Connecticut—Herman Levy, I. J. Joffman; Delaware—Joseph DeFioro;**

**District of Columbia—Fred Kogod, Carter Barron; Florida—Fred Kent; Georgia—R. W. Wilby, Roy Martin, Nat Williams; Idaho—Walter Lee Casey, Jr., Louis Mendenhall; Illinois—Ed Zorn, John Balaban; Indiana—Ben Collins; Iowa—A. H. Blank, Leo Wolcott; Kentucky—Guthrie Crowe, Wm. Greeman; Louisiana—George Baillio, E. V. Richards; Maine—Connie Russell; Massachusetts—Martin Mullin, Sam Pinanski; Michigan—Ray Branch, Carl Buermele; Minnesota—Gil Nathanson, John Friedl, Harold Field; Missouri—Tom Edwards, E. C. Rhoden, Harry Arthur, Louis K. Ansell; Mississippi—Hank Taylor, W. J. Isley; Montana—Ralph Trathen; Nebraska—Howard Kennedy, Bob Livingston; New Hampshire—Ed Fahey; New Jersey—Walter Reade, Jr.; Maury Miller, Frank Damis; New Mexico—Russell Hardwick, George L. Tucker, Miles L. Hurley; New York—Arthur L. Mayer, Malcolm Kingsberg, Fred Schwartz, Joseph R. Vogel, S. H. Fabian, Leonard Goldenson, Max A. Cohen, Harry Brandt, George Skouras, Harry Malmire, Sam Rinzler, C. J. Latta, Neil Hellman, George MacKenna. Max Yellen, Ned Kornblite; North Carolina—H. P. Kincey; North Dakota—Ed Kraus; Ohio—William N. Skirball, Maurice J. White, Robert Libson, Herman Hunt; Oklahoma—C. B. Akers, Morris Lowenstein; Oregon—Ted R. Gamble, A. J. Fisher, Art Adamson; Pennsylvania—Jay Emanuel, Gus Natopolis, Moe Silver, Frank Walker; Rhode Island—Ed Fay; South Carolina—Ben L. Strozier; South Dakota—Leo Peterson; Tennessee—M. A. Lightman, Walter L. Morris; Texas—R. J. O'Donnell, John Rowley, Henry Reeve, Julius Gordon; Utah—Tracy Barham, Ralph Treachan; Virginia—William F. Crockett; Washington—Joseph Rosenfeldt; Wisconsin—Harold Fitzgerald, William Geehan; Wyoming—E. J. Schulte, Charles R. Gilmour; Vermont—Frank Vennette.**

## Says ATA Will Be Fighting Outfit

That ATA would be an aggressive organization which would stand up and fight for the exhibitor on all issues excepting those touching the distributing or selling of film, was flatly stated in St. Louis this week by Ted Gamble. In his address to the convention Monday, Gamble said:

"It is true that it is not a function of this organization to deal with matters in the strict trade sense of the word, but I don't think any of us should get any ideas that this is going to be any namby-pamby kind of an organization that is going to be available or vulnerable to every request that every government agency or every public agency wants to make for support from this industry of ours. . . .

"There is a great job to be done by the theatres of this country. We are not returning to a way of life that we knew before 1941. We are going to have literally hundreds of requests for the use of our screens. Already we have government agencies in Washington proceeding with film programs and to the best of my knowledge, no theatre organization or group of theatre men have been consulted as to either the wisdom or such a program or the availability of the screens of the nation for the using of such programs. . . .

He said the theatreman stood ready to discuss such programs, "but we reserve the right for ourselves, to protect this freedom, of our screens, the freedom of the theatre screens. . . .

Commenting on drives Gamble said: ". . . we are going to be asked ultimately to conduct a dozen campaigns a year. . . . I belive that folks go to theatres to get away from the horrors and the tragedies, sicknesses, and I don't think that we can properly use our screens week in and week out to emphasize all the tragedies and all the troubles there are in the world. And I think that if we do use our screens for that purpose, whether we accompany it with collections or not, that we are going to meet with even greater resistance in the future than we have met with in the past in this respect.

# ATA Takes Stand for Independent Rule; To Keep Eye on Lawmakers

(*Continued from Page* 9)

more than 3, the South, East, West and Midwest" opinions must be unanimous. May 1 was set as the date for action.

The Legislative Committee report was approved covering:

A requirement that local organizations call upon it before it takes any action where local units are concerned.

Opposition to discriminatory federal legislation "and particularly to admission taxes."

Limitation of powers so that the board of directors must approve action to be by the legislation committee on National Legislation.

Recommendation that the legislative committee be representative of all types of exhibitors in all sections of the country.

That the committee consider all matters of national legislation, go in for study and fact finding, and to recommend a position in national legislative matters.

The only resolution to meet decisive defeat on the floor came from the resolutions committee, which attempted to take a stand on the use of 16 mm. film released for entertainment in mediums other than theatres. The resolution, which termed this "Direct and unfair competition" and urged that it be discontinued was fought on the grounds that it might involve ATA with future department of justice investigations..

### To Support Cancer Week

Other resolutions offered by the resolution committee which were adopted:

Support of the Cancer Drive, change of the organization's name; thanks to the St. Louis Exhibitors for their reception of the Convention and to the TAC Interim Committee for their labors.

A dinner concluded the sessions Tuesday.

Monday's program in the main was quiet, except in some committee meetings which developed minor arguments and for fears that exhibitor stands on amusement taxes might become public—a fear which reportedly caused the legislative committee to bar the press from its sessions.

The conclave opened in the convention hall before the assembled delegates with Arrangement Committee Chairman Harry Arthur introducing E. V. Richards, president of Paramount-Richards Theatres of the Gulf States area.

The quiet-speaking Richards, veteran of many a catch-as-catch-can industry battle, pointed to the necessity of a united exhibitor front and bluntly stated that in the past other industry divisions had plotted to keep the theatermen from working together as theatermen even for patriotic or charitable purposes.

Richards reviewed the history of the industry participation in the first world war, stating that exhibitors had to "go with their hats in their hands" to help their country and that no one knew who was to represent the theatres.

"There were," he said, "many people coming from Hollywood; there were many people coming from New York, all claiming to represent the industry. But what good was all the film in the world if it was not regulated?"

Against the united exhibitor front he said, "insidious propaganda" had been put out through various sources "and in some instances in the trade press" to hurt the movement, and this same underground approach was used against the Theatre Division of the War Activities Committee.

### 'This Is Your Gettysburg'

The southern circuit head then warned the convention that the moment to formulate an organization to carry out the principles of TAC was at hand and said:

"This is your Gettysburg."

Interim Committee Chairman Si Fabian followed Richards and keynoted the convention.

"There is no intention or desire," Fabian said, "to deprive individual exhibitors of their independent right to operate their businesses in their own best interests without interference or coercion.

"There is no intention to dominate intra-industry matters, clearances, distributor-exhibitor relations or other internal trade practices.

"There is no intention to 'give away' our screens. There is every intention of protecting our screens against selfish, subversive or other harmful use.

"There is no intention of permitting producer-affiliated theatres to dominate or dictate policy or action. There is every intention to insure a truly representative character for the group which alone can promise success for our undertaking.

"There is no intention that this proposed organization should be in disparagement of or in conflict with efficient national, state and city exhibitor organizations now functioning."

Gamble then went on to outline the TAC program which should, he said, cover public relations and industry welfare. As possibili-

(*Continued on Page* 14)

## Truman Greets TAC

The formation of a permanent organization of exhibitors to deal with public matters this week was recognized with greetings from President Truman to the organizational meeting of the Theatre Activities Committee in St. Louis. In a telegram to TAC, President Truman said:

"I am gratified to learn of the meet- of the Motion Picture Exhibitors in St. Louis for the purpose of forming a permanent organization to deal with public matters. The splendid record of the War Activities Committee in the support of our nation at war makes imperative the preservation of this force for our use in the solution of the grave problems that will face us as we build for lasting peace."

Treasury Secretary Vinson and Navy Secretary Forrestall, both of whose departments have used screen time for propaganda, also wired TAC.

## $100,000 Not Enough

A blunt statement that the proposed $100,000 fund (to be raised by ATA) would not be sufficient was voiced by President Si Fabian at the dinner which concluded the organization meeting in the Chase Hotel Tuesday night.



Si Fabian

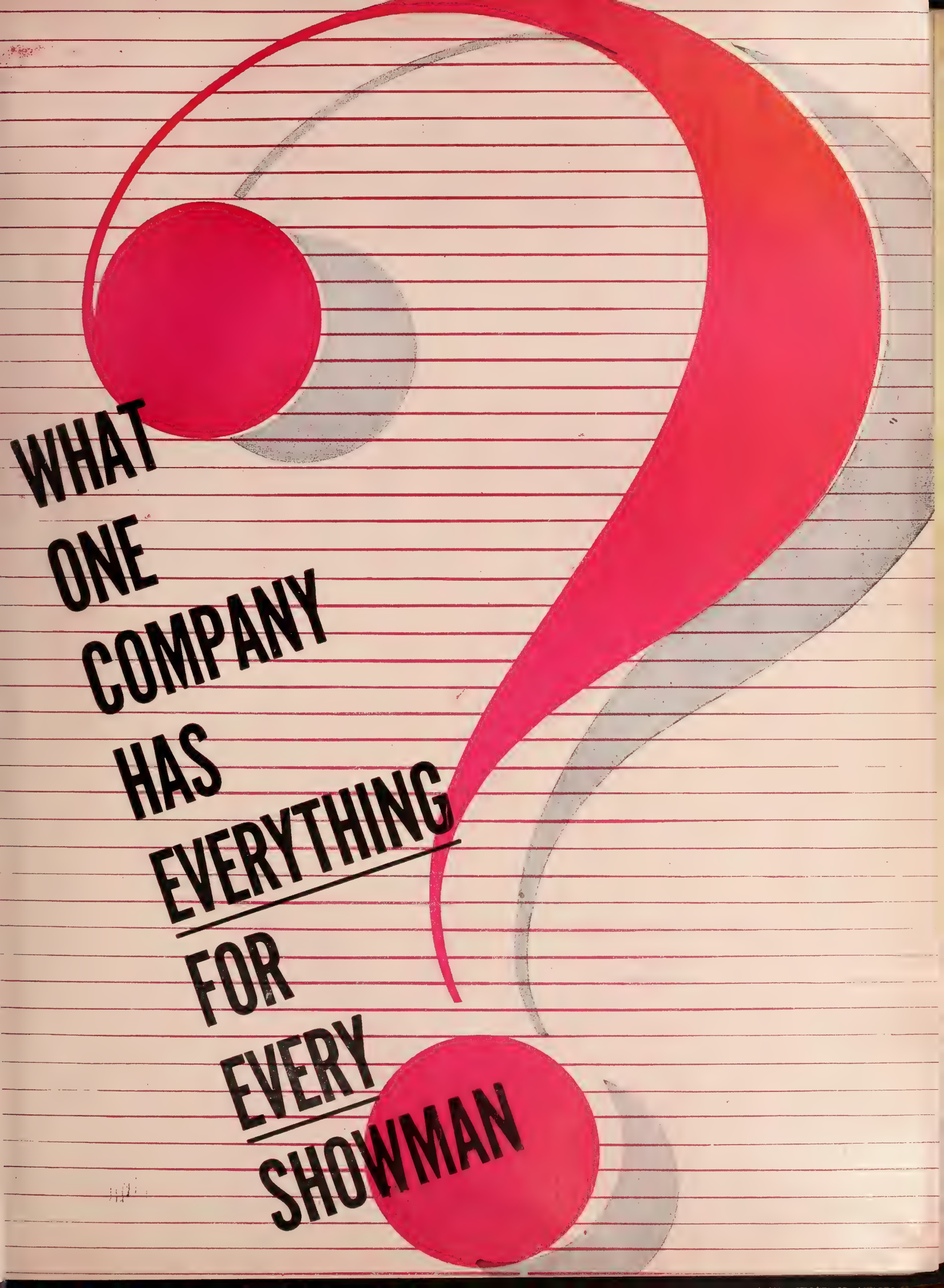
"I have stated that if, in my estimation, this organization only spends $100,000," Fabian said, "We might as well pack up and go home . . . that $100,000 will not be enough."

Fabian pointed to what he termed the magnitude of the task and urged members to go home and organize the ATA in their states.

Speaking as a guest, Bob Coyne, former Ted Gamble Bond Drive Associate, praised the value of the screen in Bond Drives and said "If the industry had not sold a single bond, it would have still done an outstanding job."

Speaker R. J. O'Donnell, touching on the speed with which ATA was organized said that it could be done only by "men who had done a great war job and who want to do a great peace job."

Among other dinner speakers were Sam Pinanski, Charles Skouras, William Crockett.


WHAT
ONE
COMPANY
HAS
EVERYTHING
FOR
EVERY
SHOWMAN

# There is only ONE answer:

# 20th CENT

Let's look at the records! In the past 6 months 20th product has filled a record number of theatres with record crowds! "State Fair" in Technicolor! "The House on 92nd Street"! "The Dolly Sisters" in Technicolor! "Fallen Angel"!



**Century-Fox is <u>the whole show!</u> Great "March of Time"! Great**

# URY-FOX

**Now** .....

*Leave Her to Heaven* In Technicolor

20th's all-time record holder—and yours!

**Sentimental Journey**

Topping "The Dolly Sisters"!

*Doll Face*

The musical with the music-of-the-year!

**A WALK IN THE SUN**

8 weeks on Broadway! Holding everywhere!

**Next** .....

**Dragonwyck**

with the star and greatness of "Leave Her To Heaven"!

**Movietone News! Great Terrytoons in Technicolor! Great Movietone Shorts.**

# Between The Acts at ATA Meet

Just before the interim committee sat down to iron out final problems before the opening of the TAC convention who shows up but a representative of the Federal Housing Administration to request screen time for a film message on housing. The earnest young man obviously was unaware that one of the organization headaches was the fuss and feathers dreamed up to charge that TAC might be used to bludgeon propaganda films through to the screens of the land.

---

*Oh well it would be interesting to see how theatremen react to propagandizing a movement which will prevent the building of theatres.*

---

The New York delegation came a bucking in typical Roy Rogers style from Gotham to St. Louis on a Penn line car which seem determined to prove it had springs. The boys agreed that as a cocktail shaker this car was tops but it was kind of rough on Ted Gamble and Si Fabian who were trying to draft a resolution and found their pencils whipping the paper like an Allied statement.

---

*Arthur Mayer of the New York Rialto told of his Red Cross experiences in China where they ran off a movie for the benefit of some bandits who wanted to pilfer supplies. "They looked like a Rialto audience," he said. When the show was over the head man came up with* $25 *American money as a Red Cross contribution and told Mayer to get out quick—before some other bandits got him.*

---

Harry Arthur who was toastmaster at the luncheon tendered the TAC delegates by St. Louis exhibitors, and the former New Yorker kept the meetings lively with his remarks. After Missouri's Lt. Gov. Walter N. Davis concluded remarks during which he said St. Louis had suffered little from the late remembered depression, Arthur frowned and said: "That's not good because I've been telling these film salesmen the depression is still here."

*And Walter L. Morris, who showed films to the very top secret people who lived in the very top secret compound of Oak Ridge, Tenn., where the atom bomb was thought up, cracked: "I've also had my exhibitor friends ask me for a small capsule of atomic energy to drop on film salesmen."*

---

Neil Hellman of New York supplied the following definition of an independent exhibitor: One who plays the last runs on all product.

---

*Add to exhibitor definitions that of Arthur Mayer: "He's the fellow who wants to run the film the affiliated theatre has." Arthur extended the definition to include three categories —the affiliated circuits whom he said distributors permitted to argue about contracts before telling them where to sign; the independent exhibitors who are shown where to sign on the contracts; and the independent independents who can't even get a contract to sign.*

---

*Charles Skouras is taking a ribbing about the resin wine he offered the guests at the dinner party he threw Saturday night in a St. Louis Greek restaurant. The meal was all Greek and Skouras insisted that they taste what he said was a Greek national wine flavored with resin. The exhibitors choked a bit so Charlie ordered Greek brandy to wash the taste away. Among those present were: Neil Hamilton, Bill Coyne, George Dembow, E. V. Richards, Norman L. (Turk) Carter, Gaston Dureau and Jay Emanuel.—Specht.*

## Fear Pressure Groups

**One thing that stood out in the TAC organization convention which resulted in formation of the American Theatres Association in St. Louis this week was that both on the floor and in committee meetings, no matter how sharply exhibitors might disagree on organizational policies they are as one in fearing attempts by pressure groups seeking screen time for propaganda purposes.**

**In this connection the government shorts are not considered the greatest menace, but chief concern is that industrial and social influences might be strong enough to muscle in on screen time. One speaker referred to the fact that a safety first short had been made by an insurance firm and that the electrical industry had a film called "redy Kilowatt" that was being boosted as an "important" message film.**

**The Federal Housing Administration had tried to feel out the interim committee on possibility of using the screen for its purposes and an Army and Nurse Memorial Committee wired the convention for screen time.**

## Up Pops Popcorn as Issue For ATA Platform Promise

Popcorn crept into the questions confronting the American Theatre Activities Committee in its Tuesday's session at St. Louis when exhibitor Fred Wehrenberg brought up the question along with other trade practices on which he wanted the ATA to take a stand.

Wehrenberg cited the attempt of distributors to share in concession profits, such as popcorn and tie-in buying of foreign product along with Hollywood product and circuit buying power.

"An organization," Wehrenberg declared, "to be successful and to have the approval of independent theatre owners must take in all phases of the industry and an injury to one should be the concern of this organization when it comes to trade practices."

## See Coyne Lead Candidate For ATA Paid Exec. Post

That there will be at least one paid executive in the new ATA was predicted in well-informed circles in St. Louis Tuesday night. Likeliest choice for the operation executive for the organization is Boston-born Bob Coyne, Associate of Ted Gamble in War Bond Drives, who has for four years been field director for the war finance division. Graduate of Georgetown, Coyne previously had been an attorney for the Internal Revenue Department. He is a member of Gamma Eta Gamma Fraternity and the Bar Associations of Massachusetts and Maine.

## 'Gilda' Trade Shows

Columbia's "Gilda" will be tradeshown April 7 in Pitstburgh and Charlotte and on April 8th in Buffalo and St. Louis. Boston exhibitors will see it April 11 while the New Haven showings are scheduled for April 15. Others are to be announced later.

## MPTO Reserves Decision

**Fred Wehrenberg, President of the Regional MPTO Unit in St. Louis refused to accept a directorship in ATA because he felt that it would not work to the benefit of the Independent Exhibitor, the St. Louis veteran showman told Showmen's Trade Review. Wehrenberg was nominated from the floor and immediately declined the nomination.**

**Louis Ansell, another St. Louis exhibitor who is an MPTO member also declined a nomination to the directors. He declared that "No man can serve two masters" and said that he would have to see first how ATA would work out in connection with MPTO before he took a more definite part.**

**Ed Kuykendall, president of MPTOA said Wednesday that the organization would "prefer not to go on record regarding ATA" when queried by Showmen's Trade Review.**

## Fabian Says ATA Will Be A Planning Agency

(*Continued from Page* 10)

ties under these programs he suggested health, sanitation, educational programs and the like, charity movements and legislative matters affecting:

Taxes.
Building Codes.
Licensing.
Censorship.
Interstate Commerce.
Public Health.
Discriminatory legislation.

"In charity drives," Fabian continued, "fund raising and other public projects, it (TAC) should emerge as a planning agency and not merely a group of convenient collection plates for others to use.

"We are independent thinkers. The independent thinking of our individual members can be blended into unit thinking and action of potency that defies the imagination if we have the courage and resolution to do it."

Permanent Convention chairman Ted Gamble discussed the possibilities of TAC programs and defended the WAC committee on government films which functioned during the war.

"That committee persuaded the government not to make literally thousands of screen subjects," he said.

"I know that many of you probably think that committee was active most of the time trying to dig up something to ask you to run. Actually . . . (it) was busy all the time knocking down hundreds of suggestions by numerous agencies of the Government, and numerous public agencies for the use of our screens during the war."

Gamble then appointed committees and adjourned the morning sessions. The afternoon session was devoted to committee meetings.

## Seeking Screen Time for Food Conservation Drive

A second call for industry aid in the national food conservation program to aid famine-struck Europe will bring action by the motion picture association, it was said in Washington last week. Already Col. Kenneth Clark of the MPA information office has discussed with government experts concerned the drive possibility of preparing one or two trailers for national theatre distribution.

# Easter Style Note:



SMART MARQUEES will be wearing . . .

TOM BRENEMAN
in
**BREAKFAST in HOLLYWOOD** with
BONITA GRANVILLE • Beulah Bondi
Edward Ryan • Raymond Walburn
Billie Burke • Zasu Pitts and Hedda Hopper
*Plus!* ANDY RUSSELL
SPIKE JONES and His City Slickers • KING COLE TRIO
Produced by ROBERT S. GOLDEN • Directed by Harold Schuster
Original Story and Screenplay by Earl W. Baldwin
A Golden Pictures Presentation

**THE PRE-EASTER PARADE FORMED RECORD-BREAKING LINES IN THESE CITIES:** ST. LOUIS
SPRINGFIELD, MASS. • NEW HAVEN • MINNEAPOLIS • ST. PAUL • DES MOINES • SALT LAKE CITY • CHICAGO
DENVER • DETROIT • LOS ANGELES • MIAMI • MIAMI BEACH • DALLAS • SAN ANTONIO • FORT WORTH
SOUTH BEND • AUSTIN • EL PASO • GALVESTON • WACO • CEDAR RAPIDS • SIOUX CITY • WATERLOO

Now from U. A.

# NATIONAL NEWSREEL

## CSU Head Walks Out On Producer-Labor Talks

Conference of Studio Union's President Herbert K. Sorrell upset the conference applecart this week in what was a comparatively quiet labor period by walking out of conferences with the producers and again terminating the much interrupted discussions between the producer body and the CSU.

Sorrell's walkout came in a week which saw the National Labor Relations Board petitioned by the producers to hold an election to determine whether the Screen Publicist's Guild (AFL) or the Motion Picture Publicists' Association (AFL-IATSE) should be the publicists' bargaining agent.

It was also reported that Pat Casey, producer labor contact man, was coming east to talk new studio contract with the American Federation of Musicians' James C. Petrillo.

In the meantime, pending continued negotiations on wage increases, the Screen Extras' Guild has procured closed shop for its members. The Guild criticized the NLRB for alleged delay in holding a bargaining election, which they claim is being held up on the petition of Hal Craig, organizer of the United Screen Actors' Association, which the SEG says did not exist when the request for an election was filed.

Sorrell, whose CSU has approved the Byron Price plan to arbitrate jurisdictional disputes, apparently walked out when he and the producers could not come to an agreement when two points of grievance he offered the producers were not agreed upon.

The CSU chief claimed the producers had acted in bad faith when they employed members of the International Association of Machinists, which is reportedly a non-AFL organization. He also sought a closed shop for the Screen Story Analysts' Guild, which was refused on the ground of the union practice in the SSAG assertedly fining heavily members that the producers found essential to their studios.

## Exhibitor-Backed 'Slow Time' Wins in Cleveland

Backed by motion picture interests and the A. F. of L., Eastern Standard Time was last week voted as the all-year time schedule for Cleveland by the City Council, thus nullifying a statute which would have caused the change to Daylight Saving Time on April 28.

Radio representatives, however, contend that the city, which has had summertime D.S.T. for the past four years, will be out of step with other larger cities east of the Mississippi and that radio schedules will be a mass of confusion. They plan a house-to-house canvass to determine just what the public wants.

### *Ask Government Control*

**Failing to set up a conciliation plan within the industry, the National Council, Independent Exhibitors of Canada, has asked the Wartime Prices and Trade Board to institute a permanent system of government control of the Canadian film industry. A. J. Mason of Springhill, N. S., president of the Council, said the organized independents had asked for abolition of the Dominion government's 20 per cent excise tax on theatre revenues, but wanted government regulation of the trade which would, among other things, regulate theatre construction so that independent houses would not be squeezed out of existence.**

### *Facts and Figures*

**Two hundred and ten million people paid $66 million, of which $13 million represents amusement taxes, to attend 1300 theatres in Canada last year, Arch H. Jolley, Ontario MPTA secretary, told a gathering of 126 persons, including 12 B. & F. Circuit theatre managers, at a luncheon of the Danforth Lions Club in Toronto last week. Jolley emphasized exhibitors' cooperative community activities and their support of the war effort.**

## The Personal Slant

R. J. O'Donnell, Interstate Theatres executive and National Chief Barker of the Variety Clubs of America, arrived in New York Wednesday from St. Louis. O'Donnell's agenda while in Gotham is a full one; includes conferences with Paramount home office executives, and the many conferences involved in his direction of the national convention of Variety Clubs in New York May 15-18.

*MGM home offces this week saw the gathering of many of the company's biggies both of the East and West departments of the organization. From the West came Louis B. Mayer, Sam Katz, E. J. Mannix, Howard Strickling, Jerry Mayer and Lawrence Weingarten. Return journeys West were made by Katz and Mannix; with L. B. Mayer remaining to enter a hospital for a checkup.*

The industry is going more international day by day, as news items about film men indicate. Thus:

Hal Wallis and Joseph Hazen, of Hal Wallis Productions, left by air Tuesday for London to set up production plans for their first English production for Paramount release.

J. H. Seidelman, president of Universal International, announced prior to his departure for London over the weekend the signing of a ten-year exhibition franchise with Greater Union Theatres of Australia.

Luigi Luraschi, head of Paramount studio foreign department, will leave Hollywood April 16 for a three-month survey of the European situation for his chief, Henry Ginsberg, Paramount studio head.

*Harry Nace, Jr., Paramount-Nace Theatres, Phoenix, arrived in New York Wednesday for a series of meetings with Paramount Theatre Department executives.*

PRC Vice-President and Assistant General Sales Manager Lloyd L. Lind is back in New York after touring the branches and visiting Hollywood.

Film Classics Vice-President Nicky Goldhammer is in New York to confer with the home office on release policies on the next block of Goldwyn re-issues—"Strike Me Pink," "Splendor," "Dodsworth," "Wedding Night," "Goldwyn Follies."

Bryan Foy is set to become an indie producer when his contract with 20th Century-Fox expires in October.

Max Ginsberg is the new amusement advertising manager of New York *Times*, succeeding Joseph Friedman, resigned.

Edward F. O'Connor, formerly of the Naval Intelligence Command, returns to MGM as regional director of the Far East, with Maurice Silverstein as assistant regional director.

## Blasts U. N. Ban On Television Workers

Charging that the action was an "unjustifiable discrimination" against television film recorders who are members of his union, Charles A. Calame, business manager of Local 1212, IBEW, issued a blast Wednesday against the United Nations Security Council for its decision to close the television booth at Hunter College, New York. The order to ban the television coverage was issued by the Security Council and grew out of a dispute between Local 1212 and Local 644 IATSE (organization of the film cameramen covering the U. N. meet) concerning jurisdiction over television film recorders employed by the Columbia Broadcasting System.

According to IBEW spokesmen that union, which claims "clear jurisdiction" over the television recorders, had offered to settle the case with the aid of the international presidents of both unions and the executive council of the A F of L, to which both belong. This proposal, IBEW says was rejected by the IATSE.

Prior to the reconvening of the U. N. Security Council on Wednesday, there were efforts by New York's Mayor O'Dwyer to settle the dispute which had things in a foment at the meetings last week when the newsreel cameramen's Local 52 threatened to pull them off the job if Local 1212 men went into the newsreel booth.

Calame's statement included the following blasts at the action by U. N.:

"The UNO has acted in a highhanded, arbitrary manner . . . a position which is hardly compatible with the purposes of the organization in any sphere . . . Our union has proposed a fair settlement of this dispute on several occasions. . . . We have constantly reiterated the point that we are interested only in fulfilling our contract with CBS. . . . The UNO has stated that it is anxious to have all press, radio and television representatives cover the meetings of the Security Council. Now we have been bodily thrown out of this 'Parliament of Mankind'. . . ."

## D. of J. Expected to Press Technicolor Trust Action

Reports that the Government would drop its contemplated suit against Technicolor because of findings made in Europe regarding the Agfa color film process used in Germany, were discounted in Washington this week as indications mounted that the Department of Justice would press anti-trust action against the U. S. corporation. However, it was believed that the extent of the Government's action would hinge on conclusions resulting from the survey of the German color process.

A meeting between Department of Justice representatives and Nate Golden, Department of Commerce picture chief, was held last week.

### *TAC Publicity a Bust*

**That TAC realized its pre convention public relations and information was faulty with the result that large numbers of exhibitors harbored impressions that TAC would be circuit dominated and sought to crush state organizations, seemed amply evident as the convention proceeded.**

**The subject of information or its lack came up several times during the sessions of the organization committee meeting and a resolution was offered stating that they would not do anything against "local autonomy." Another resolution was offered stating that where possible the membership drive would be conducted through state organizations.**

# THEATRE MANAGEMENT



## The Brass Tacks of Efficient Picture Theatre Management

### TO RAISE OR NOT TO RAISE PRICES?

**By Jack Jackson**

*This is the time for theatremen to do some very clear thinking about the subject of increased admissions, and here's a discussion that cuts through the currently prevailing haze which obscures the whole issue and may confuse, to their ultimate great disadvantage, a great many exhibitors. The author, sticking to the "Brass Tacks" pattern which was adopted as policy at the outset of this series of writings, spreads the cards on the table, face up, so you can see precisely where you stand in this serious business game.*

The question of raising admission prices seems to rate priority "A" on the agenda of all theatre owners and managers but the meaningless mouthings, twattling typings and gibberish gossipings of busy-bodies who are totally unfamiliar with theatre operation are making it difficult to hear oneself think. Of course this is a question that each of you must decide for yourself but it's best that you treat the acrimonious rumblings as "A tale told by an idiot, full of sound and fury but signifying nothing" (that's from Macbeth, not me) or, as my good friend P. K. Johnston recommends: "just put your hands over your ears, close your eyes right tight and pretend they're not there."

Every now and then the nerve centers of the nation's communications, press and radio, misplace the "bias" plumb-line that keeps unfairness from entering into published or spoken opinion anent other people's businesses. America's social and economic progress are due in no small measure to this generally accepted policy of "hand's off" the other fellow's business, so long as his conduct is in line with the general trend of national procedure.

### Self-Appointed Protectors of Public Purse

But, when that bias plumb-line gets tangled up with the editor's knitting, a lot of garrulous gossips and rabble-rousing writers effuse loquaciously as self-appointed protectors of the public purse—for the express and exclusive purpose of fattening their own. The recent "smear" publicity regarding the raise in theatre prices is a case in point. Contrast that with the recent acclaim accorded an increase in wages to steel workers and the background of implied "hurrahs" in the majority of articles heralding advances in price for the product of this or that branch of industry.

The same goes for the recent notice that an increase in the wages of packing house labor entitled the abattoirs and butcher shops to increase the price of meat to the consuming public. Yet when theatre owners—who have accepted and fulfilled the same and even higher and heavier burdens of the war effort and its impost of multiplying operating costs—attempt belated measures that will bring their revenue abreast of their ever-mounting expense, the clatter of typed and orated denunciations are as harsh and raucous as a cat's concert.

This pandemonium of protest is causing theatremen profound and protracted reflection on the questions: Shall I raise prices? And, how will it effect business? I agree that every possible or potential hazard should be carefully investigated before making any decision about the particular situation you happen to govern. But I heartily disagree with the idea that you should allow the clangorous rantings of "hecklers" who know little or nothing of the problems and difficulties confronting your enterprise to sway you for an instant from the course your judgment dictates.

I'm not going to approve or disapprove price raises but I've gathered a pretty good deck of data on the subject and will lay the cards on the table face up. Look over your hand, name your ante and let your judgment be your guide.

In the majority of instances the newspaper publishers who lend their columns to denouncing a raise in theatre prices have themselves raised the per inch or per line rate for advertising and in many cases increased the subscription cost.

The radio station whose commentators are flaying the air with pernicious propaganda against an "upped" theatre levy have elevated their own rates to almost prohibitive levels.

The weight of a loaf of bread and its nutrient content has diminished but the price remains the same.

Rents are about to step on the escalator for an upward journey that will end who knows where.

Foodstuffs, furniture, clothing, hardware, drugs, cosmetics, crockery, glassware, cooking utensils, transportation (private and public) shoes, fixtures and practically every single unit needed in our daily walk of life has gone skyward since 1941.

The tax pie has contracted elephantiasis and the politicians are all hungry and waiting like vultures to grab at any unprotected fragment of finance not already carrying capacity levies. If the Federal impost should be lessened, just watch the municipalities start clawing.

### Cards Out Against You

The cards listed above and many, many others—all bearing the stamp of official approval and public acceptance—are out against you. Remember the basis of approval and acceptance has always been granted on the premise of participation in the war effort and the increased cost of labor. Now let's take a gander at your hand as I see it.

Your ushers, cashiers, doormen, cleaners, maintenance, operators, etc. are all getting more money than in 1941.

The cost of express and film shipments has risen.

Cleaning supplies, parts for the projection machines, seat repairs, carpets, fixtures, draperies, uniforms, carbons, heat and cooling supplies, roof, stage, marquee, sign and all general repairs have mounted in cost.

Accessories soared to the clouds and the distributors are not demanding less in percentage or flat rental for their product.

Your printing costs are on the high

(*Continued on Page* 21)

### *Neon 'Thank You'*

**Because the cashier's booth was so constructed as to be burglar proof, it prevented the cashier's cheery "Thank you" from being heard by customers. So the manager of a midwest theatre a few years ago had a "thank you" neon sign hooked up with the ticket machine to flash the conventionally polite thanks each time a ticket was sold. The cashier's smile accompanied the flash and the customers seemed to like it.**

THEATRE MANAGEMENT

# Audience Safety Held Vital Responsibility

## *Check List Will Reveal Extent of Managers' Primary Precautions*

The sale of patent medicines for lo, these many years, has been fostered by what is known in the advertising business as "scare technique." In other words, the ad copy writers have stressed every simple "symptom" that might be encountered by any healthy person to suggest that they might have fallen chilblains, sluggish what-nots and that the only thing that will cure them is Dr. McGillicudy's Cure-All.

The scare technique is effective, but SHOWMEN'S TRADE REVIEW is reluctant to use it in these columns even to start theatre managers thinking along the lines of safety for theatre patrons and for themselves. But sometimes a real scare is the only thing that will make busy managers do the absolutely necessary kind of checkup that will, to the best of their ability, obviate the possibility of sudden death falling upon their patrons.

So again we stress the always constant threat of fire and disaster.

Some few years ago a theatre in Indiana experienced a fire which practically gutted it, but not one person in the audience was more than mildly disturbed, so efficiently was the staff of the theatre trained. It happened at the Lyric, Marion, and to the coolheadedness of the ushers, carefully trained by Manager Billy Connors, the city's newspapers attributed the safety of its patrons. One newspaper banner-headlined "Ushers praised for handling of large crowd during fire which gutted Lyric Theatre building with loss of $25,000" and followed with an editorial headed, "A Possible Calamity Averted" and went on to say, "What otherwise might have been a serious calamity when the Lyric Theatre burned this week was averted by two things: First, insofar as the theatre management was concerned, they had made suitable preparation for the slight chance which always exists that sometime a fire might break out. They had drilled their employes weekly so that in event of a fire each one would know exactly what to do and when to do it. The exits were accessible and adequate. The result was that the building was quickly evacuated and not a single person of the 300 in the theatre received so much as a single scratch." The editorial went on to describe the fight put up by the city's fire department, stating that the large fire loss might have been reduced had not the extremely low temperature experienced in the city that day frozen the hydrants, preventing immediate water pressure. In closing, the editorial writer expressed his newspaper's satisfaction, stating, "We are impressed and feel proud and confident of our fire department and of the management and employes of our theatres, all of whom proved adequate in a pinch."

Just how the fire was handled by the theatre staff occurred in this manner: An usher, upon discovering the presence of a conflagration between the roof of the building and the ceiling as he went backstage, made no outcry that would send the patrons into a frenzied panic. He hurried across the street to another theatre (the wiring had already burned out) and turned in the fire alarm.

He then returned to the burning Lyric, and with the aid of two other ushers escorted the patrons out in an orderly manner. Many of the patrons, not seeing direct evidence of a fire, were reluctant to leave; but the ushers succeeded in convincing them that it would be much to their advantage to be safe outside the building.

### Coolness and Efficiency

It was the coolness and efficiency of these ushers that accounted for the safety of the more than 300 patrons in a fire that nearly destroyed the theatre. As part of their training they had learned to be cool and calm during an emergency. They knew that yelling "Fire!" probably would have caused a panic that might have resulted in several dead and injured patrons. They had been drilled *weekly* so that in case of fire each employe would know exactly what to do.

If the conscience of every manager tells him that he is sure—absolutely sure—that his staff has been well enough trained to handle an emergency as efficiently as did the staff of the Lyric —then he should stop reading here. But for those who might have a slight prick of conscience, a communication with the local fire department will bring a representative to the theatre to conduct an initial fire drill on which subsequent weekly drills may be based. In addition a perusal of the check list appended, might reveal one or two things that might have been and are now neglected in his theatre: The check list follows:

1. Are all fire doors in operating condition? Have they been tested by fully closing them? Do they close easily? Are fusible devices on the fire doors in place and unpainted?
2. Are all exit doors equipped with a light and the word "Exit" above the door?
3. Are there any draperies which may obstruct the exit doors?
4. Are all exit doors provided with panic locks? Have all locks, hooks, bolts or similar devices been removed from the doors? If the exit doors are on a busy street, has the outdoor box-office man been instructed to see that no baby carriages or other obstructions are permitted to block the doors from outside?
5. Do all doors swing in the proper direction—outward?
6. Do exit doors operate easily? They should be tested *daily* by opening wide.
7. Are there light outside the exits properly lighting the fire escapes and pasageways to the streets?
8. Are fire escapes in proper condition? Do they need repainting or repairs? Determine the condition of supports.
9. Counter-balanced fire escapes should be tested regularly to be certain that they are in proper condition and that they will operate under the weight of one person. It is not unusual to find that they have stuck or rusted in place and will not drop.
10. See that no material is kept or stored on fire escapes.
11. Give particular attention to court yards into which exits discharge. They should be free of all material. Scenery ladders and trunks should be removed from these court yards.
12. Give special attenton to the gate, if there is one, at the end of the court and be certain that it swings in the proper direction (outward) and that it is provided with panic locks.
13. Is there a large fire alarm box on the stage? Do employes know its location? Do employes know the location of the nearest other fire alarm box? Are there signs on the stage and at other suitable places indicating the location of the fire alarm box?
14. Do employes know how to transmit a fire alarm? If not, get the fire department representative to instruct them.
15. Have employes been instructed when transmitting an alarm through an outside fire alarm box to remain at the box so that they may direct the fire department to the fire?
16. Are all valves supplying the automatic sprinkler system open and sealed open?
17. The automatic sprinkler system should be tested at least monthly by flowing water. This will test the alarm valve on the system at the same time.
18. Are the valves accessible and are signs posted at valves indicting the purpose of each?

There are other items applying to specific types of operation which might well be added to this list. Those above, however, are a substantial beginning on which managers may work.

## They Knew What to Do

**Quick thinking and heroism on the part of the entire staff of Snadow's Florence Mills Theatre, Los Angeles, saved many lives when a fire broke out there recently. Immediately after detecting flames of unknown origin, an usher mounted the stage and cautioned the audience against panic. In his attempt to extinguish the fire, Manager Claude Alexander, nearly overcome, was rescued by a daring patron. Cashier Linnie Jones notified the Fire Department immediately, thereby preventing serious damage, and Assistant Manager Benjamin Lee aided in controlling the flames until firemen could arrive to take over.**

**The quick action of the usher, the heroism and bravery of the manager, his assistant and the patron, were undoubtedly the result of periodic training. Here again is a striking example of the importance of fire drills in the prevention of panic and loss of life.**

## Watch Those Display Frames

**Discussing lobby displays, theatre fronts and foyers in a recent issue of the Fox West Coast Theatres house organ, PAR, Frank L. Newman, Sr., president of Evergreen Theatres, a division of National Theatres, declares too many theatremen do not frequently consider how important those things are to business. Since their stock-in-trade changes more often than any other business, it is of prime importance that these displays be given proper attention and care.**

**Frames and "A" boards exposed to the elements should be shellacked to keep colors from running, and any damages should be repaired immediately. Stills, and other display items, removed by marauders should be replaced at once. Exhibitors must keep in mind the fact that their displays reflect the true value of, and arouse interest in, the merchandise they have to offer. They must miss no opportunity to give their displays a check-up.**

# Want Lines Like This?



# Give Away Free Nylons...

# Or...

...Book

# Road To Utopia



Starring

*BING CROSBY*

*BOB HOPE*

*DOROTHY LAMOUR*

# Play It Single

*—BILL IT'S PROVED IT CAN TOP ALL DOUBLE-FEATURE RECORDS!*



# Hold It Double

*YOUR AVERAGE PLAYING TIME, BECAUSE IT'S THE BIGGEST MONEY-MAKER YOU'VE EVER HAD FROM ANY COMPANY, INCLUDING*



# Paramount

*THE ACADEMY AWARD COMPANY*

Produced by PAUL JONES
Directed by HAL WALKER
Original Screenplay by
Norman Panama and Melvin Frank

# Jackson Shows His Hand On Price-Raising Question

(*Continued from Page* 17)

wire; your personal expense in holding business contacts is on a trapeze and you're doing a juggling act with equipment that is fast reaching the break-away stage with no sign of replacement at hand—and every indication that when it becomes available it will be at very fancy prices.

Your house is badly in need of refurbishing and refurnishing and the price of paint and painters, decorations and decorators, plumbing and plumbers, roofing and roofers and so on *ad infinitum,* have risen to prohibitive peaks.

You have given liberally of your own and your staff's personal time and effort in behalf of every phase of the war effort and sacrificed screen time—and in many instances assumed full cost for—the exhibition of patriotic messages. You have lent your every facility to whatever and whomever came along in the way of helping this or that faction or nation affected by the world strife. And, you've taken it on the chin aplenty in the way of expended effort and taken it from the pocketbook to defray the bulk of costs.

### Behind the Eight-Ball

The swell job you did has been publicly acknowledged by your Government and your wall is graced with certificates to prove it. But, your public relations job was weak and you neglected to make a lot of noise about your efforts and accomplishments. So—you're behind the eight-ball when you start out to recoup your losses and re-focus your revenue camera to get the picture of the income more in focus with the current and expected outgo.

The problem of whether to raise or not to raise is not a simple one.

From where I sit it looks like a matter that resolves itself into the alternative of raising now to avoid the embarrassing position of not being able to reduce if and when the federal 20 per cent tax comes off or is lowered—and to the screaming publicity of politicians seeking to make plenty of vote-capital out such tax maneuvers. If that happens you can drop to the lower level and satisfy the patrons without sacrificing muchly needed revenue, provided you raise now.

Each situation is certain to have its own peculiarities that will effect the decision of the owner or manager but generally speaking, the principal factors to determine are: Has the means of meeting the general increase in daily requirements of your patronage potential risen in line with current demands? If it develops that they have enjoyed wage increases —and most of them have—or are enjoying extra remuneration of any kind there should be no hesitancy on your part about "hyping" admissions. On the other hand, if your's happens to be one of the very rare instances where the cost of living is already out of line with the pocke books of the public you serve, try your damnedest to shave corners so as to give the public the benefit of the entertainment they need so much.

If your Chamber of Commerce reports indicate higher levels of earnings, get in line with the other merchants who have, throughout the war years, been granted permission to enjoy a healthy profit on their wares and pass along all merchandise and labor increases to the buying public. If you are at all timorous about putting higher figures on the price signs for fear of reaction from civic or private sources let me suggest that you visit with your neighbor merchants and have a talk along the lines of the advances they have instituted. You have a mighty powerful weapon for molding public opinion in that screen of yours and I doubt if any of those who are—or might be expected to—find fault with your action would enjoy having that medium used to justify your action by calling attention to the favorable position they have been enjoying at the expense of the public.

You've already lost a couple of tricks in the business game by not doing that GOOD PUBLIC RELATIONS job at the time you were giving so freely to the war effort and its kin and by not jumping as soon as they took the lid off the box. If and when things get tough again, and money becomes as scarce as desert waterfalls, your theatre will be expected to lead the way to lower living levels. Tell me, Mr. Showman, how are you going to do it if you're already wading in red ink?

## Directional Signs Should Be Many, Easily Read

If directional signs inside the theatre have become scratched, are out-of-date or otherwise could be improved upon, or if they are inadequate, now is the time to start changing them. Directional signs should be modern, attractive and easy to read.

In thinking about such changes, attention should be paid to the number sufficient to do the job for which they are intended. If the theatre permits entrance from the ticket taker directly into the auditorium, a sign should be placed immediately in front of and at eye-level of the entering patrons, suggesting "Quiet, Please!" It serves as a reminder.

Another thing, no patron likes to grope around trying to find a rest room, the way to the balcony or the way out of the theatre. And most patrons hesitate to ask an attendant the way to a rest room. This embarassment may be eliminated by placing a sufficient number of illuminated directional signs where they will do the most good. Just another service, but one which will pay off.

## MANAGERS' CHECK REMINDER
### *Cleaning*

- ☐ When were your marquee letters last cleaned of soot and grease?
- ☐ Is there any accumulation of rubbish or unnecessary combustible material on or about the premises?
- ☐ Torn Seats . . . Remedy is to have as nearly a continual supply of newly-fixed seats as possible ready to install. Don't let the number of torn or broken seats accumulate!
- ☐ Snow on roof or marquee. . . . Remove at once and avoid danger of accident.
- ☐ Rest rooms . . . Most serious and common offense of service inspection is dirty rest rooms. Keep periodical check on their condition throughout day. See that water is continually flushed and toilet paper always present.
- ☐ Are rubber mattings used at all outside entrances as a protection to interior carpets?
- ☐ Are all ends and edges of carpets securely in place?
- ☐ Ventilation . . . Get rid of bad odors. Nothing more disgusting than an ill-smelling house.
- ☐ Are business visitors to your office impressed with its clean and orderly appearance or do you find it necessary to apologize for its untidy appearance?

# SELLING THE PICTURE

## Smart Showmanship Garners News Space For 'Bandit'

That smart showmanship always will pay off at the box-office has again been forcefully demonstrated by Columbia's "The Bandit of Sherwood Forest" at New York's Criterion Theatre, where, it is claimed, the picture broke opening-day house records. While undoubtedly a great deal of this can be attributed to the star, Cornel Wilde, and the general public appeal these days of Technicolor swashbucklers, the newspaper space garnered by Columbia's publicity, special events and exploitation departments more than probably is responsible for the growing public interest in the film.

Coverage in all New York newspapers made it certain that readers would know "Bandit" was playing at the Criterion; and window displays, from the little music shops on the side streets to such valuable space as in Macy's windows, served as additional ammuntion in selling the film to the public. But those showman-wise, rare stunts that intrigue city editors and which permit reporters to have a good time in writing reports of their assignments served as the final clincher in getting the Technicolor opus before the public's eye.

### Contest Paid Off

Several stunts designed to make their way into print were worked out and executed by Columbia, and the one that paid off with the biggest dividends was an archery contest, co-sponsored with Macy's.

All of the leading sports writers of the metropolitan press and the syndicates were invited to Macy's roof to compete in the contest, restricted exclusively to newspapermen of the sports pages. Following the contest, which was won by Bill Tucker of UP, with Joe Cummisky of *PM* second and Lou Effrat of the *Times* third, the writers were guests of Macy's and Columbia at a cocktail party in the store's executive dining room.

The following morning *PM* ran three quarters of a page, with illustrations of the contest and full credits for the picture and playdate, and the United Press put two full columns on its wires, also with full picture mention.

### Worked With Schools

Realizing that, while newspapers were vitally important, there were other publicity channels, Columbia worked with all of the public schools in the city. Since one of the basic themes of the film deals with the rights of men, Columbia sent a set of stills dealing with 13th Century Life in Nottingham, England, and a facsimile of the Magna Carta to all 69 high schools in the metropolitan area. These were followed up with a letter calling attention to the showing at the Criterion and pointing out the close relationship between the two. Response from the schools indicated that a majority of the classes used the stills and the Magna Carta as the basis of discussions on medieval history, and the film was being mentioned as an example of early English legend.

The important feature of all that has been done in New York and elsewhere on "Bandit" is that it can be duplicated in any city, large or small. It's another example of smart showmanship paying off at the box-office.




**IN MACY'S WINDOW. This effective window on archery equipment is directly tied in with Columbia's "The Bandit of Sherwood Forest" at the Criterion Theatre, New York. Macy's also co-sponsored an archery contest among New York and syndicate sports writers resulting in plenty of pictorial and feature newspaper space.**

### Community Service

**Located in Kaywood Gardens just outside the Washington, D. C., district line, Sidney Lust's Kaywood Theatre is the keystone of a shopping center. Taking advantage of this position, Manager John N. Browell devotes the back page of the theatre's program to an announcement urging the readers to shop in the Kaywood Shopping Center. The stores involved are listed, together with notation that "this space is donated as a community service."**

## Posters, Displays, Ads Boost 'Dakota' K.C. Take

Starting a month in advance of opening with lobby displays of 11x14 sepia stills in the Fox Midwest Circuit's Uptown, Esquire, and Fairway theatres, Kansas City, Mo., Leon Robertson's campaign on Republic's "Dakota," which played day-and-date in all three theatres, resulted in the film doing excellent business.

The Esquire was decorated with a false front; two-shot blowups of John Wayne and Vera Hruba Ralston were combined with 11x14s and "The Greatest Romantic Story Ever Told" copy to frame the box-office, and the overhead sign was devoted to the title. Newspapers carried display ads based on the "romance and excitement" of the film.

One, three and six-sheets went up in 75 select locations throughout the city, well in advance of opening date. Local radio stations used spot announcements and two 15-minute programs were devoted entirely to "Dakota" and its local showings.

## Farmerettes, Arrows Point Way to 'State Fair' Show

Usherettes wearing farmerette costumes, and carrying a 10-inch circular card on their backs giving the title and playdates, and 40 direction arrows posted at busy street and road intersections pointing the way to the Rosetta Theatre, and to the showing of "State Fair," were all part of a one-week advance exploitation stunt to create audience interest in the showing of that film at Wometco's Rosetta Theatre, Miami, Fla.

The Rosetta's manager, Edward C. May, also presented, at each night performance during that week, a brief stage presentation explaining why everbody was going to "State Fair."

## Award Wilde Trophy

Loew's State and Orpheum Theatres Publicists George Kraska, Jim Tibbets and Jack Mercer awarded a Cornel Wilde trophy to the winner of an archery contest held at several schools, as part of an exploitation tie-up for the showing of Columbia's "The Bandit of Sherwood Forest," at the two Boston theatres. Sporting goods stores cooperated with window displays and newspaper ads.—BO.

## PT Vets at Opening

By tieing in with the critic of a local paper, who invited local PT-Boat veterans to be his guests at the opening of "They Were Expendable" at the Radio City Theatre, Minneapolis, Minn., Manager Frank Steffes exploited the film fruitfully. Over 100 PT veterans responded and the stunt produced columns of publicity.

# SELLING THE PICTURE

## 'Trunk' Spread All Over County for Buffalo Run

Leading highlights of the advance campaign for the opening of Warners' "Saratoga Trunk" at Shea's Great Lakes Theatre, Buffalo, N. Y., was the 1000 heralds distributed at all N. Y. Central R.R. stations in Erie County, and 8000 shopping bags, imprinted by Beck's Shoe Store with exploitation copy, for use during the run of the picture. Newspaper advertising featured "no advance in price . . . same as now being shown in New York at $1.65."

In addition, 50 newspaper stand cards were tacked up on Main Street stands, 50 bumper strips were used on local cabs, and news trucks were covered with banners. One hundred and fifty 11x14 cards were set-up in bus terminals, drug stores, beauty shops, barber shops, tailor shops and hotel lobbies, and 24-sheets were posted at strategic spots in and around the city.

Tieups were made with downtown department stores, luggage shops, drug stores, jewelry stores and music shops for window and counter displays. Local commentators and radio stations cooperated with plugs and program breaks.

## 'Dick Tracy' Showings Open Exploitation Vistas

Theatres playing RKO Radio's "Dick Tracy" are grabbing with both fists the many "natural" exploitation possibilities connected with the picture. The fact that the film is based on the nationally known cartoon character and additionally the American Broadcasting Company's interpretation of the character, has given enterprising showmen two pegs on which to hang their exploitation, and the boys seem to have taken off their collective coats.

In Chicago, for instance, when the picture played the Palace Theatre, Manager Milt Woodward and RKO Exploiteer Bill Prager worked directly with the radio station, the Dick Tracy local dairy sponsor and Tootsie Rolls, the national sponsor, and succeeded in having 75,000 milk bottle hangers distributed, 300 signs placed on trucks and in store distribution centers, and set up tiein announcements as the close of each daily broadcast. They also arranged a special matinee performance for 2,500 carriers of the Chicago *Tribune*, for which the newspaper gave generous publicity space. In addition, they arranged for distribution of cards to candy dealers, retailers and other outlets.

## Home Town Angle

Because Arthur Lake's parents, carnival folks, happened to be in Corbin, Ky., when Arthur was born, Manager Lou Merenbloom of Schine's Hippodrome Theatre there used the local boy angle to publicize "Leave it to Blondie." He promoted many newspaper stories and ads boasting that Arthur Lake considered Corbin his home town.

## Author's Endorsement

Learning that the author of the book, "The Harvey Girls" had a summer home nearby, Manager Ray Corcoran of Schine's Auburn Theatre, Auburn, N. Y., wired him to give his opinion of the MGM picture. The author's reply was blown up for a lobby display and received a great deal of publicity in the local papers.

## Pick Charming Waitress

For the showing of MGM's "The Harvey Girls" at the Madison Theatre, Peoria, Ill., Manager Len Worley ran a contest in cooperation with leading restaurants and hotels to select the town's most charming waitress.

## *Women Tell Women*

**On the theory that "My Reputation" is a picture the women will like to talk about, Manager Marvin Fox of the Orpheum Theatre, Seattle, started a real word-of-mouth race when he arranged a private "women only" screening for beauty shop operators. Since the gals like to gab when their hair is under the dryer, the screening, sponsored by Berliners, largest beauty supply distributors in the Pacific Northwest, bids fair to start "the whole town talking!"**

## Book Tieup Benefits 'Tomorrow Is Forever'

A direct mail campaign being conducted by Grosset & Dunlap in connection with the popular edition of the novel on which International's "Tomorrow Is Forever" is based is expected to reach more than 5000 book dealers.

A page from RKO Radio's press book on the picture is part of the mailed instructions to the book sellers who are urged by the publishers to use elaborate window and store displays.

## Gates-Fisher Combo In Top 'Abilene' Campaign

Increased newspaper space, radio, window displays, contests, music store tieups and other media were used by Manager Arnold Gates of Loew's Stillman, Cleveland and Publicist Ed Fisher in their campaign to exploit United Artists "Abilene Town."

A contest was arranged with WJW's Western Mystery Tune program in which listeners were asked to correctly identify songs heard on the program, with guest tickets going to a limited number of winners. Another stunt on the same station sought the oldest couple in Cleveland who lived in the west during the period depicted in the film.

Window displays were set up in five prominent stores in advance of the playdate and 10,000 Record Mart bags were imprinted with "Abilene Town" copy mentioning songs from the film. All Thompson Products plants carried bulletin board display cards announcing the picture.

A false front and an attractive Western lobby display, a trailer two weeks in advance and the cooperation of 26 branches of the public library were other highlights.



## SELLING THE PICTURE

# Money Dates for May

**Spring is already officially here, and with the last lingering vestiges of winter in some localities there are the unmistakable signs of balmy breezes, flowers in bloom, etc. That spirit of wanderlust has already attacked the majority of people, so that the great outdoors takes its toll of possible theatre patronage. To do nothing about it is to admit defeat. To keep your theatre clean and attractive and inviting, to maintain a high standard of entertainment at all times, to treat your patrons courteously and make their visits so pleasant they'll want to come back again and again—these are just a few of the ways to keep your theatre operating profitably. Important, too, is your enterprise in taking part in any local, state or national celebration of special observances—activity that will accrue to the benefit of your theatre. That is where these Money Date suggestions come in. Look them over with a view to utilizing them in augmenting your normal show-selling activities.**

National Observance Periods

MAY 12. MOTHER'S DAY. It's up to you to really make it Mother's Day with aggressive showmanship. Here are some tried-and-tested ideas: In a tie-up with the newspapers, locate the oldest living mother in your city and have her be your guest of honor. You might set aside a special hour on Mother's Day when mothers brought to the theatre by their sons will be admitted free. Special Mother's Day Gift Books would make a fine giveaway. On the other hand, you could present, with each admission, a promoted Mother's Day Card containing a place for insertion of theatre tickets—your gift to Mother! Highlight of a lobby display could be a large reproduction of Whistler's portrait of his mother, display to be augmented with pictures of nationally known and locally prominent mothers. You could transport mothers to the show in a car of a bus, or, perhaps, a horse and buggy. Perhaps you could make the day a "Children's Treat Day": the children bring mother. A phone Call Giveaway has proved very successful in cities where theatres are linked by circuit ownership: To the winning mother in attendance, award of a phone call to any point in the continental United States was made, the call to be made at any time convenient to the winner. Newspapers published the winners' pictures. Another practical idea used was the projection of a special 30-second dialog trailer in many theatres at every Mother's Day performance. There were no titles—just a reverent voice asking that all in the audience take part in a tribute to mothers all over the world. Tie up with a florist to give a flower souvenir to each mother. A pie-baking contest would prove effective showmanship on your part. You might give "pappy" a break by admitting the first 25 fathers to appear at the theatre with "ma." In one city a few years ago a newspaper cooperated with a theatre in devoting a specal page to Mother's Day. As part of the page, there was a special coupon which mothers were to return to the theatre. To the first 25, invitations to be the management's Mother's Day guests were forwarded.

MAY 19: I AM AN AMERICAN DAY. Utilize patriotic displays. If possible, stage the swearing-in of persons attaining full U. S. citizenship with appropriate ceremony. Be active in any local celebrations that may be arranged. Be sure the picture you book is strictly American in theme and character.

MAY 26-30: BUDDY POPPY WEEK. Permit veterans of World War I and II to sell poppies in your lobby or foyer. A special booth might be set up, to be manned in relays by girls.

Special Tieup Opportunities

MAY 5-12: NATIONAL MUSIC WEEK. Promote greater interest in good music. Arrange to present the high school or college glee clubs, bands, orchestras on your stage, one group to appear each night. In a newspaper contest among music students, or the public at large, for that matter, a promoted record album could be given as first prize for the best essay on "The Importance of Music in the World."

MAY 6-12: NATIONAL RESTAURANT WEEK. In return for mention of your theatre and program on a restaurant menu, display a card in your lobby informing your patrons that this is National Restaurant Week and that the cooperating restaurant deserves their patronage. Add copy to urge them to drop in at the restaurant after the show for a snack.

MAY 11-18: NATIONAL GOLF WEEK. Another chance for tieups with sporting goods stores and sporting goods sections of department stores. You might stage a tournament, with merchants donating prizes.

MAY 17-25: NATIONAL FIRST AID WEEK. Thousands of people are taking First Aid instruction. Permit the Red Cross to set up a booth in your lobby urging patrons to take this vital training. Theatre employes might form a class, with the newspaper coming through with publicity.

Sectional Observances

May 1—Moving Day (in many cities).

May 10—Confederate Memorial Day (in North and South Carolina).

May 11—Minnesota entered Union, 1858.

MAY 15: STRAW HAT DAY (in some cities). Watch for straw hat sequences in your show and exploit them through merchant tieups. Get merchants to give theatre ticket to each purchaser of a straw hat. Have your staff wear "straws"; wear one yourself.

May 21—Outdoor Cleanliness Day (in New York).

May 29—Rhode Island joined Union, 1790.

May 29—Wisconsin joined Union, 1848.

MAY 30: MEMORIAL DAY. Observance of this day will take on a deeper meaning than ever before. Therefore your activities should have the dignity and appropriateness befitting the occasion. Admit Gold Star Mothers as guests. Book patriotic short subjects. Offer your theatre for Memorial Services, particularly if outdoor weather is inclement. Hold Americanism exercises on your stage. Charge holiday prices, but be sure your program is high in entertainment value. Get the American Legion to sponsor a morning program of patriotic shorts. If there is to be a parade or a civic ceremony, be sure your theatre is well represented. Have parade routed past your theatre. Perhaps your marquee could serve as a grandstand for dignitaries. Offer the facilities of your stage or lobby for ceremonies concluding the parade. Bands of patriotic organizations might compete in a band contest on your stage under your theatre's sponsorship. Determine winners by audience applause. Have your newspaper cooperate with you in conducting a Memorial Day poster contest among artists. Display winning posters in lobby. Be sure the American Flag is properly displayed in front of your theatre and, if possible, display also the flags of the United Nations. Set up an appropriate and impressive lobby display. Let schools and patriotic organizations present competitive patrotic tableaux on your stage. Make your advertising dignified and patriotic. In displaying the American Flag in the theatre, bear in mind its correct position.

May 30—Confederate Memorial Day (in Virginia).

May 5—Corregidor falls, 1942.

May 6—Manhattan Island (now New York City) purchased from the Indians by Peter Minuit, 1626.

May 17—First Kentucky Derby, 1875.

May 25—Ralph Waldo Emerson, born 1803.

May 27—Golden Gate Bridge, San Francisco (world's largest suspension bridge), opened 1938.

May 28—Dionne Quintuplets born at Calender, Ont., 1934.

## 'Badman' Ads Set in Sunday Comic Sections

Supplementing an extensive magazine schedule, RKO Radio will use color comic sections of over 150 Sunday newspapers to sell its top-budget Western, "Badman's Territory," with a combined circulation of over 26 million copies carrying half-page (standard newspaper size) or full-page (tabloid size) ads in full color.

Newspapers in the following sections will feature the special "Badman's Territory" cartoon-type ad throughout May, when the picture is scheduled to go into general release: Boston, Detroit, Albany, New York, Buffalo, Pittsburgh, Dallas, Seattle, Cincinnati, Cleveland, Minneapolis, Indianapolis, Oklahoma City, New Orleans, Charlotte, Memphis, Philadelphia, New Haven, Milwaukee, Denver, Portland, Salt Lake City, Des Moines, St. Louis, Omaha, Los Angeles, San Francisco, Washington, D. C., Chicago and Atlanta.




**SENTIMENTAL JOURNEY. Through a contest publicized through newspapers, radio and cooperating department stores, 20th-Fox's "Sentimental Journey" received a spectacular send-off for its triple premiere at the Uptown, Esquire and Fairway theatres, Kansas City. (See accompanying story). Airlines hostesses also aided by helping GI brides, who were contestants.**

## 'Sentimental Journey' for Winning Contest Couple

Highlighting the comprehensive campaign on the showing of 20th Century-Fox's "Sentimental Journey" at the Uptown Theatre, Kansas City, Mo., product of the efforts of Manager H. D. Carroll and 20th-Fox Exploiteer Sy Freedman, was a letter-writing contest, in conjunction with Mid-Continent Airlines, for which the winner would receive a free, all-expense trip to New Orleans by plane. Entries were limited to wives of World War II veterans , who had to write a letter on "Why I want to take a Sentimental Journey to the city that care forgot—New Orleans—on a Mid-Continent Airliner."

Ten to 30 radio spots daily were used by participating merchants, starting three days before and running throughout the contest, to give it ample publicity. Sixteen greater Kansas City Fox theatres announced the contest with special trailers. City ticket offices and airline terminals in the 26 cities covered by Mid-Continent from Minneapols to New Orleans, carried window cards and give-away folders. Mid-Continent hostesses distributed folders in all Fox theatres.

From among six daily winners, each interviewed over KCMO and awarded a six-month pass to Fox's K. C. theatres, a grand winner was selected and presented on the Orpheum stage at the film's premiere. Then, until the time of departure for New Orleans, the winner, and her veteran husband, were interviewed on eight radio programs and by seven newspapers.

Police-escorted to the airport, the couple boarded Mid-Continent Airliner, "Sentimental Journey," so christened by Mayor John B. Gage, Jr., wife, for the trip to New Orleans and return.

## 'Robinson' Tops Kid Show

"Swiss Family Robinson" headed the first in a monthly series of special morning shows consisting of an old released picture suitable for kids and a couple of cartoons, recently inaugurated by Manager John Palfi, Kent Theatre, Kent, Ohio, under sponsorship of the local Women's Club, which takes care of publicity and draws no cut of the receipts.

# SELLING THE PICTURE

### *Doggone Good*

**Jim Clemens, manager of the Spencer Theatre, Rock Island, Ill., had dogs around town with copy reading "Follow me to the Spencer Theatre to see . . ." and other sales copy, as part of an exploitation stunt on the showing of "Call of the Wild."—DEM.**

## Screenings Highlight 'Enchanted' Campaign

A special screening of PRC's "The Enchanted Forest," for a selected group of 150 Sisters, who then boosted the picture to their classes and other groups, was the highlight of the extensive campaign staged by Manager Harry Rose, Loew-Poli Majestic Theatre, Bridegport, Conn. Another advance screening was presented for school principals, radio and newspaper executives and writers, heads of the local YMCA and YMHA, women's club officials and department store display managers.

Scene cuts and special art of the Sisters at their screening were featured in all local papers.

Three hundred and seventy-five cards were used in window displays and busses throughout the city and environs.

A full 15-minute program, a contest and liberal plugs were part of the radio time secured over the two local stations.

Rose's campaign is credited with a substantial share of the record business done by the picture during the run.

## Radio Tieup Continues To Aid 'Falcon' Series

RKO Radio's air tieup by which its "Falcon" series obtains free air plugs, continues through the cooperation of stations of the Mutual Broadcasting System and the American Safety Razor Corporation, sponsors of the radio show, Adventures of the Falcon.

"The Falcon's Alibi," newest of the motion picture series is being publicized locally through the air plugs and by specal accessories, including a 40x60 lobby display and a multi-colored window card.

## Classied Stunt

Placing classified ads in the local papers reading, "This is 'The Last Chance' please call Broad Theatre (and the Phone No.)" . . . and . . . "14 hunted people leaving for Switzerland. 'The Last Chance' to join this group, call etc.," resulted in hundreds of calls being received by Manager Carl Rogers, Broad Theatre, Columbus, Ohio. He further ballyhooed the showing of the film on a personal basis.

## Heeds Patrons' Requests

Requests of patrons of the State Theatre, Harrisonburg, Va., to see certain pictures again are duly noted by Manager Cyril Mee who, when requests have reached a certain number, arranges to exhibit the desired film again. And then, in a personal newspaper ad, he reminds his patrons of the return engagement.

## Host to GI Brides

Maurice White, managing director of Keith's Theatre, Cincimati, played host recently to 15 English brides of local GIs at a special screening of Universal's "The Seventh Veil." The party, arranged by Harry Keller, Universal field representative, was the initial reunion of all the GI brides in that vicinity.

# 'Cover the Town' Idea Sells 'Adventure' in Two Cities

Enterprising showmen all over the country have been extending themselves in publicizing MGM's "Adventure" with the instinctive, showmanly certainty that "Gable's Back and Garson's Got Him" will sell plenty of tickets if the populace are adequately apprised of who, what, where and when. Coverage is what is needed and coverage is what they're going after.

Two widely separated communities, Portland, Ore., and Hartford, Conn., put on the kind of campaigns that were bound to result in excellent grosses. The kind of coverage they went after got the results they wanted.

At the United Artists Theatre, Portland, Jack Matlack, representing the theatre, and Ted Galanter, MGM exploiteer, put their heads together and came up with the folowing:

### Red Cross Tieup

A tieup was made with the American Red Cross to have an airplane drop $50,000 throwaways over the heart of the city during Saturday's biggest business rush. Copy read: "For the thousands whose great adventure is not yet over. . . . Have your contribution ready to give to the American Red Cross. . . . Don't miss MGM's great dramatic story. . . . 'Adventure,' starring Clark Gable and Greer Garson." It included theatre playdates and caused plenty of excitement, since this was the first stunt of its kind used in Portland since the war. Permission from the Mayor of the city to do the stunt was necessary, and probably similar permission would be required in other cities.

To point up the stunt Matlack bought one-inch teaser ads in all the newspapers with copy reading: "Watch the sky at 3 p.m. Saturday for a new, exciting Adventure." The ads were scattered throughout the newspapers on almost every page and were most effective. Matlack rode the plane himself and tossed out the throwaways!

Almost every other stunt in the book also was used, including a welcome door mat, special theatre front, several excellent window displays, a newspaper teaser campaign with an opening-day six-column smash ad, spot radio announcements, localization of MGM's Railway Express truck posters and a picture of Greer Garson on the cover of *Let's Go,* Portland's amusement guide, the first time a movie star's photo ever had appeared on the cover.




**ADVENTURE. This book window display features the showing of MGM's "Adventure" at the United Artists Theatre, Portland, and consists of adventure books for all ages. It is a particularly effective selling job and can easily be duplicated at other spots. Display was arranged by Jack Matlack for the theatre and Ted Galanter, MGM exploiteer.**

Lou Cohen's campaign for the picture's showing at Loew's Poli in Hartford also covered the city. Assisted by Sam Horwitz, Cohen planted a contest in the *Courant* asking readers to name six pictures in which Gable had appeared and to name his leading ladies in each. Guest tickets were awarded to 25 winners.

Radio station WTHT offered Gable photos to all listeners who would call the station or the theatre and repeat the pass-word, "Gable's Back etc." Local disc jockey plugged the stunt on morning and evening programs, resulting in giveaways of more than 5000 photos.

Window displays were planted on perfume, fashions, beauty aids, etc. ,and cooperative ads were used by a beauty salon two days in succession. Another cooperative ad on jewelry ran the day before opening.

A book reviewer devoted an entire 15-minute radio program to discussion of the film.

### Ballyhoo Utilized

Ballyhoo also was an important part of the Hartford campaign and included the employment of an usher to carry a sign with the "Gable's Back" copy on the street, in busses, cars, etc. The well known phrase also appeared on 3000 stickers pasted all over the city on fences, empty store windows and wherever else they would do the most good. Downtown ice cream parlors also tied up wth an Adventure Sundae.

Only some of the highlights of the two extensive campaigns are recorded here, but they indicate the extent to which the two theatre crews extended themselves. They were after just one thing: To let the public know what they had, who was in it, and where and when it was playing. Box-office results at both houses indicate that they accomplished their aims.

## Treasure Hunt Helps Sell 'Spiral Staircase'

To promote interest in the showing of RKO Radio's "The Spiral Staircase" at Loew's Poli Theatre, New Haven, Conn., Manager Francis Deering held a treasure hunt in which contestants searched for a $50 Victory Bond and 25 admission tickets hidden in the neighborhood adjacent to the theatre. Winners were interviewed in the lobby over station WELI, which cooperated in the promotion.

## Pope's Hotel Tie-up Ad

In ballyhooing MGM's "Weekend at the Waldorf" at the Tazewell Theatre, Washington, Ill., Manager Farewell Pope got a leading restaurant to place a co-op ad in local papers featuring copy reading "In New York it's the Waldorf. . . . In Washington it's Martin's," and prominently displaying photos and copy on the film.

## Baby Photos Aid 'Follies'

In an excellent build-up for MGM's "Ziegfeld Follies of 1946," Victoria Theatre Manager May Quirk, Mt. Carmel, Pa., tied up with a local photo studio to conduct a "Ziegfeld Follies" baby contest. The public was invited to submit baby photos and an entire window of the studio was devoted to them. Special rates were provided for baby photos during the contest.

EASTER WEEK IS CANCER WEEK

# THE BIGGES

## 60 MAGAZINES *Claim it...*

—in the greatest national advertising campaign ever put behind a "Tarzan" picture!

## TRADE REVIEWS *Confirm it...*

—as Daily Variety says: "Sure-fire boxoffice with Tarzan fans of all ages!" and Hollywood Reporter raves: "Big time in every respect! One of the best!"

## GLOBE THEATRE, N. Y. *Proves it.*

—as Broadway crowds throng premiere engagement in sensational record-breaking run!




## NATIONAL ADS

**Like This In All These Magazines**

*(Appearing in March, April and May)*

PIC
LOOK
LIBERTY
PHOTOPLAY
MOVIELAND
MODERN SCREEN
SCREENLAND
SILVER SCREEN
ARGOSY
BLACK BOOK DETECTIVE
MASKED RIDER WESTERN
POPULAR CROSSWORDS
POPULAR LOVE
POPULAR WESTERN
RIO KID WESTERN
RODEO ROMANCES
STARTLING STORIES
TEXAS RANGERS
NEW DETECTIVE
BIG BOOK WESTERN
LOVE BOOK
LOVE NOVELS
DETECTIVE TALES
RANGELAND ROMANCES
STAR WESTERN
10 STORY WESTERN
ADVENTURE
LOVE SHORT STORIES
THRILLING MYSTERY
THRILLING SPORTS
THRILLING WESTERN
WEST
MOVIE SHOW
THRILLING DETECTIVE
THRILLING LOVE
SPORTS NOVELS
DIME MYSTERY
DIME WESTERN
15 WESTERN TALES
DIME DETECTIVE
RAILROAD
NEW LOVE
FAMOUS FANTASTIC
ALL STORY LOVE
44 WESTERN
DAREDEVIL
BLACK MASK
MOVIE LIFE
MOVIE STARS PARADE
MOVIES
NEW WESTERN
ROMANCE
ACE HIGH WESTERN
SHADOW
WESTERN STORY
DETECTIVE
ROMANTIC RANGE
ASTOUNDING
DOC SAVAGE
LOVE STORY

SELLING THE PICTURE

# Goth, Wollaston Take Over Harrisburg With Jamboree

Edgar Goth, publicity director of Wilmer and Vincent Fabian Theatres, has staged Bobby Sox Jamborees in various theatres as a proved audience-getter. But it was not until a jamboree was staged in Harrisburg on the stage of the State Theatre in connection with the showing of Monogram's "Swing Parade of 1946" that he really found out what it could mean. Business was so good that Goth and Gerry Wollaston, manager of the State, are planning to stage similar shows almost immediately in other Fabian cities with a grand All-Pennsylvania finale to take place on the stage of the State just as soon as arrangements can be made.

Goth and Wollaston made their plans carefully for this jamboree by tying in with a local dairy firm as sponsor, intriguing the newspaper columnists into reporting daily doing about auditions, getting columns about hep-cat talk, with underline advertising breaking about two and and a half weeks prior to the night the jamboree was to be held, which also marked the opening of "Swing Parade."

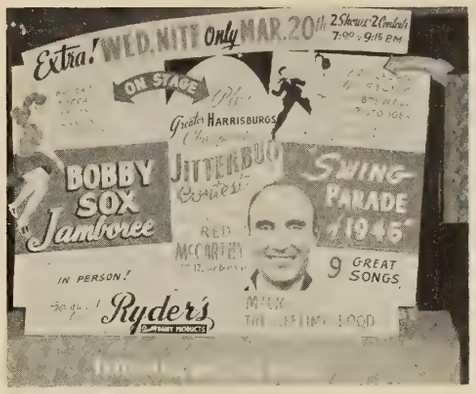
They hired a well-known local dance band, and staged a jitterbug contest among the high school youngsters, slyly building up a rivalry among the schools, along the baseball, football rivalry idea. It worked, too.

To eliminate "hold-overs" arrangements were made to sell in advance reserved seats in the 2200-seat State, with two shows at 7 and 9:15 p.m., calculated to take care of everyone who would wish to be present. More than 5000 got into the theatre at the two performances with many more left outside clamoring for admittance.

The usual publicity chanels were utilized to sell the event, but Goth's and Wollaston's persuasiveness with newspaper columnists and city editors was responsible, more than any other factor, for the jamboree's success. More than a dozen column paragraphs preceded the time advertising began to appear in Harrisburg's newspapers. And when the display ads did appear they used the usual terms associated with jitterbugs, etc., giving Goth an opportunity to plant a full column interview in one of the sheets explaining just what the terms meant and describing their origin.

The dairy company sponsor used cooperative ads, devoted time on its daily radio quiz show to the stunt and distributed heralds with its own trucks to every section of the city. The company even sent its super-salesmen with the trucks to the local high schools telling about the Bobby Sox Jamboree and taking names and addresses of prospective contestants.

This may not have been conceived as a stunt just to build up business during the Lenten season but it might well be kept in mind for use when Lent rolls its inevitable way around next year.—HA.




**SETPIECE. This exciting-looking setpiece was displayed in the lobby of Harrisburg's State Theatre as part of its campaign to publicize its enormously successful Bobby Sox Jamboree, stage by Edgar Goth, publicity director for Fabian-Wilmer and Vincent, and Gerry Wollaston, manager.**




**AFRICAN PROMOTION. This clever window display on MGM's "Our Vines Have Tender Grapes" was set up in a department store window in Johannesburg, South Africa in connection with the film's showing at the Metro Theatre there. The display was designed and executed by Mrs. Carrie Rothkugel of the South Africa head office exploitation staff and was maintained by the store for two weeks in advance of the opening and a full week after the opening day. Poster display, left, is surrounded by stills and the built-in background, center, was taken from a colored MGM display sheet.**

# 'Twin' Angle Sells 'Past' For Edward May in Miami

Capitalizing on the "twin angle" of Columbia's "Pardon My Past," Edward C. May, manager of the Rosetta Theatre, Miami, Fla., and a member of the Advertising Committee of Wometco Theatres, put over an outstanding campaign on the picture when it played the circuit's Capitol Theatre, Miami.

A story was planted in the Miami *Herald* offering war bonds to twins born during the picture's engagement. (None were born, but the publicity that accrued aided the picture immeasurably.)

Promoted from a local radio station, a contest was held for the best letters on the "most embarrassing experiences" of twins. Winning example: A twin sister was "hugged and kissed" by her sister's boy friend when she met him at the door while her sister was absent. No wonder, it was quite dark in the hall.

## Prizes Offered

Prizes, promoted from local department stores, were offered for the most identical, youngest, oldest, prettiest and handsomest sets of twins. Announced through heralds, radio broadcasts, newspaper stories and lobby and window displays, the contest drew 92 pairs of twins (admitted free) to the Capitol stage on opening night of the film where May, as master of ceremonies, conducted the proceedings that resulted in some of the look-alikes winning awards.

Five winning sets of twins collected guest tickets for future performances at the Captol, eight-by-ten sepia portraits from a local Photo-Reflex Studio, gift certificates from a department store. In addition, regular professional photos of the winners were sent to Columbia Studios in Hollywood.

According to May, the twin contests built considerable interest in "Pardon My Past" and resulted in better-than-average business. Furthermore. the cost of the campaign was small, including as it did, the heralds and 40x60 lobby displays.

Although the picture was used as a basis for the contests, surely the twin angle of show selling could be used in many communities merely as an institutional stunt. Swell gag to assure good business on that "off" night.

## Pigtails Contest

A Margaret O'Brien resemblance and pigtail contest, run in conjunction with the showing of MGM's "Our Vines Have Tender Grapes" at the Unita Theatre, Provo, Utah, proved to be a great publicty stunt for Manager John Krier, and drew a great deal of attention from the youngsters and reams of publicity in local papers.

## Boxes Sell 'Adventure'

Placing 25 boxes covered with posters on MGM's "Adventure" at main street corners about town was one way Lloyd Sieber, manager of the College Theatre, Bethlehem, Pa., put across the film's showing. Boys, seated on these boxes, distributed cards to passerbys reading, "Gable's back and Garson's got him."

## Coloring Contest

The first 25 Providence youngsters sending in colored drawings of a black-and-white sketch which appeared on the comics page of the *Herald-News* received guest tickets to see United Artists' "Abilene Town." Contest was promoted by J. G. Samartano, manager of Loew's State.

The Laughs
Grow Louder...
As The "BLONDIES"
Get Funnier...

AND
HERE'S
THE TOP
OF THE
LOT!



# Blondie's Lucky Day

Based upon the comic strip "BLONDIE" created by CHIC YOUNG

WITH

PENNY SINGLETON · ARTHUR LAKE · LARRY SIMMS

MARJORIE KENT · ROBERT STANTON · ANGELYN ORR · JONATHAN HALE · "DAISY"

Original screenplay by Connie Lee

Directed by ABBY BERLIN

Tops, too, with 11,000,000 radio fans every Sunday ...and in 900 newspapers with 50,000,000 readership!

COLUMBIA'S SILVER ANNIVERSARY 1946

# THE BOX OFFICE SLANT

## Behind the Mask

**Monogram** **Murder Mystery** **67 mins.**

**AUDIENCE SLANT: (Family) Fast-moving release in the "Shadow" series that should satisfy general audiences.**

**BOX-OFFICE SLANT: Should bring average grosses and hold up on double bills.**

**Cast:** Kane Richmond, Barbara Reed, George Chandler, Joseph Crehan, Pierre Watkin, Dorothea Kent, Joyce Compton, Marjorie Hoshelle. **Credits:** Produced by Joe Kaufman. Associate producer, Lou Brock, Director, Phil Karlson. Photography, William A. Sickner. Screenplay by George Callahan from an original story by Arthur Hoerl.

**Plot:** A newspaper columnist who has been blackmailing racketeers is murdered in his office. The Shadow finds that the murderer was impersonating him. The dead man's secretary is killed and the key to the private files, revealing an important clue, is stolen. The Shadow exposes the managing editor as the culprit and exposes the racket. The Shadow is cleared and free to marry his girl.

**Comment:** Passably entertaining Shadow release. This series has been getting a good buildup and Kane Richmond is very good as the central character. Director Phil Karlson keeps the action moving fast, a strong prerequisite for such a drama. Production values are okay and photography adequate. Girls disappoint in their roles, lacking in looks and performance. Very good jobs are done by veteran character actor George Chandler as Richmond's sidekick and Edward Gargan as a dumb detective. Should bring average grosses and hold up on double bills.

## Legion of Decency Ratings

(For Week Ending April 6)

**SUITABLE FOR GENERAL PATRONAGE**

Hotel Reserve — Make Mine Music

Our Hearts Were Growing Up — Thunder Town

**SUITABLE FOR ADULTS ONLY**

Bamboo Blonde — Dark Corner

Strange Conquest — Talk About a Lady

**OBJECTIONABLE IN PART**

Easy to Wed

## Night Editor

**Columbia** **Drama** **67 mins.**

**AUDIENCE SLANT: (Adult) Just fair entertainment for audiences who are not too discriminating in their screen fare.**

**BOX-OFFICE SLANT: Suitable for double-bill programs.**

**Cast:** William Gargan, Janis Carter, Jeff Donnell, Coulter Irwin, Charles D. Brown, Paul E. Burns, Harry Shannon, Frank Wilcox, Robert Stevens, Roy Gordon, Michael Chapin, Robert Emmett Keane, Anthony Caruso, Edward Keane, Jack Davis, Lou Lubin, Charles Marsh. **Credits:** Produced by Ted Richmond. Directed by Henry Levin. Screenplay by Hal Smith from a story by Scott Littleton. Based on the radio program, Night Editor by Hal Burdick. Photography, Burnett Guffey and Philip Tannura.

**Plot:** A newspaper editor, noticing that a young reporter is begnning to neglect his job and his wife due to his entanglement with another woman, tells a story with a moral along similar lines. In the story a cop and his illicit girl friend see a murder committed. Because of their own guilt they don't tell the police of their knowledge, and an innocent man nearly is executed. But all ends well.

**Comment:** This is just another picture and in some of the scenes the spectator is led to wonder why it was made. The usually competent William Gargan "hams" from start to finish to the extent that the spectator is convinced that having seen Gargan do fairly well in other roles, his faults in this must be because of bad direction. Miss Carter looks well and acts well. Outside of this attribute the picture might just as well be forgotten. It will do however, for double bill programs.

## Devotion

**Warner Bros.** **Historical Drama** **107 mins.**

**AUDIENCE SLANT: (Adult) Although suitable for the family, mature women will find greatest interest in this drama of the trials and struggles of the Bronte sisters. Men and adolescents are not likely to be too enthusiastic.**

**BOX-OFFICE SLANT: Amply studded with box-office names, plus a title that will catch the feminine eye, "Devotion" looks set for a successful box-office career.**

**Cast:** Ida Lupino, Paul Henreid, Olivia DeHavilland, Sydney Greenstreet, Nancy Coleman, Arthur Kennedy, Dame May Whitty, Victor Francen, Montagu Love. **Credits:** Produced by Robert Buckner. Directed by Curtis Bernhardt. Screenplay by Keith Winter from an original story by Theodore Reeves. Photography, Ernest Haller. Special effects, Jack Holden, Jack Oakie, Rex Wimpy.

**Plot:** Emily and Charlotte Bronte, sisters, struggle in a small Yorkshire village in the early 19th century to become writers. Prejudice of the day is against them and they also suffer from a drunken brother. When a new pastor comes to town, they both fall in love with him. Afraid of hurting Emily, the pastor secretly arranges for the sisters to go away. The brother dies, the sisters become renowned authoresses and Emily perishes, with Charlotte ending up in the arms of the minister.

**Comment:** "Devotion," which Warners made about three years ago and are now getting ready to release, is more or less an historical drama whose chief appeal will be to the feminine moviegoing element. The story of the famed Bronte sisters becomes tenuous and uninteresting at times, but most women will overlook this because of their sympathy for the trials and struggles of Charlotte and Emily Bronte. Besides Ida Lupino, Paul Henreid, Olivia De Havilland and Sydney Greenstreet, who contribute excellent performances, there are also more-than-adequate portrayals by Nancy Coleman, Arthur Kennedy, Dame May Whitty and Victor Francen. The picture has been given lavish treatment by Producer Robert Buckner, and while Curtis Bernhardt's direction is slow-paced, this can be accounted for in some measure because of the period and theme of the story. Men and adolescents are not likely to be too enthusiastic about "Devotion," but mature women, for the most part, will find it to their liking. That the picture will draw well there can be little doubt, for it is amply studded with box-office names, plus a title that will catch the feminine eye.

## The Haunted Mine

**Monogram** **Western** **52 mins.**

**AUDIENCE SLANT: (Family) Standard Brown-Hatton offering with no particular variation from run-of-the-mill Westerns to warrant other than ordinary enthusiasm.**

**BOX-OFFICE SLANT: Will draw where outdoor films are popular.**

**Cast:** Johnny Mack Brown, Raymond Hatton, Raphael Bennett, Riley Hill, Claire Whitney, Linda Johnson, John Merton, Marshall Reed, Bob Butt, Terry Frost, Lynton Brent, Leonard St. Leo, Frank LaRue. **Credits:** Produced by Scott R. Dunlap. Directed by Derwin Abrahams. Original screenplay by Frank Young. Photography, Harry Neumann.

**Plot:** Mysterious deaths in and around an abandoned gold mine bring two United States marshals to a small town to investigate. They discover a deranged recluse who injects an eerie note into the proceedings, and the villain of the piece, a blackguard who is attempting to grab the mine from its widowed owner. The marshals eventually dispose of the gang and peace reigns.

**Comment:** Johnny Mack Brown and Raymond Hatton, working together in perfect unison, go after the villains again in true Western style. The usual Saturday matinee fans will enjoy watching their assignment as they indulge in fist fights, riding and gun play, and they won't question the weaknesses of the story, it is hoped. This latest in the series does not contain quite as much action as expected from the Brown-Hatton team but it will take care of the spot for which it was intended. Added to the routine Western atmosphere is the ghost angle—a new note in sagebrush sagas. Photography is adequate and direction keeps the picture running at an even pace throughout. Production supervisor Charles J. Bigelow has turned out a satisfactory Western for the fans who clamor for them.

## The Dark Corner

**20th Century-Fox** **Drama** **99 mins.**

**AUDIENCE SLANT: (Adult) Gripping, intense mystery melodrama that will keep spectators glued to their seats. Should thrill every adult member of every type of audience.**

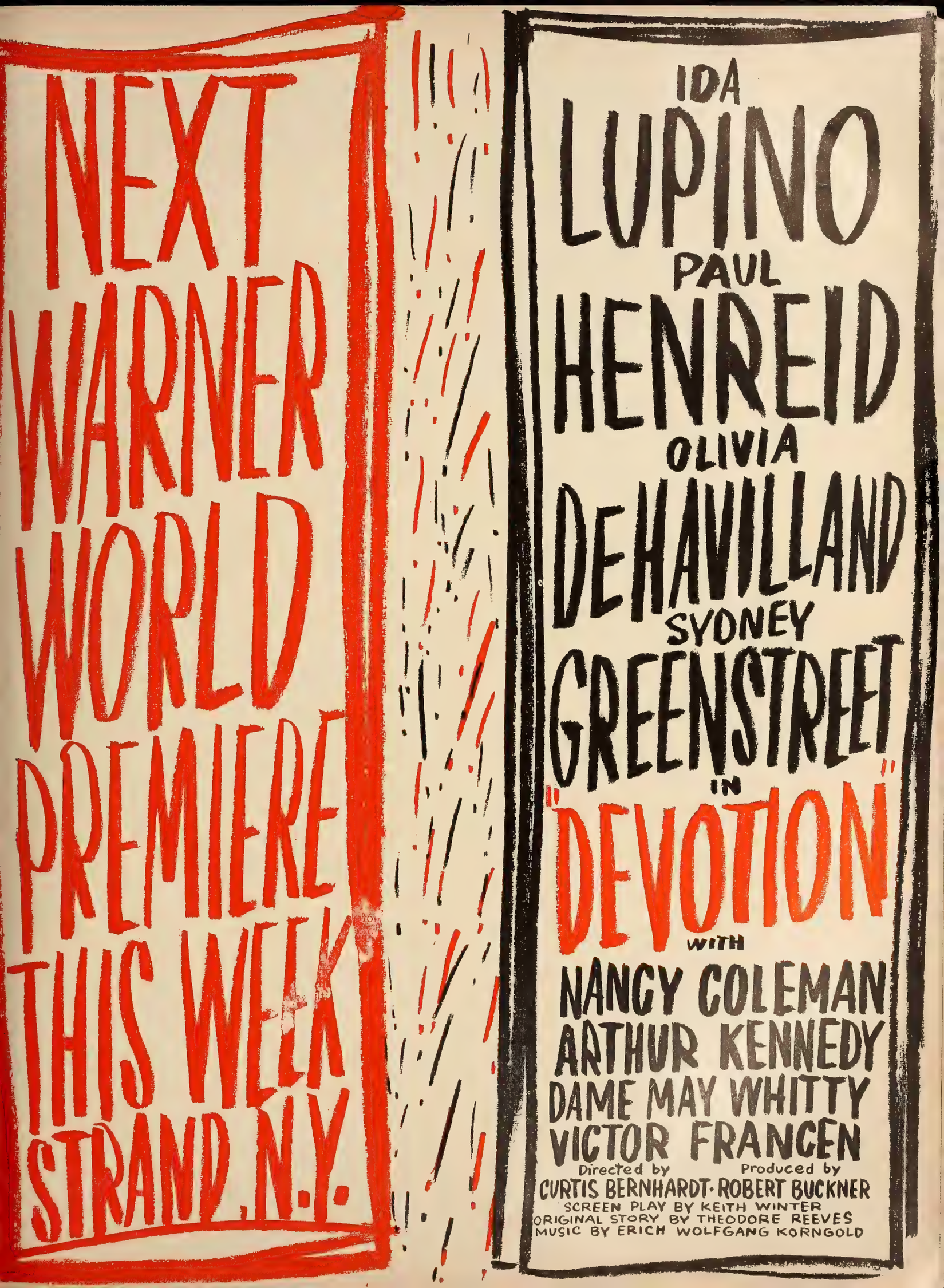
**BOX-OFFICE SLANT: How well this will do at the box-office depends upon the methods and means used to exploit it. Marquee names are not strong enough to predict a great future for it, but word-of-mouth advertising is bound to be enthusiastic enough to cause it to build up for later showings.**

**Cast:** Lucille Ball, Clifton Webb, William Bendix, Mark Stevens, Kurt Kreuger, Cathy Downs, Reed Hadley, Constance Collier, Molly Lamont, Forbes Murray, Regina Wallace, John Goldsworthy, Charles Wagenheim, Minerva Urecal, Raisa, Matt McHugh, Hope Landin, Gisela Werbisek, Vincent Graeff, Frieda Stoll, Thomas Martin, Mary Field, Ellen Corby, Eloise Hardt, Steve Olsen, Eddie Heywood and his Orchestra. **Credits:** Directed by Henry Hathaway. Produced by Fred Kohlmar. Screenplay by Jay Dratler and Bernard Schoenfeld based on a story by Leo Rosten. Photography, Joe MacDonald.

**Plot:** Mark Stevens opens a private investigation office in New York following a term in prison on the west coast for a framed manslaughter charge. When he and his secretary, Lucille Ball, discover they are being followed one night, they uncover an attempt to murder Stevens and trace it back to his former partner (Kurt Kreuger). They also discover that a business associate of Kreuger's (Clifton Webb) is planning to murder him and frame Stevens again. The plot almost succeeds but Stevens, in a tight spot, is saved when Webb's wife kills him for murdering Kreuger, with whom she has been in love.

**Comment:** "The Dark Corner" is one of the finest films of the "tough" category to come out of Hollywood in some time. Mark Stevens as a rough, tough but literate young

(*Continued on Page* 49)


NEXT
WARNER
WORLD
PREMIERE
THIS WEEK
STRAND N.Y.
IDA
LUPINO
PAUL
HENREID
OLIVIA
DE HAVILLAND
SYDNEY
GREENSTREET
IN
"DEVOTION"
WITH
NANCY COLEMAN
ARTHUR KENNEDY
DAME MAY WHITTY
VICTOR FRANCEN
Directed by
CURTIS BERNHARDT
Produced by
ROBERT BUCKNER
SCREEN PLAY BY KEITH WINTER
ORIGINAL STORY BY THEODORE REEVES
MUSIC BY ERICH WOLFGANG KORNGOLD

# HOLLYWOOD

STR West Coast Offices 6777 Hollywood Blvd. Hollywood 28, Calif. Telephone Hollywood 2055

## CHECK-UP ON PRODUCT IN WORK

### Seven Studios Enter Busy Production Schedules; RKO Radio, Making Six Films, in Leading Spot; Universal, Republic, Paramount Slow Up Paces

**PRC. Finishes One Film, Starts Another: Sending Camera Unit to Brazil**—PRC wrapped up "Queen of Burlesque," Alexander-Stern production, this week. The picture's cast includes Evelyn Ankers, Carleton Young, Craig Reynolds and others. The same independent unit started "Sorority Girl" and plans to roll four other films within the next three months.

**Three films** are being edited currently and will be released soon by the studio. They are "Avalanche," Bruce Cabot starrer for Pat DiCicco's unit; "Colorado Serenade," fourth in the Eddie Dean color series; and "Larceny in Her Heart," second Michael Shayne release, produced by Sig Neufeld.

* * *

**UNITED ARTISTS More Active Than in Long While; Several Films Being Readied for Imminent Start**—This organization, with its host of independent producers, is busier than it has been for months. Space is a constant problem to UA producers, but they seemed to have defeated it for the time being. Example is Andrew Stone, who has been shooting his "The Bachelor's Daughters" at the Hal Roach studios and is now winding up the film at General Service.

**Just starting** is Benedict Bogeaus' "The Short Happy Life of Francis Macomber," starring Gregory Peck, Joan Bennett and Robert Preston. Casey Robinson is serving as co-producer and Zoltan Korda is directing. Bogeaus recently finished "Mr. Ace," now being edited.

**Comet Productions** starts "Little Iodine" on Monday, with Buddy Rogers and Ralph Cohn as co-producers and Reginald LeBorg directing. Jo Ann Marlowe plays the title role. Comet signed Cleatus Caldwell for the romantic lead in its second production, "Miss Television," to follow "Iodine" next month.

**Preston Sturges** is apt to start another picture before his originally scheduled "Colomba," which has been postponed until fall. Sturges is hard at work supervising trick photography in Harold Lloyd's "The Sin of Harold Diddlebock." It will probably be late summer before the Lloyd starrer is ready for showing.

**David Loew** starts shooting on his next film in ten days. Title trouble will have to be ironed out. Two titles are currently adorning Loew's next: "DeMaupassant's Bel Ami" or "The History of a Scoundrel." Loew will use the Enterprise lot for shooting.

**Another imminent starter**, probably in two weeks, is Seymour Nebenzal's "The Chase." Discussions are still being held regarding Joan Leslie's release from Warners to appear in the film opposite Robert Cummings.

* * *

**PARAMOUNT Lags Slightly in Number of Films Before Cameras, But Big Ones Shooting**—This studio is slightly behind previous weeks' shooting at the present time with only four pictures actually before the lenses. However, all of the quartet are filled with name values. "O.S.S." finished last week and "Seven Were Saved," Pine-Thomas production, winds up this week.

**Bing Crosby and Bob Hope** are at work simultaneously, and when Betty Hutton returns to work it will mark a trio of Paramount's ace stars. Crosby is ending his first month on "Welcome Stranger." Hope ends his second week in "Where There's Life."

**Mitchell Leisen** is moving "Suddenly It's Spring" into its 39th day before the lensmen, with stars Fred MacMurray and Paulette Goddard seconded by MacDonald Carey, Arleen Whelan and Lillian Fontaine.

**Hal Wallis** signed Robert Rossen to a writer-director contract. Arthur Rosson (not to be confused) was inked by Cecil B. DeMille to his staff of "Unconquered." Rosson leaves soon for Pittsburgh to shoot forest areas surrounding the city, to be used as initial scenes for the costume drama.

* * *

**METRO-GOLDWYN-MAYER Ends One Film, Starts Another; Production Up to Par**—MGM finished Red Skelton's "The Showoff" last week and started the long-postponed "A Woman of My Own," with Greer Garson and Robert Montgomery. Arthur Hornblow, Jr. is producing and George Cukor directing. With this latest starter, the studio has six pictures rolling, which is one of the best production records at the current period.

**Longest film** going is "Fiesta," which is now in its 104th day. Jack Cummings is producing. "Till the Clouds Roll By," which like "Fiesta" is being made in Technicolor, is now in its tenth week before the cameras. Richard Whorf is directing.

**"You Were There"** has been changed to "Undercurrent." This film stars Robert Taylor and Katharine Hepburn.

**"Tenth Avenue Angel,"** starring Margaret O'Brien, George Murphy and Angela Lansbury, is in its second month, and "My Brother Who Talked to Horses," with little Butch Jenkins, is finishing its third week.

**MGM** announced the signing of a new young male player, Guy Williams, whose previous appearance was in a March of Time short.

* * *

**REPUBLIC Slightly Behind on Present Production, But Several Unprecedented Budget Pictures Ready to Roll**—Republic, with only two features and one serial currently shooting, is somewhat behind its usual pace. However, this month is scheduled for the unveiling of several films on which the studio plans to spend more than it has at any previous time. Moving into its fifth week is "Earl Carroll's Sketchbook," being directed by Al Rogell; while Roy Rogers' latest, "Under Nevada Skies," goes into its second week. "The Crimson Ghost," a serial, is also running out its second week before the cameras.

**Finishing this week** is "Rendezvous With Annie," which marked Eddie Albert's return to the screen.

**April 10** sees "The Plainsman and the Lady" starting, with two ex-Western stars turned smoothies. William Elliott, formerly

(*Continued on Page 36*)

## Bronston to Produce 'John Paul Jones'

The life of John Paul Jones, founder of the American Navy, will be brought to the screen by Samuel Bronston, who has been conferring with Navy officials for the past six months in Washington in the crystallization of plans.

The film, which will be entitled "John Paul Jones," will use the full facilities of the Navy and, according to present plans, will be photographed at various naval establishments in the east as well as in Hollywood.

## 'Pauline' Ballad Secured

Paramount, securing the screen rights to Poor Pauline, popular 1914 ballad, will use it in the Technicolor production, "Perils of Pauline," starring Betty Hutton, portraying the role of Pearl White, queen of early film serials, under the direction of George Marshall. The song, written by Raymond Walker and Charles McCarren, tells the death-defying exploits of Pauline, and will accompany a montage of shots showing Betty as a serial heroine performing Pearl's famous stunts.

## Buys Tri-Author Job

Purchase of the three-way collaboration job, "The Woman of the Hundred Faces," written by Louis Bromfield, Thomas Mann and Maximilian Ilyin, for picturization was announced this week by Arthur W. Kelly. This is his second screenplay property, the first being Erica Baume's "Half Caste."

## Joins 'Coffin' Cast

Columbia signed Karen Morley for a featured role in "The Coffin," third in the series based on the "I Love a Mystery" radio program. "The Coffin," presenting Jim Bannon and Barton Yarborough as detectives, and Jeff Donnell and Robert Scott in the romantic leads, is directed by Henry Levin and produced by Wallace MacDonald.

## Gets Blacksmith Role

Bill Shannon will portray a Navy blacksmith in RKO Radio's "Desirable Woman," which stars Joan Bennett, Robert Ryan and Charles Bickford.

## Cast As Junior

Jimmy Crane, 14, who has been in films a decade, will play Junior in the second of RKO Radio's Dick Tracy films. His past pictures include "Here Comes Mr. Jordan," "Nobody's Children" and "The Green Years."

## Lydon Signs WB Pact

Jimmy Lydon, who scored as Henry Aldrich in the Aldrich Family series, has been signed to a long term contract by Warner Bros. The juvenile actor will appear first in "Life With Father."

## Ridgely a 'Heavy'

John Ridgely, now completing roles in "The Sentence" and "A Very Rich Man," has been cast in an important role as a heavy in Warner's outdoor drama, "Cheyenne," starring Jane Wyman and Dennis Morgan.

# HOLLYWOOD

## Boiler Gives True Effect To 'Angel' Devil Sets

"Angel on My Shoulder," Charles R. Rogers' forthcoming production for United Artists release, will have an air of authenticity in the sequences showing the infernal regions, all guaranteed by the installation and use of a 16-ton locomotive boiler on the set. The boiler will produce the heat and steam effects for Claude Rains' scenes as the Devil.

When it was estimated that 5,000 pounds of steam would be needed for the effects, the boiler was procured. When it was delivered to the studio it was too wide to pass through the widest gate, so Rogers ordered the gates torn down.

Now they are trying to figure out the cost of getting the gate back up after the boiler has been moved to another assignment. The boiler is so huge it covers the complete length of the studio's largest sound stage.

## Creates Own Role

With the completion of "A Scandal in Paris," Producer Arnold Pressburger and Director Douglas Sirk have concluded a deal whereby the remaining member of their newly-formed Regency Productions, George Sanders, becomes the first Hollywood player to star in a role he has written for himself. For its first picture, Regency has purchased screen rights to "Stranger at Home," which Sanders has authorized for forthcoming book publication by Simon & Schuster.

## Rosenberg Renewed

Columbia has lifted the option of Frank P. Rosenberg, director of publicity, who was shifted to the studio last fall after more than 16 years at the company's New York office, most recently as director of publicity and advertising.

## Sokoloff Joins 'Cloak'

Vladimir Sokoloff, Russian character actor, has been added to the cast of United States Pictures' "Cloak and Dagger." Gary Cooper and Lilli Palmer star in the film, which Warner Bros. will distribute.

## RKO Signs Barrett

Tony Barrett has signed a long-term contract with RKO Radio after securing his release from Edward Small, who had taken an option on his services to play Rudolph Valentino in the forthcoming picture of his life.

## Young Set for 'Katie'

Loretta Young will be co-starred in RKO Radio's romantic comedy, "Katie for Congress," along with Joseph Cotten and Ethel Barrymore. H. C. Potter will direct and Dore Schary will produce. Both Schary and Joseph Cotten are on loan to RKO from David O. Selznick.

## Larkin Writer-Producer

Originally signed to do the screenplay, John Larkin will be writer-producer of RKO Radio's "The First Mrs. Shanks," his own original story. Larkin wrote the screenplay for "The Dolly Sisters" as his last assignment.

## Hempstead to Vanguard

David Hempstead, who has been signed to a long-term contract as a producer with Vanguard Films, is already at work on his first production.

# STUDIO NEWS & PROGRAM NOTES

## Ronald Colman to Star in 'Late George Apley'; Republic Sets John Wayne for 'Angel and Outlaw'

Robert Montgomery's next starring film for MGM will be "Lady in the Lake," based on the Raymond Chandler mystery novel. George Haight will produce.

Ellen Drew was signed to a long-term contract by Columbia and cast opposite Michael Duane in "His Face Was Their Fortune," which Wallace MacDonald will produce.

Jeffrey Bernerd starts preliminary shooting on "Black Gold," his next production for Monogram, with a new-born colt and 14-year old Duckey Louie appearing in the scenes. Film's company will be in Churchill Downs in May to shoot actual scenes of this year's running of the Kentucky Derby.

William Haade, Jack Clifford and Pat Flaherty were signed by Paramount for the roles of the "three O'Briens" in "Where There's Life," new Bob Hope comedy.

Marian Martin has been signed for a featured role in the Evelyn Ankers-Carleton Young co-starrer, "Queen of Burlesque," at PRC. Sam Newfield directs the Alexander-Stern production.

Edward Dmytryk who was given the directorial assignment on RKO's screen version of James Hilton's best-seller, "So Well Remembered," will leave next month with Producer Adrian Scott for England, where the picture will be filmed under the RKO-J. Arthur Rank banner.

"Villa Vallee," original musical based on the Rudy Vallee radio show, was purchased by Republic and assigned to John Auer for production. Vallee has been signed to star in the film.

Desi Arnaz and Ethel Smith were set by Associate Producer Will Cowan to head the list of top names for Universal's musical "Cuban Pete," which is slated to start the middle of April with Jean Yarbrough directing.

Ann Sothern continues her Brooklyn blonde exploits in "Bunko Maisie," which will go into immediate preparation at MGM with George Haight as producer.

"The Hunter Is a Fugitive," original story by Leslie Edgely, has been purchased by Columbia to serve as the basis of the seventh picture in the "Whistler" series. Current producer of the series, which star Richard Dix, is Rudolph Flothow.

Barry Sullivan has been signed to a Monogram contract calling for three pictures within the next two years, and his first role under the agreement will be the male lead in "The Hunted," to be produced by the King Bros.

Gene Lockhart and Corinna Mura have been signed to important supporting roles in the RKO picture "Honeymoon." Franchot Tone, Shirley Temple and Guy Madison are co-starred in the romantic comedy which Warren Duff is producing.

Bette Davis' next picture for Warners, "Deception," will go before the cameras this month with Irving Rapper directing Miss Davis, Paul Henreid and Claude Rains.

John Wayne's first production for Republic will be "Angel and the Outlaw," an original story by James Edward Grant, who will also direct the film. Bruce Cabot will appear in the villain role opposite Wayne and Harry Carey has been signed for the leading character role.

Harry Woods and Terry Frost have been given important roles in support of Gilbert Roland in "Romance of the Rancho," current Cisco Kid film now in production at Monogram. Scott R. Dunlap produces, with William Nigh directing.

Kay Christopher, national champion drum majorette, gets her first film role in RKO's "Desirable Woman," co-starring Joan Bennett, Robert Ryan and Charles Bickford.

Ronald Colman will return to the screen in 20th-Fox's "The Late George Apley," based on the play and novel by J. P. Marquand. Fred Kohlmer will produce.

"The Tigers Fly Again," original story by John Schilling, has been purchased by Republic and assigned to Armand Schaefer to produce. A sequel to "Flying Tigers," film will show the post-war Tigers in their return to civilian life.

Sheldon Leonard and Vince Barnett have been added to the cast of "Hot Money," Monogram's latest Bowery Boys film starring Leo Gorcey with Huntz Hall, Bobby Jordan and Billy Benedict. Phil Karlson is directing for Jan Grippo, producer.

## Wurtzel to Move

Sol M. Wurtzel Productions will move June 1 from the Enterprise studios where the controversial atomic bomb drama "Rendezvous 24," and the recently completed "Deadline for Murder" were filmed, to new quarters at the Western Avenue studios of 20th Century-Fox which releases the independent company's productions.

## Litel Father in 'Rusty'

John Litel has been signed to play the male adult lead in "The Return of Rusty," Columbia's story about a dog and two boys, being directed by William Castle. Litel and Barbara Wooddell play juvenile star Ted Donaldson's mother and father.

## Add 3 to Hope Film

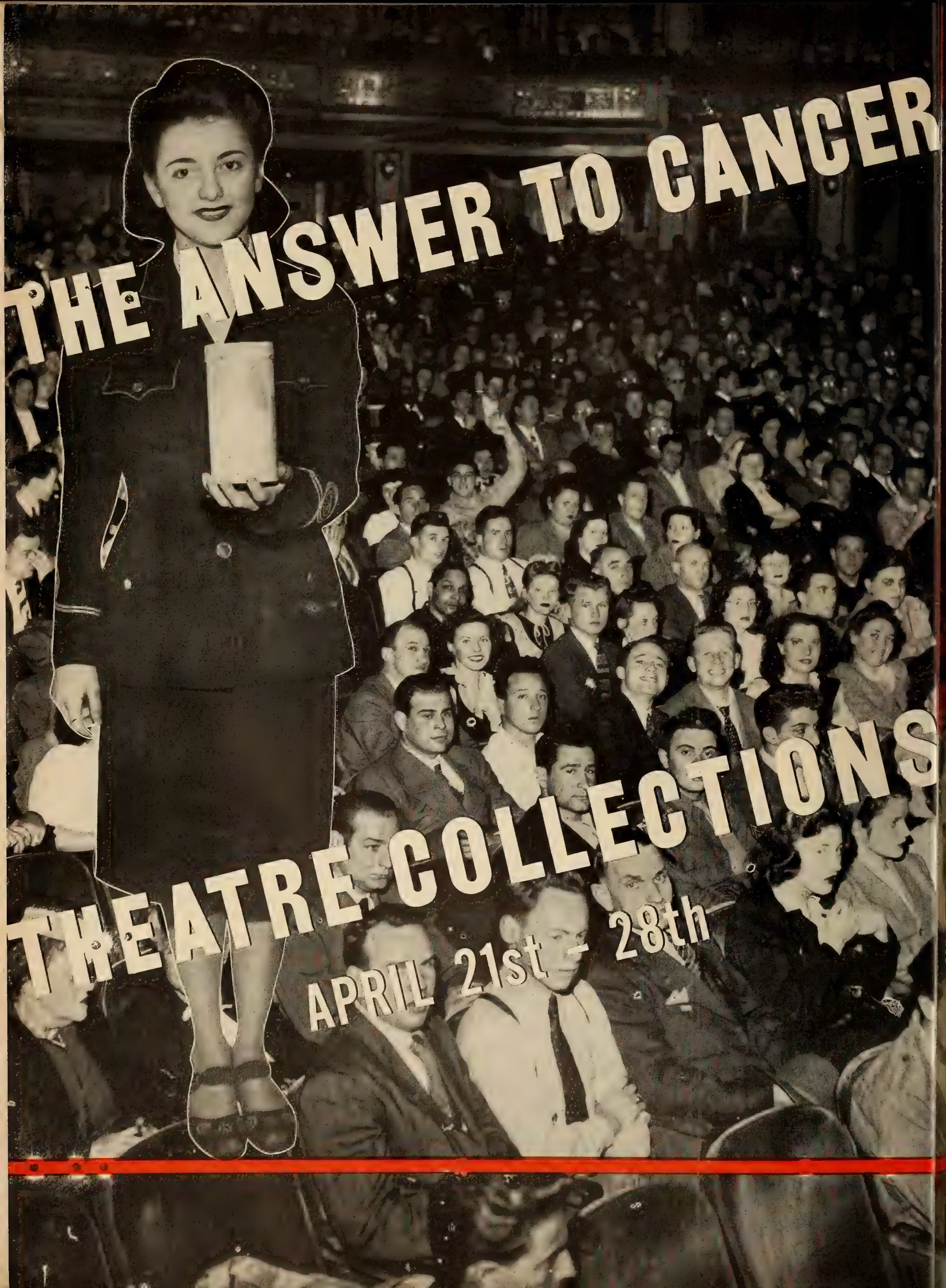
William Haade, Jack Clifford and Pat Flaherty were added to the cast of Paramount's Bob Hope comedy, "Where There's Life," co-starring Signe Hasso. They will play Brooklyn Irish policemen, cousins of William Bendix, also portraying a cop.

## Mitchell in 'Honeymoon'

Grant Mitchell joins Shirley Temple, Franchot Tone, Guy Madison and Lina Romay in RKO Radio's "Honeymoon," being directed by William Keighley.

## To Direct Musical

D. Ross Lederman has been signed by Columbia to direct "Sing While You Dance," musical to be produced by Leon Barsha.


THE ANSWER TO CANCER
THEATRE COLLECTIONS
APRIL 21st - 28th

# GIANT BENEFIT SHOW!

In world-famous Carnegie Hall, the brightest stars of screen, stage, night clubs and radio will join hands in a mighty benefit for the cancer cause.

The date...Friday evening, April 19.

Like you, Mr. Exhibitor, the entertainment world is giving freely and unselfishly of its talents to fight cancer, America's No. 1 Enemy!

# COAST-TO-COAST FOR CANCER!

National networks, Friday evening, April 19, will bring an hour of hope to 17 million now doomed to die of cancer.

On the eve of the Motion Picture Industry's Easter Week Cancer Campaign, Bob Hope and a galaxy of stars from Hollywood, and Frank Sinatra with New York celebrities will tell listeners the job you and your theatre staff will be doing during Easter Week to fight cancer.

The time: 11:15 p.m.—12:15 p.m. E.S.T.



FIGHT CANCER WITH KNOWLEDGE

# SENTINEL OF HOPE!

A monument of hope, erected by the Motion Picture Industry in Times Square, will bring the cancer message to millions.

Manned daily by famous stars, millions will hear the story of you, the Exhibitor, and the service you are rendering....New York salutes you!

## STATE EXHIBITOR CHAIRMEN

RICHARD M. KENNEDY
Birmingham, Ala.

CLAUDE C. MUNDO
Little Rock, Ark.

LOU CHRIST
HARRY NACE (co-chairman)
Phoenix, Ariz.

RICHARD SPIER
H. V. (ROTUS) HARVEY (co-chairman)
San Francisco, Cal.

SHERRILL CORWIN
Los Angeles, Cal.

H. F. KINCEY
Charlotte, N. C.

BEN L. STROZIER
Rock Hill, S. C.

ROBERT J. GARLAND
Denver, Col.

DR. JACOB B. FISHMAN
New Haven, Conn.

F. E. WETZSTEIN
Mandan, N. D.

LEO PETERSON
Brookings, S. D.

MITCHELL WOLFSON
Miami, Fla.

IRVING SIMPSON
Caldwell, Idaho

AL HAGER (co-chairman)
Idaho Falls, Idaho

KENNETH T. COLLINS
Indianapolis, Ind.

A. H. BLANK
Des Moines, Iowa

(Kan.—W. Missouri)
ELMER C. RHODEN (area chairman)
GEORGE C. BAKER (area co-chairman)
Kansas City, Mo.

L. A. BREUNINGER
Topeka, Kans.

(W. Missouri)
THOMAS EDWARDS
Kansas City, Mo.

(E. Missouri & S. Ill.)
FRED WEHRENBERG
St. Louis, Mo.

FRED J. DOLLE
Louisville, Ky.

L. C. MONTGOMERY
New Orleans, La.

I. M. RAPPAPORT
Baltimore, Md.

DAVID M. IDZAL
EDWARD BEATTY (co-chairman)
Detroit, Mich.

EDWARD RUBEN
Minneapolis, Minn.

BURGESS WALTON
Columbus, Miss.

WILL STEEGE
Great Falls, Mont.

REX FLINT (co-chairman)
Baker, Mont.

WILLIAM MISKELL
Omaha, Neb.

RUSSELL BERRY (co-chairman)
North Platte, Neb.

HOMER LeBALLISTER
Reno, Nev.

M. F. ZALESNY
Las Vegas, N. M.

MILAS HURLEY (co-chairman)
Tucumcari, N. M.

S. H. FABIAN
New York, N. Y.

S. J. ULLMAN
Albany, N. Y.

N. D. DIPSON
Buffalo, N. Y.

(Metropolitan Area)
MAX COHEN
New York, N. Y.

(Northern New Jersey)
ADAM ADAMS
Newark, N. J.

(New England)
NATHAN YAMINS
Boston, Mass.

EDWARD FAY
Providence, R. I.

M. A. MOONEY
Cleveland, O.

L. C. GRIFFITH
Oklahoma City, Okla.

ALBERT J. FINKE
Portland, Ore.

WILLARD GAMBLE (co-chairman)
Portland, Ore.

(Western Pennsylvania)
MOE A. SILVER
Pittsburgh, Pa.

(E. Penn., S. Jersey & Del.)
HAROLD SEIDENBERG
Philadelphia, Pa.

M. A. LIGHTMAN
Memphis, Tenn.

ROBERT J. O'DONNELL
Dallas, Texas

HALL BAETZ
Salt Lake City, Utah

HAROLD CHESLER (co-chairman)
Bingham Canyon, Utah

BENJAMIN PITTS
Fredericksburg, Va.

S. J. HYMAN
Huntington, W. Va.

CARTER BARRON
JOHN J. PAYETTE (co-chairman)
Washington, D. C.

FRANK L. NEWMAN
WILLIAM FORMAN (co-chairman)
Seattle, Wash.

HAROLD J. FITZGERALD
Milwaukee, Wis.

JACK McGEE
Cheyenne, Wyo.

THE AMERICAN CANCER SOCIETY, Motion Picture Division, 444 West 56th Street, New York 19, N. Y.: CHARLES P. SKOURAS, National Chairman; TED R. GAMBLE, National Co-Chairman; FRANK H. RICKETSON, JR., National Campaign Director; ROBERT W. SELIG, Executive Campaign Manager; CHARLES M. REAGAN, National Distributor Chairman; LEON BAMBERGER, National Distributor Co-Chairman and Special Consultant; SENN LAWLER, THORNTON SARGENT, Assistant National Campaign Directors, MAURICE (RED) KANN, Trade Paper Relations Chairman; HERMAN ROBBINS, DON VELDE, Trailer and Accessories Committee; FRANK WHITBECK, Hollywood Production Chairman; GEORGE JOSEPH, Distribution Organization; MONROE GREENTHAL, National Publicity and Advertising Director.

# CHECK-UP ON PRODUCT IN WORK

(*Continued from Page 32*)

known as "Wild Bill" and Donald Barry, who used to ride as "Red," are sharing honors with Vera Hruba Ralston, Joseph Schildkraut and others. Joseph Kane is producing and directing. Republic claims it is spending close to a million dollars on this special.

**A complete Western town** is being constructed at the lot for John Wayne's initial producing-acting venture with Republic. The picture, "The Angel and the Outlaw," is set to roll late this month, with location sites already selected in Arizona.

**Republic** announced that Roy Acuff, one of the top Western recording artists, will make "Gentleman from Missouri" as his next film.

**Monte Hale,** star of the studio's color musical Westerns, is taking color tests for "Santa Fe Sunset," the third in the current series. The picture starts in two weeks.

* * *

**UNIVERSAL Lets Up on Production, Several Films End; Only Four in Work**—This organization has only four films rolling at the present date. This state of affairs may be attributable to the completion of two big efforts this week, which have been shooting for a long while. "Fandango," Technicolor special, rolled into its final stages of production. "Lover Come Back" wound up.

**Abbott and Costello's** "The Ghost Steps Out," with Marjorie Reynolds, Binnie Barnes and Lynne Baggett, moves into its fifth week. Val Burton is the producer. "The Runaround," Rod Cameron-Ella Raines starrer, is starting its fourth week, with Charles Lamont directing. "Claude's Wife," produced by Morgan Cox, just finished its second week.

**Universal** picked up the options of Cameron, Louise Allbritton and Jacqueline de Wit for another year. Walter Wanger, producing independently for Universal release, signed Martin Gabel, Broadway actor-producer-director, to a producer-director contract.

* * *

**INDEPENDENT UNITS Busy With Production Plans; International Perfects Distributing Agency Setup**—After much delay, Hal Roach gets his initial effort under way April 11, with Bebe Daniels producing "The Fabulous Joe." Roach has not set a deal as yet for release of his product.

**Screen Guild Productions,** one of the newest releasing organizations, is making its third picture currently at the Consolidated Studios. Golden State Pictures unit is producing "Accent on Horror" for SG. Bela Lugosi stars. This color film, being produced by William B. David, is in its second week before the cameras.

**International** announced that by November 15 its recently formed United-World organization, cooperating with J. Arthur Rank, will be in operation in 31 American key cities. William Heineman, vice-president and general sales manager, made the announcement. First film under the new setup is "The Dark Mirror," finished several weeks ago and now being edited.

* * *

**RKO RADIO Busiest Lot in Hollywood, With Six Films Rolling and Others Getting Extra Scenes**—This studio is really rolling these days, with the most accelerated production tempo in town. Six pictures are before the cameras and others are being given added treatment. Included in the sextet is Walt Disney's latest feature-length production, "Song of the South," formerly called "Uncle Remus." Disney, who just finished "Make Mine Music," is producing the first picture with live characters on the screen with an animated background and a definite plot. "Song of the South" is being prepared in its animated stage now, and shortly will go into the "live" phase.

**"Sinbad the Sailor,"** Technicolor special with Douglas Fairbanks, Jr., Maureen O'Hara and Walter Slezak, is now shooting its 45th day. Stephen Ames produces. Martin Mooney's "Criminal Court" is in its fifth week, and "What Nancy Wanted' 'is ending its fourth.

**Shirley Temple** and Guy Madison are the love team in "Honeymoon," now in its third week. William Keighley directs. Morgan Conway portrays Dick Tracy in that film, now rolling in its third week before the cameras.

**RKO** added scenes last week to "Step By Step," finished some time ago.

**Samuel Goldwyn,** whose productions are placed under RKO for the time being until definite statements are made concerning his future release agencies, is shooting two films. "The Best Years of Our Lives" is getting background footage via an Army bomber flying through the South, and Danny Kaye is hard at work on "The Secret Life of Walter Mitty."

**RKO** announced the purchase of famed novelist Howard Fast's "Rachel" for a big-budget production. The studio also revealed that it will produce a modern romantic comedy next month as one of its main efforts, "Katie for Congress," with Joseph Cotten, Loretta Young and Ethel Barrymore.

* * *

**TWENTIETH CENTURY-FOX Keeps Five Film Rolling; Several Due to Start Momentarily**—Twentieth is currently busy with a quintet of films, including "Forever Amber" and "The Razor's Edge." John M. Stahl is moving "Amber" through its paces, with the first month of shooting virtually completed. Darryl F. Zanuck is personally handling "Razor's Edge" and is now piloting the film into its 11th day.

**"Margie,"** a Technicolor film, is being directed by Henry King. This musical production has been shooting longer than any other current 20th film, going into its ninth week. "Claudia and David" is in its fifth week; and "Home Sweet Homicide," which Lloyd Bacon is directing, hits its 27th day before the lenses.

**Uncertain** starting dates pose question marks for "My Darling Clementine" and "32 Rue Madeleine." Both films were originally set for early April.



**STUDY SCRIPT. Associate Producer David Siegel and Anne Baxter study the script of Charles R. Rogers' "Angel on My Shoulder" in the star's dressing room between scenes of the picture which United Artists will release. Appearing with Anne in the production are Academy Award winner Paul Muni and Claude Rains.**

**COLUMBIA Finishes One Picture, Leaving Four in Production**—This studio is fairly active, with a quartet of films before the lensmen. "The Return of Rusty" finished this week. Still shooting are "Gallant Journey," "Down to Earth," "The Coffin" and "Blondie Knows Best."

**Trouble** with "Rio" seems to be dogging the studio's steps. First it was Ann Miller, who threatened to quit pictures, but was finally talked into retaining the lead in the forthcoming musical. Then the title was changed. Now it's Melvyn Douglas, slated to play the male lead, who refuses to be in the film. Nothing definite has been announced at this writing, with the starting date still calling for April 15. Evelyn Keyes is also an off-again-on-again player for the picture.

**Comedienne Jeff Donnell** was awarded a seven-year contract last week. She is currently playing a part in "The Coffin." Wallace MacDonald, now producing "Coffin," will handle "The Man in Cell 88" as his next.

* * *

**WARNER BROS. Has Good Shooting Record, But Not Up to Previously Announced Heights; Bogart-Bacall Starrer Indefinitely Postponed**—This studio recently announced that it was putting seven features into work, the greatest record since the start of the war. Since that announcement, however, two of the pictures scheduled have not materialized, making a total of five now being shot. "Stallion Road," which has experienced considerable difficulties since first bought, will not be produced as planned. Humphrey Bogart and his wife, Lauren Bacall, have both decided not to play in it. Previously, Erroll Flynn turned it down. Another film scheduled to go into production earlier, but which still is not being made at this date, is "Life With Father." Some progress is being made, however, with the announcement that William Powell will play the lead role.

**Warners'** quintet now shooting includes "Humoresque," Joan Crawford-John Garfield starrer; "The Sentence," with Ann Sheridan; "A Very Rich Man," with Sydney Greenstreet doing a sympathetic role for a change; "Cloak and Dagger," U. S. Pictures initial effort, with Gary Cooper; and "Cheyenne," starring Dennis Morgan, Jane Wyman and Bruce Bennett.

**Will Rogers, Jr.** conferred last week with Michael Curtiz, Dick Adamson and Dr. Herman Lissauer at the studio. Curtiz is set to direct "The Life of Will Rogers," in which young Rogers will play the title role. Adamson is writing the script and Dr. Lissauer is conducting research for the picture. Will, Jr. checked the script for accuracy, and looked over wardrobe plans.

**Warners** announced that the company will spend $230,000 during the coming year in backing Broadway stage productions. The idea is to uncover new material for the screen.

* * *

**MONOGRAM Keeps Production Going At Good Clip; Two Pictures Start Next Week**—This studio is maintaining a production pace commensurate with much larger lots. Two films are being shot now and two more are scheduled to roll April 8. "Hot Money," formerly called "Bowery Bombshell," is in its second week, with Jan Grippo producing and Phil Karlson directing.

**Starting its third week** is "Romance of the Rancho," the latest Cisco Kid, starring Gilbert Roland with Marjorie Riordan. Monday sees the scheduled start on "Jumpin' Joe," about a returned soldier; and "'Neath Mexican Skies," musical Western starring Jimmy Wakely.

**Jeffrey Bernerd** spent several days last week shooting scenes for his "Black Gold," with a newborn colt as the focus of camera attraction. Bernerd goes to the Kentucky Derby next month for further shots concerning the famous winner of the 1924 Bluegrass racing classic.

# HOTTEST SERIES ON THE SCREEN TODAY!

**"JUST WHAT THE FANS WANT"**
—Showmen's Trade Review

**"BRIGHT, BRISK, STIMULATING"**
—Motion Picture Herald

**"ESTABLISHED DRAWING CARDS"**
—Hollywood Reporter



Monogram's
# BOWERY BOYS
starring
LEO GORCEY
HUNTZ HALL
BOBBY JORDAN
BILLY BENEDICT
Jan Grippo PRODUCTIONS



CURRENT RELEASE
Features That Killingly Funny Giant of "Murder, My Sweet"...
MIKE MAZURKI



# "LIVE WIRES"



with CLAUDIA DRAKE • PAMELA BLAKE
Produced by LINDSLEY PARSONS and JAN GRIPPO
Directed by PHIL KARLSON
Screenplay by Tim Ryan and Josef Mischel • Story by Jeb Schary

MONOGRAM PICTURES

**MONOGRAM HAS THE BEST SERIES!**

# REGIONAL NEWSREEL

## OMAHA

The Mayor's City-Wide Planning Committee has recommended that Omaha spend $14,638,723 on public improvements within the next 10 years, including a three-million dollar auditorium that would have a main hall seating 7,500 and a theatre seating 2,300. The theatre would be used for roadshows, concerts, operas, etc., and the auditorium would be the hub of the civic center. Under the plan the folowing film industry businesses would have to move: The Ballantyne Co., which recently built a new plant, Metropolitan Screen Studios, and the Paramount and Warner exchanges.

Leo McKechneay, treasurer for Tri-States Theatres, Des Moines, was in town on business.

The RKO-Brandeis cartoon festival, featuring the Saturday morning showing of 17 cartoons, was a sell out 24 hours early. Despite this, youngsters and adults were in line at 6:30 a.m. for the 9 a.m. show. All tickets were 25 cents.

Paramount Denver District Manager Hugh Braly spent several days here.

J. O. Erickson, Arapahoe, Neb., has purchased the Roxy Theatre, Indianola, Neb., from Ralph Woolman and Ralph Clark.

Warner Bros. Salesman W. A. Heathe has resigned. Paul Walsh, recently discharged from the service, will return to his old position as salesman.

Tri-States District Manager Bill Miskell will represent the motion picture industry on a state committee to work on bond sales for the Treasury Department.

Willam Youngclaus, owner of the Island Theatre, Grand Island, is back in Nebraska after a visit to his newly-purchased ranch in California. He will continue to own the theatre but Tri-States will operate it for him.

Mrs. Robert Ballantyne, wife of the theatre equipment company owner, is in Chicago for several weeks, visiting her daughter, Joyce.

Stanley Blackburn, one time manager of the Paramount Theatre here, has been appointed general publicity and advertising chief for Tri-States Theatres here.

Nate Sandler, circuit owner with headquarters in Des Moines, was in town.

MGM Contract Clerk Lucille Bentz will marry Welton Hahne sometime this summer.

Frank Ickle, of Metro's International Department, is here for three months.

## ATLANTA

Guest speaker at the April meeting of Atlanta Tent No. 21, Variety Club, was Major General John W. (Iron Mike) O'Daniel, outstanding infantry commander of World War II, who flew here from Ft. Benning, Ga., where he is commandant of the Infantry School. Wearing practically every decoration within the gift of his country, as well as several foreign ribbons received in World War I, General O'Daniel is credited with capturing 100,000 prisoners, shattering the Siegfried fortifications, making assault crossings of the Rhine, Worth, Main and Danube Rivers, seizing many key towns and pulverizing the retreating enemy. Radio Station WATL General Manager Walter P. Speight, Jr., acting as King for the Day, introduced the colorful guest.

Film Row mourned the death of United Artists Sales Representative Francis H. Rudolph, 45. Following services here, the body was taken to St. Louis, his native home, for interment.

## REGIONAL NEWS INDEX


| | |
|---|---|
| Albany | 48 |
| Atlanta | 38 |
| Boston | 45 |
| Bridgeport | 42 |
| Buffalo | 45 |
| Chicago | 45 |
| Cincinnati | 45 |
| Cleveland | 44 |
| Columbus | 38 |
| Des Moines | 49 |
| Harrisburg | 42 |
| Hartford | 43 |
| Indianapolis | 47 |
| Los Angeles | 47 |
| Memphis | 38 |
| Milwaukee | 48 |
| New Orleans | 39 |
| New York | 46 |
| Omaha | 38 |
| Philadelphia | 39 |
| Portland | 39 |
| St. Louis | 43 |
| Toronto | 44 |
| Vancouver | 42 |
| Washington | 46 |


Paramount Vice-President in Charge of Theatre Operations Leon D. Netter is visiting the Georgia Theatres Co., local operators.

Theron Croxton, just out of the Navy, was named relief manager of the Fox, Paramount, Roxy and Capitol theatres.

The Bailey Theatres Co., operators of local Negro houses, has taken over the Victory Theatre, Ft. Lauderdale, Fla.

Winder, Ga. City Council has approved Sunday movies, the theatre there agreeing to turn over half of the proceeds to the city for school purposes.

Practically everyone in the local film business attended the industry's social event of the season, the marriage of Paramount Division Advertising Manager Leonard Allen to Isabel Jeannette. The reception was held at the Variety Club.

Altec Service District Manager H. B. Moog announced the signing of agreements with Colonial Theatres' eight houses in North Carolina.

Phil Morand, back from military sevrice, will travel his former Tennessee territory for United Artists. Bert Davis has been transferred from Tennessee to the Dallas, Texas, territory.

Film Row visitors were R. D. Word, Word Circuit, Scottsboro, Ala.; Mrs. Carter Lowe, Jasper Theatre, Jasper, Ga.; R. L. Taylor, Bradford Theatre, Dixiana, Ala.; R. L. Dean, Dean Theatre, Butler, Ga.; G. C. Davison, Lyric Theatre, Whitwell, Tenn.; J. W. Pex, Pex Theatre, Sparta, Ga.; Johnny Thompson, Pal Circuit, Vidalia, Ga.; C. E. Timberlake, Isabel Theatre, Stevenson, Ala.; Mrs. Ethel Blanton, operator of theatres in Zebulon and Cairo, Ga.

Veteran Salesman Riley P. Davis has joined the PRC sales force, according to Franchise Holder Ike Katz.

The Park Theatre, Hahira, Ga., was destroyed by fire when flames swept the entire central business block of the South Georgia tobacco center.

## MEMPHIS

Malco Theatres President M. A. Lightman announced Saturday that headquarters of the 80-theatre chain will be moved from North Little Rock to Memphis within the next 45 days. Lightman and the Malco interests recently purchased a building adjoining the Memphis Malco, the second floor of which is being remodeled for company headquarters. Also purchased was a $45,000 warehouse building, which will be used to store the chain's properties and various equipment not in use. This storehouse will be in charge of Malco Storekeeper Henry Brownlee, who will move to Memphis from North Little Rock. Headquarters of the company has about 25 employes, about half of whom will move to Memphis. Lightman is buying eight duplex apartment buildings to house those moving to Memphis. Those not moving will be replaced in Memphis.

Warner Theatre Manager Jim Barnes decided to give 10 a.m. matinees on "Saratoga Trunk," after Loew's Palace packed them in with 10 a.m. showings for "Adventure." The move was equally as successful for Barnes.

MGM Salesman Tommy Baldridge is recovering from illness which kept him off his northern Arkansas and southeastern Missouri territory for a week.

The Strand, Malco house at Newport, Ark., is being remodeled and will have a new black tile front, new marquee lights, a new cooling system, new sound and new decorations. Mrs. Edith Evans, city manager, is in charge of the work.

C. E. McLendon, husband of Mrs. C. E. McLendon, Dixie Theatre manager, Mountain View, Ark., is recovering from an operation at Batesville, Ark.

W. E. Landers, Jr., of the Landers Circuit, announces the appointment of Jack Shine, of Calico Rock, Ark., as a house supervisor and publicity man.

Flexer-Haberfeld Theatres President Dave Flexer has returned from a trip to New York.

## COLUMBUS

Local theatres, as well as other business firms, may lose some or all of their no-parking areas along the curbs if a traffic survey suggested by Mayor James A. Rhodes decides that some of the restricted space should be made available for public parking. The local parking problem has become acute since the end of the war and city fathers are attempting to find a solution. Most theatres are now permitted no-parking areas for at least the width of the marquees.

The Ohio, Broad, Palace and Grand theatres, downtown houses, collected $6,500 in Red Cross contributions, according to the local Red Cross chapter.

Mr. and Mrs. J. Real Neth have returned from their New York City vacation.

*Citizen* Movie Editor Bud Kissel is planning a summer trip to Hollywood, and hopes to visit all major studios, combining business with relaxation.

Charles Stokes, returned war veteran, is the new assistant manager of the Grand. Palace House Manager Harry Simons is back on the job after his recent operation.

Ohio Theatre Manager Arthur Egberts was host to two sailors and their pretty wives for a view of "The Sailor Takes a Wife." Chief Pharmacist's Mate Denzil Hinton and his Australian bride, Ellen, and Chief Pharmacist's Mate and Mrs. Leon Matson, were the guests. WCOL

# REGIONAL NEWSREEL

Inquiring Reporter Hunt Carlile interviewed them.

John Varley, new manager of the Beechwold, finds his first name a little strange, since in his hometown of Nashville, Tenn., he was known by his second name, Mike. Varley, taking his first theatre job at the Beechwold, succeeded Ted Nelson, who resigned to go into other work.

Local theatre managers are unhappy about the April 1 hike of the *Citizen's* ad rates for the amusement page, from $1.87 to $2.25 per inch.

Virginia Cain, assistant manager of Loew's Theatre, Dayton, took a busman's holiday last week-end visited the Loew's Theatre staff here.

United Artists Exploiteer Al Gorson, in town for the advance campaign on "Whistle Stop," wasn't prepared for the balmy spring weather, having left deep snow in upper New York State.

Independent Theatre Owners of Ohio Secretary P. J. Wood, in his latest bulletin, warns that present wartime federal admission tax of 20 per cent will not be reduced unless every exhibitor gets busy and writes his representative in Congress. He wants ITO members to state that the war rates on admissions were imposed on the condition that they would not be continued after the termination of hostilities.

Palace Theatre Manager Jerry Shinbach is holding a rumba-samba contest in connection with the stage show starring Miguelito Valdes and his Rumba-Samba Revue. Ciro Rimac and his South American orchestra handle the musical chores and Rimac will select the winning local dance team in the contest finals to be held on the Palace stage. War bonds and nylons are the prizes for the winning teams.

## NEW ORLEANS

Mr. and Mrs. Billy "Fox" Johnson, owners of the Fox Theatre, Pollack, La., with his brother, Charles, and Howard Lacaze, of Alexandria, La., motored here in the interest of their theatres. They are constructing new theatres in Bunkie and Jonesboro, La., with Lacaze managing the one in Bunkie.

The Lake Theatre, Mandeville, is closed temporarily for extensive alterations, according to Owner Sid Furhman, who plans to reopen the practically-new theatre on May 1.

Columbia Inspection Department's Elodie Souchon and Isabelle Guidrez were two of the masqueraders in Metro's special newsreel of Carnival Day.

Monogram Branch Manager Henry B. Glover, and his personnel invited local film people, their families and friends, to the screening of Monogram's first million-dollar production, "Suspense," at the Circle Theatre last Friday. Glover, Salesmen Joe Fahrbacher and George Nungesser and Booker Schroeder are determined to hit the top in the Steve Broidy Testimonial Drive ending May 31. District Manager Babe Cohen was present for the big screening.

Robert Elzey, son of Mr. and Mrs. John Elzey, of Delta Theatre Supply Co., and Sam Frankie Pasqua, son of Sam Pasqua, Gonzales, La., exhibitor, won the 115 lb. and 145 lb. championships respectively, in the New Orleans Public and Parochial High Schools Wrestling Tournament.

Twentieth Century-Fox Ad Sales Manager Ed Kennedy is in the Baptist Hospital recovering from his recent operation.

Mr. and Mrs. John Elzey, of Delta Theatre Supply Co., left Wednesday on a business trip to Chicago, Detroit and other northern points. Elzey sold his half interest in the Paula Theatre, Homer, La., to Mr. and Mrs. O. Formby of that city.

Former PRC Salesman Floyd P. Murphy, now in theatre advertising with headquarters in Alexandria, La., visited along Film Row with W. T. Dressell, who was recently released from the Merchant Marine.

Elaine Weber, daughter of Leona Weber of Columbia inspection department, was chosen winner of the finals of the weekly amateur variety contests staged by the St. Charles Theatre. The soprano had previously won the prize in the vocalists' division.

Film Row was deeply shocked by the sudden death of Eleanora Louise Ricks Glover, of RKO.

Orville Davis and W. H. Ladner, of Lumberton, Miss., have inaugurated a portable 35-mm. motion picture roadshow in hamlets and byways in Mississippi where there is no other cinema attractions.

I. T. & T. 16-mm. Productions Head George H. Hirliman, former Paramount producer and organizer of Film Clasics, was in town attending the regional meeting of his franchise holders and visiting friends on Film Row.

Visiting out-of-town exhibitors were C. R. Labude, Moreauville, La.; Dr. A. H. McCoy, Ritz Theatre, Jackson, Miss.; Mr. and Mrs. O. Formby, Paula Theatre, Homer, La.; Milton Guidry, Erath, La.; Pix Mosely, Ritz Theatre, Bogalusa, La.; Charles Lamantia, Ritz, Hammond, La.; Ernest Delahaye, Maringuein, La.; Sam Pasqua, Gonzales, La.; W. T. Smith, Richton, Richton, Miss.; O. Davis and W. H. Landner, Lumberton, Miss.; Arthur Lehman, Jackson and Canton, Miss.; S. Harp, Donaldsonville, La.; and pioneer exhibitor S. T. Taylor, Laurel, Miss.

Paramount Cashier Pauline Taylor resigned after 30 years' service and is now connected with United Theatres Corp.

Freddie Goodrow, son of F. F. Goodrow, of Novelty Films, in home on a 10-day furlough from the Navy.

Tom Maine, manager of the Roxy Theatre, Lafayette, La., winner of the "Flight to London Contest" in the Sixth Regional District for the Victory Loan, will have an opportunity while on the trip to visit his relatives and birthplace, Rhondda Valley, Wales.

Maine, who placed first in the top-bracket of the nation's leading theatre bond salesmen climaxed a four year record of outstanding war activities in his town. In the Victory Loan he personally promoted, wrote, sold and delivered nearly $600,000 of 'E' bonds—doubling the quota of his parish (county)—with a unit sales record of 73 per seat for his 294 theatre capacity.

He has been a theatre manager for 16 years, and supervises a group of houses in Lafayette for Southern Amusement Co. whose home offices are in Lake Charles, La. He is a naturalized American citizen since 1939 and a leading civic worker in his community.

## PHILADELPHIA

Local theatremen recently received the following letter from the Philadelphia Fire Marshal: "In making inspections of theatres and motion picture houses, it has been found that temporary decorations, extensions, alterations and displays are being made, and additional devices installed such as candy counters, popcorn machines, liquid dispensers, etc., with utter disregard of the regulation of first obtaining the approval of the Fire Marshal. Any devices which have been installed without the necessary approval must be immediately removed. The regulation of the Electrical Bureau, which prohibits extensions, changes and alterations to the electrical wiring system and equipment without first obtaining the approval of the Bureau is also being abused. These practices must stop at once, and any violations of the regulations will be cause for the revoking of the theatre or motion picture license."

Paramount's William G. Booker, Greater Philadelphia Area Chairman of the motion picture division for the Salvation Army Maintenance Fund Drive to be conducted during April, has asked all members of the industry in the territory to "appoint themselves assistant chairmen" and assist in the work toward the goal of $1 million for the cause this year. Booker served in the same capacity last year, when the industry made a great showing in the Salvation Army drive.

Columbia Division Manager Harry Weiner returned from Florida "brown as a berry."

More than 250 people from the industry were at the dinner for Edgar Moss held by the Variety Club last Monday night.

Ralph E. Peckham is the new salesman at Columbia, replacing Charles Connaught, who resigned.

Earle Theatre Doorman Eddie Schaeffer, 55, died last Saturday from a heart attack after an extended illness.

Warner District Manager Paul Castello's young son, Bobby, seriously injured last week when he was run down by an automobile, is improving at the Jewish Hospital.

Twentieth Century-Fox Exploiteer Mike Weiss is sporting a beautiful set of cuff links from Tiffany's, gift from Spyros Skouras.

Bill Humphries, owner of the Rialto, Lewiston, and the Savoy, Catasaqua, has moved his office from the Abbott Bldg. to the Warner Exchange Bldg.

William Bromberg is visiting the Columbia exchange for several weeks. He is from the foreign department getting the lowdown on exchange operations.

Warner Theatres' Zone Manager Ted Schlanger, Advertising and Publicity Manager Everett C. Callow, his assistant Irving Blumberg, and Warner Exploiteer George Fishman were presented with medals last Monday by Sidney Weiler of the Finance Department of the Treasury Department. Designated as U. S. Treasury Awards,—the medals were engraved with the names of the men.

Ray Schwartz has resigned as treasurer of the Affiliated Circuit, Inc., and will operate the Walton and Strand theatres as his own separate unit.

National Distributor Chairman Charles M. Reagan announced that Mort Magill, United Artists exchange head here, has been selected to serve for the balance of 1946 as area distributor chief in all future drives undertaken by the industry. The Easter week Cancer campaign is to be his first assignment.

Dave Moliver appointed Major Owen S. Mollinger general manager of his circuit of theatres.

## PORTLAND

Medford, Ore., junior high school students picketed the Holly Theatre there, asking that admissions be reduced for students from 65c to 35c. The Holly is one of four houses in that town.

Brtish consulate film section announces a special division handling British 16-mm. products, including "Operations Mulberry," with Katherine Noel Parker in charge.

MGM West Coast Sales Manager George Hickey, guest of Portland Manager Lew Amacher, predicted that business on the west coast will continue good for the next few years.

Orpheum Theatre, Spokane, Wash., is holding over "The Bells of St. Mary's."

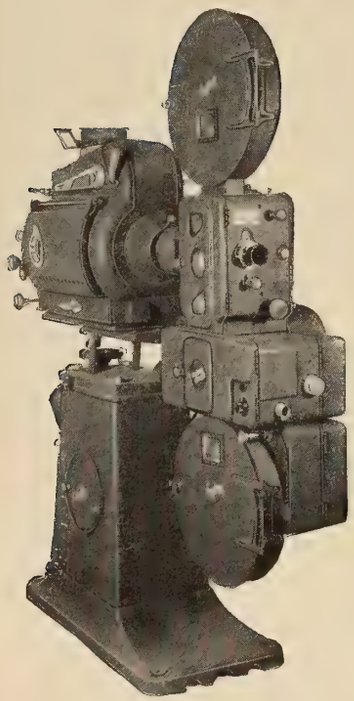
Vete Stewart and Al Oxtoby are en route to San Francsco for a special Warner Bros. conference.

Harry Ulsh and L. C. Gillespie, well known

(*Continued on Page* 42)

# *Presenting*

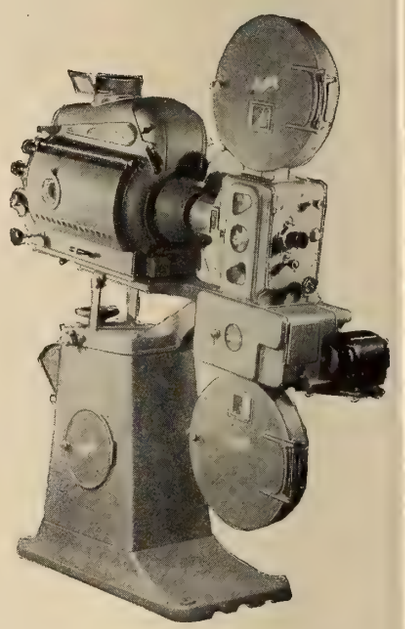
# *Century* POST-WAR SOUND SYSTEMS*



**CENTURY MASTER**

Century is set to lead the field. The Century Master Sound System supersedes all present day sound equipment. Designed to meet anticipated developments Century will supersede the sound systems of tomorrow.

For the smaller theatre the Century Standard Sound System is superior in quality, material, workmanship . . . its performance is better!



**CENTURY STANDARD**

* For sale in the Domestic market through Independent Theatre Supply Dealers.

**Century post-war projector mechanisms, "C" and "CC" are improved in design, quality and performance . . . They still lead the field!**

WORLD-WIDE Century DISTRIBUTION

WORLD-WIDE Century DISTRIBUTION

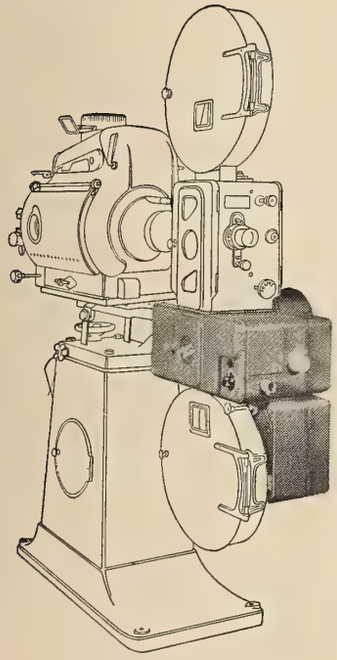
## CENTURY PROJECTOR

CORPORATION

729 SEVENTH AVENUE, NEW YORK 19, N. Y.

# *Presenting*

# TWO POST-WAR SOUND SYSTEMS*

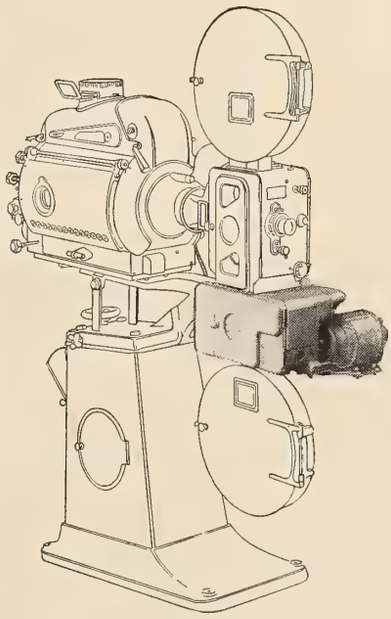


*WESTREX MASTER*

The post-war Westrex MASTER Sound System supersedes the pre-war Mirrophonic Master Sound System for larger theatres. It is designed for easy adaptation *in the field* to probable Hollywood developments such as automatic volume control and multi-track sound.

The post-war Westrex STANDARD Sound System is especially built to bring high quality sound to smaller theatres.

*For sale outside the United States.



*WESTREX STANDARD*

**The first of our tremendous backlog of foreign orders are now being filled from regular factory production.**

## *Westrex Corporation*

FORMERLY

*Western Electric Export Corporation*

111 EIGHTH AVENUE, NEW YORK 11, N. Y.

# REGIONAL NEWSREEL

(*Continued from Page* 39)

theatre executives of Eastern Washington, announce the opening of their new theatre at Oroville, April 12.

The entire Film Row and theatre executives extend their congratulations to Tom Shearer, of B. F. Shearer Equipment Co., on his marriage to Marian Petersen.

E. L. Walton, of New York, was a special guest at the Film Row dinner-dance honoring J. T. Sheffield

Frank and Leota Airey are contracting for materials for their new theatre at Twisp, Wash.

Paramount Exploitation Chief Ronnie Ames is handling the campaign on "Road to Utopia," which opens at an early date in Portland and Seattle.

Herbert Sabottka, Vic Gauntlett, Maury Saffle, of Evergreen, and James Home, of Northwest Independent Theatres, successfully put over the Red Cross drive.

Motion Picture Association Field Coordinator Duke Hickey is on a goodwill visit to Bellingham, Tacoma, and Seattle, Wash., and Portland and Salem, Ore.

Paul Mercy, recently released from the Merchant Marine, was greeted by his brother, Junior Mercy, Yakima exhibitor.

The foundation work has been started on the Universal Film Exchange in Seattle.

## HARRISBURG

Plans are under way to bring to Harrisburg movies which would not be shown in movie houses, including foreign pictures, those which are of interest only to certain groups, and special features, according to the announcement of the Harrisburg Community Theatre. Mrs. Kathryn Bennett Martindale, chairlady, has arranged with Senate Manager Bob Sidman for the special screening of the series.

Senate Manager Bob Sidman reported his fourth Saturday morning all-cartoon show was as successful as the first three, and now plans to hold them every other Saturday morning. Patrons for the special show are permitted to remain for the first run of the regular picture.

State Manager Gerry Wollaston and Fabian-Wilmer & Vincent Theatres Director of Publicity and Advertising Edgar Goth have laid tentative plans for a "Search for Talent," via the airwaves, to discover local boys and girls with hidden talent. The two are negotiating for a spot on one of the three radio stations here, with prizes of a trip to New York and cash awards going to the winners. The same pair are planning a state-wide "Jitterbug Contest," such as was featured at the State Bobby-Sox Jamboree, and will stage them in all Fabian houses, with the winners competing at the State capital for the finals.

## VANCOUVER

Edward Bickle, who operates three theatres in the Cumberland-Courtney district of Vancouver Island, was here for his first visit in five years, making plans and buying equipment for his new theatre at Campbell River, V. I.

**PATENTS and TRADE MARKS**
Protect and profit by your ideas. Full information on request. Prompt expert service. 30 years' experience.
**LESTER L. SARGENT**
*Registered Patent Lawyer*
Post Office Box 3156
1115 K. St., N. W., Washington, D. C.

**New Ideal Theatre Chairs**
**JOE HORNSTEIN *has it!***

Steel-Johnson Amusements were given a $10,000 permit to build a projection booth, screen tower and refreshment stand at the drive-in theatre which the company is building on Grandview Highway, near Vancouver. They have leased 13 acres from Burnaby Township for the theatre, first drive-in in B. C.

With holdovers doing the biggest business, local grosses, for the most part, are on the upward trend.

New appointments in local film circles were Joe Archer as Monogram manager and Steve Rolston, who will be in charge of Eagle-Lion. The companies will now operate separately, but use the same exchange for distribution.

Strand Projectionist Eric Williams, old-timer in Vancouver show business, is leaving for Hollywood where he expects to connect with one of the major studios.

Two well known local theatre folks, Ernest Doctor, formerly at the Dominion, in the Navy now, and his wife, nee Dede Delmarque, former Plaza Theatre employe, married a year ago, are the proud parents of a baby boy born this week.

Fernie, B. C. has sold the Grand Theatre property to Joe Altomare, who operates the Empress Theatre, Natal, B. C. It will be completely overhauled and reopened by the middle of the summer.

RKO Canadian General Manager Leo Devaney is in town on his semi-annual visit checking the local branch and looking up circuit heads.

Reports are that the Odeon Circuit plans to invade the towns of Vernon, Penticlon and Kelowna, in the Okanagan fruit belt, now solid Famous Players territory, and good revenue producers.

United Artists Booker Larry Katz left for Winnipeg to take over the position of booker-salesman for UA there.

Joe Bermack, who came from Toronto six months ago to take over sales at the Calgary RKO office, has resigned and will return east and enter other business. The winters in Alberta were too severe for him.

Harry Hurwitz, who formerly managed Odeon's Saskatoon theatres, has taken over the management of the new Odeon Theatre, Winnipeg, succeeding Charles Straw, its first manager, who resigned due to ill health. Hurwitz is setting new records with pictures holding as long as four and five weeks.

## BRIDGEPORT

Albert Pickus, operator of the Stratford Theatre, Stratford, has been named a member of the committee arranging for the annual golf tournament of the Connecticut Motion Picture Owners to be held at the Racebrook Country Club the first week in August. This is the first affair held since the tournaments were suspended in 1941 due to the war.

Loew's Majestic Manager Harry Rose left

# LONDON OBSERVATIONS

**By Jock MacGregor**

People here are at long last beginning to wake up to the fact that British stars may mean something in this country but little in America. Hard-hitting old war horse of the London trade press, Ernest W. Fredman, publisher and columnist of *The Daily Film Renter,* has noted in our reviews of British films that comment on the lack of known players has been made, and having credited STR, takes up the cudgels that either players must be publicized with advertising or British stars prevented from going to Hollywood.

We all know that it is publicity that creates the demand for players before even their first picture has been screened. If these artists are not known in America many are little better known in this country. Probably more is being spent on studio publicity today than ever before, yet the standard seems lower. Producers complain about not getting editorial publicity abroad, but my experience is that to get the stories today one has to hunt for them.

A publicity men's section of the Association of Cine Technicians—the studio workers' trade union—is now being formed. While many well known publicists are joining, others equally well known are keeping clear of it. Objectives are minimum wage, proper recognition by studio workers on the floor, and an apprenticeship for all newcomers to the field.

The proper recognition clause is not so absurd as it may seem, as there are some very "difficult" people in British studios.

Certain personalities who can hardly sign an autograph book have clauses in their contracts stipulating that all press releases shall be passed by them.

A goodly turnout of film personalities attended the preview of Ealing Studio's "The Captive Heart," a most moving story of life in a German prisoner-of-war camp. Michael Balcon was much in evidence and well pleased with the reception. Recently his pictures have been ringing the box-office bell and this will be no exception. So far as America is concerned, I fear that I must irritate Mr. Fredman again and harp on the lack of star names. None better known than Michael Redgrave appears.

For the critics this was a film of particular interest, for the story was written by Patric Kirwan, of the *Evening Standard* and the screenplay came from the pen of Guy Morgan, the pre-war critic of the *Daily Express* and himself an inmate of the Stalag depicted after an unfortunate incident in Yugoslavia.

A very welcome visitor to London is Mary Pickford who is here on business in connection with United Artists and convinced me of her right to the title of the world's sweetheart when she said I reminded her of a "better looking edition of Darryl Zanuck." Now if I only had a better-looking bank account—that would be something!

Considerable speculation surrounds Alexander Korda these days with his British Lion setup. Already Herbert Wilcox, Leslie Arliss and Anthony Kimmins, all producers of sound financial propositions, have flocked to his banner. Others will follow suit.

Talking of British Lion reminds me that their former publicist, Ken Green, who found that he had no job with them on his demobilization from the RAF, has reached an amicable settlement and is now with Two Cities in a similar position. He is working on the new James Mason picture, "Odd Man Out."

Jimmy Hales Dutton, former publicist for GB Equipments, told me that he had become a producer and invited me to see his latest effort, "Old Father Thames." I went and found my time not wasted. Running to just over 3000 feet, it is an attractive survey of the river from source to mouth.

Since the war a number have turned to this length of production for which overheads are small and the demand large. Though these films consist mainly of exteriors and do not count for Renters' quota, they do qualify for the exhibitor, and with the growing tendency for longer features, make an admirable fill-in on the programme.

ABC and other cinemas in opposition to Rank find their quota obligations a big problem and these films help solve it nicely.

I believe on an average they cost approximately $20,000 and gross up to $40,000. Which, as they say, is not a bad proposition.

# REGIONAL NEWSREEL

for a two-week vacation with his wife and son in his native town, Atlantic City.

Loew's Globe Manager Al Domain has returned from his two-week vacation.

Robert Elliano, operator of the Colonial at Walnut Beach, Milford, has redecorated the lobby of his house in preparation for the Summer season.

Cpl. Arthur Acri, well-known locally when he was assistant to Harry F. Shaw of the Loew-Poli Circuit before entering the Army, is now at the U. S. Army General Hospital, Camp Edwards, Mass. He is confined to a wheelchair with a leg injury, and soon expects a transfer to Walter Reed General Hospital, Washington, D. C.

Harold Engle, former student assistant manager at Loew's Majestic, is now working at Loew's home office in New York.

Morris Rosenthal, manager of Loew's Poli, New Haven, returned from a two-week vacation at Sharon Springs.

Edward Fitzpatrick, a Bridgeporter who manages the Loew's Poli Theatre in Waterbury, is on vacation in Texas.

Bridgeport theatremen were interested in the news that B. J. (Bernie) Hines, who used to be well known here when Fox controlled the theatres now owned by Loew's, took an active part in the Motion Picture Industry Red Cross drive, being called to New York from Denver to do executive work in directing the campaign.

Loew's Globe Usherette Virginia Theresa Alter was married to James B. Derose recently.



**PUZZLE. Just what Robert Young is explaining to Dorothy McGuire on the set of 20th Century-Fox's "Claudia and David" is a puzzle. From the looks of things, however, it appears that the young lady is being taught the art of drawing. But that's too superficial. It apparently goes deeper than that. What do you think?**

## HARTFORD

Hartford's first theatre holdup in many years occurred Saturday night, March 30, when a lone bandit, with an automatic pistol, held up the cashier in the box-office of the State Theatre, Hartford's vaudeville house, and escaped with between $200 and $300. Had the thief appeared a few minutes earlier his loot would have totaled nearly $3,000, for at that time theatre officials removed $2,500 to the bank for deposit. As yet the criminal has not been apprehended, and police are concerned that this might presage a series of such holdups.

Loew's Poli Palace Theatre Manager Fred Greenway is spending a couple of weeks visiting old friends in Baltimore.

Allyn Theatre Manager Walter B. Lloyd is traveling back and forth to New York these days, where his father is ill. Stan Redmond, who filled Lloyd's spot while he was in service, is helping to fill in now.

Columbia's "Tars and Spars," which had a swell promotion job by Ed Rosenbaum, and Warners' "Saratoga Trunk" at E. M. Loew's and the Strand respectively, are both holdovers.

## ST. LOUIS

Monogram Pictures St. Louis Manager Barney Rosenthal played host to a vast number of film folks in this area at the screening of "Suspense," followed by a luncheon at the Coronado Hotel. Among the folks attending were Matt Schulter, chief booker of Fanchon and Marco-St. Louis Amusement Co.; Joseph and Louis Ansell, Ansell Brothers Circuit; Jack Harris, of the Jack Harris booking circuit; George and Gus Kerasotes, Kerasotes Brothers Circuit; Thomas James, Thomas James Circuit; Mrs. Rita Kaimann, Kaimann Brothers Circuit; Fred Souttar and Russell Mortenson, Fox Midwest Circuit; Fred Wehrenberg, Fred Wehrenberg Circuit; Mr. and Mrs. L. Weinshienk, Public-Great States Cir-

(*Continued on Page* 44)




# REGIONAL NEWSREEL

(*Continued from Page* 43)

cuit; John B. Giachetto, managing director and executive secretary, Frisina Amusement Co.; James H. Arthur, Fanchon and Marco Service Corp.; and many others.

A satisfactory settlement, without the necessity for a formal hearing before AAA arbiter Harry G. Erbs, may be effected in the unreasonable clearance complaint filed some weeks ago by H. E. Webster, owner of the Webster Theatre, Steelville, Ill., and the Princess Theatre, Percy, Ill., against Loew's Paramount, RKO Radio, and Warner Bros.

Police have reported that three men have confessed their participation in the holdup of the Empress Theatre recently.

Several additional cities and towns in the Greater St. Louis area have enacted local ordinances for Daylight Saving Time patterned after the one adopted by St. Louis recently. These communities include East St. Louis, Ill., Brentwood, Clayton, and Overland, all in St. Louis County, Mo. At Alton, Ill., a similar bill is pending before the City Council and is due for passage before April 28.

Plans for participation of motion picture theatres in the St. Louis area in the national Cancer campaign were perfected at a meeting of film folk held early this week. RKO Radio Manager Tommy Williamson is distribution chairman, Fred Wehrenberg, Fred Wehrenberg Circuit, is exhibitor chairman, and publicity is handled by M. L. Plessner, Fanchon and Marco, and Irv Waterstreet, Loew's Inc.

Eddie Rosecan, owner of the Rialto Theatre, Hannibal, Mo., and inveterate angler, has opened the fishing season along the Mississippi River in the vicinity of Hannibal.

Seen along Film Row were Tilden Dickson, Crystal City, Mo.; John Rees, Wellsville, Mo.; George and Gus Kerasotes, Springfield, Ill.; I. Weinshienk, Publix-Great States, Alton, Ill; and Ciro Pedrucci, Frisina Amusement Co., vice-president, Springfield, Ill.

A number of the smaller theatres in St. Louis will be forced to close if they are compelled to hire a stage-hand at $86.25 a week or even $55 a week. While there has been no gathering of theatre owners as yet on the new demands of Local No. 6, it is known that some of the independent owners are inclined to close their doors rather than submit to terms.

The completely modernized Aubert Theatre, a unit of the St. Louis Amusement Co. circuit, under Fanchon and Marco management, has been reopened. The modernization included the installation of 1100 new upholstered chairs, air-conditioning equipment, installation of the latest acoustical equipment on the walls, new carpeting and rest rooms and the latest sound and projection equipment. The interior and exterior of the house has also been modernized under plans prepared by Leo Abrams, St. Louis architect.

United Artists Midwest Advertising Manager Ed Bellow came to town to help exploit "Whistle Stop," which opens at Loew's this week.

Harris Dudelson, formerly of Cincinnati, has assumed his new duties as St. Louis manager for United Artists.

Fanchon and Marco-St. Louis Amusement Co. theatres, with all but 45 of their 320 servicemen and women out of uniform and back at their jobs in the circuit, have discontinued publication of "The Round-Up." Myrna Stroud, editor, very appropriately named the last issue, "The Last Round-Up."

**New Mirrophonic Sound**
**JOE HORNSTEIN has it!**

The Fanchon & Marco-St. Louis Amusement Company's anti-trust damage suit attacking the legality of the American Arbitration Association's deal with the motion picture industry under the consent decree will come up for hearing and arguments before the United States Circuit Court of Appeals at St. Paul, Minn., on May 8 and 9.

The St. Louis Variety Club dinner-dance at the Coronado Hotel the night of Sunday, March 31, proved a delightful affair for all in attendance.

Francis H. Rudolph, formerly a salesman for United Artists in the St. Louis territory but more recently working in Atlanta, Ga., died in that city last Thursday.

Ray West, projectionist at Maury Davis' Will Rogers Theatre, is the father of twins, a boy and a girl, born on March 30.

Joseph J. Goldstein, currently manager of the Capitol Theatre, a St. Louis Amusement Company unit, has won an airplane trip to England as a reward for his splendid work in leading the St. Louis area in the number of War Bonds sold by theatre managers during the Victory Loan Drive last October and November. With five other regional winners he will be the guest at a dinner given by the Variety Clubs in New York on May 18 and will leave for London the following day.

## CLEVELAND

Monogram Franchise Owner Nate Schultz entertained 50 top theatre owners at dinner at the Tavern last Friday, followed by the screening of "Suspense."

Paramount District Manager Harry Goldstein is back from a busman's holiday in Hollywood where he renewed old acquaintances and saw several Paramount pictures in the making.

RKO Theatre District Manager Harry Schreiber spent the week in New York lining up coming attractions for the Palace Theatre.

Howard Reif, of the Scoville, Essick and Reif Circuit, and Abe Schwartz, partner of Jack Shulman in the ownership and operation of the Lexington, Cleveland, and Lake Painesville, are both back from extended Florida vacations.

Herb Ochs, who eats, sleeps and dreams about drive-in theatres, is spending quite a bit of time here working out plans for more outdoor theatres in this territory.

Cleveland Film Exchange Club President Herbert Horstemeier announced April 2 as the date of the club's first spring party. The affair began with a dinner at Grosse's Tavern, followed by dancing, cards and games.

Bevelight Representative Roy Peacock was a visitor at National Theatre Supply during the week.

Ed Rabb is going ahead with the construction of the new 850-seat Copley Theatre, Akron. Footing is already in and concrete is being poured.

Louis Frisch, Harbor Theatre, Ashtabula Harbor, is not confining his activities to union hours. All day he works in his garden, and at night he operates the theatre.

Dean Buell, ex-serviceman who returned to his former post as Republic shipper, has been promoted to apprentice booker.

Milt Mooney, of Cooperative Theatres, is awaiting the arrival of a Japanese gun which his son, Blair, now stationed in Tokyo, has sent home.

Mrs. Frank R. Anderson, president of the Motion Picture Council of Greater Cleveland, has announced May 9 as the date of the council's annual meeting, chief function of which is the election of officers.

The Kiddy Kartoon Karnival, staged by District Manager Harry Schreiber, at the Palace Theatre last Saturday morning, was such a success that he had to hold an overflow show at the Allen. In fact, he was so pleased with the large demand for tickets that he is planning to repeat the policy.

Imperial Pictures, headed by John Urbansky, Jr., and Bernard Rubin, has acquired, for Northern Ohio distribution, a series of 13 western feature reissues, all with new prints and complete accessories.

## TORONTO

Directors of the Motion Picture Theatres Association of Ontario took important action along several lines at their regular meeting in Toronto with Morris Stein of Famous Players Canadian Corp. presiding. The board decided to support the Musical Protective Society of Canada in opposing fee increases of the Composers, Authors and Publishers Association of Canada for the use of musical compositions; requested film distributors to discontinue booking first-run pictures into military camp theatres after July 1; re-affirmed its objection to 16-mm. shows within a 10-mile radius of recognized theatres and forwarded two complaints regarding 16 mm. competition to the distributing companies, and took steps to combat a reported move for 100 per cent increase in the-



**DISTRICT THEATREMEN AT 'SUSPENSE' SCREENING. Leading exhibitors from Washington, D. C. and surrounding territory were guests of Monogram Branch Manager Jack Safer at a recent trade showing of Monogram's first million-dollar production, "Suspense." A cocktail-luncheon at the Carlton Hotel followed the screening. In the group above are (l-r) George Wheeler, Lichtman Circuit; A. Abendschine, Ashley Theatre; Frank Boucher, K. B. Theatres; George Crouch, Warner Theatres; Anne Hanower, Monogram exchange cashier; Jack Safer; Henry Hiser, Hiser Theatre, Bethesda, Md.; Jack Fruchtman, Greenbelt, Greenbelt, Md.; and Clarke Davis, Lichtman Circuit buyer.**

# REGIONAL NEWSREEL

atre license fees in Ontario.

The latest of the numerous theatre holdups in Hamilton, Ont., have taken place at the Century, Tivoli and Savoy theatres, operated by 20th Century, Famous Players and Canadian Odeon, respectively. An attempt to smash the safe at the Savoy was frustrated; little damage was done at the Tivoli, while at the Century, thieves took 100 chocolate bars, $10 in stamps and a small amount of cash. Almost every theatre in Hamilton has had a robbery incident in the last few months. The Seneca, Niagara Falls, Ont., was entered but nothing of value was carried off.

Ontario Municipal Board, at a recent hearing at Ottawa, approved the revision of a civic building by-law to permit the erection of a theatre in the restricted residential section of New Edinburg by Casey Swedlove, proprietor of the Little Theatre, Ottawa.

Famous Players Canadian Corp. President J. J. Fitzgibbons' son, Eugene, has forsaken the post as assistant manager of the Victoria Theatre, Toronto, to enter law at Columbia University, New York. Roy Clark, formerly at the Palace, replaces Eugene.

RKO Radio Canadian General Manager Leo M. Devaney was re-elected president of the Canadian Motion Picture Distributors Association for a third year. Re-elected vice-president was Empire-Universal Films, Ltd. General Manager A. W. Perry.

The National Film Board, Ottawa, has recommended to the Dominion Government the permanent appointment as Canadian Film Commissioner of Ross McLean, deputy commissioner, in succession to John Grierson, who resigned last November to organize International Film Associates, which is producing film shorts in three languages for UNRRA.

Queensway Studios, Ltd., the Arthur Rank enterprise in Canada, has gone into production at its 15-acre property just west of Toronto. The plan had been held up since last June due to lack of essential equipment. The Canadian studio, under the direction of Mel Turner, is starting sequences for a feature which is otherwise being made in Rank's studio in Britain.

Capitol Theatre Manager T. R. Tubman, Ottawa, presented a "Show for Sportsmen," a screen innovation consisting of 11 short subjects dealing with as many different sports and pastimes, as a midnight show, and realized handsome dividends at 48 cents a head.

Marks Theatre Managers Mel Jolley, Oshawa, Ont., booked not one but four performances of his regular Saturday morning kiddie shows, starting at 10:30 A.M. and continuing until late afternoon, the adult showing following after. This was a huge success and played to capacity audiences.

Toronto 20th Century Theatres Managing Director N. A. Taylor announced the purchase of a site costing $50,000 in Oshawa, Ont., for the erection of a large theatre. Canadian Odeon also has plans for its first theatre in Oshawa.

## BOSTON

James Connolly and Frank Dervin were guests of honor at a dinner held in the Hotel Statler, March 23. Connolly is the new 20th Century-Fox branch manager here, while Dervin is the newly appointed Republic manager.

Publicist Floyd Lee Bell spent several days in New York this past week, calling on old friends in the film trade. Accompanying him was his daughter, Barbara Ann, who was given an audition at the National Concert and Artists Corp.

Warner Bros. Publicist Art Moger entertained more than 50 members of the local press at the exchange last Monday afternoon and evening.

United Artists Division Manager Jim Winn is improving rapidly and taking a lively interest in local film district happenings.

Miss Eleanor Glazer, daughter of Western Massachusetts Theatres Buyer John Glazer, was married to Edward Gilman, March 8.

Edward Callahan, Jr., son of 20th Century-Fox District Manager Edward Callahan, has joined the sales force of his dad's organization, after his recent discharge.

Paramount Theatre Chief Engineer Alonzo T. Keene died at his home in Cambridge.

Lyndon T. Forkey, Rialto Theatre manager, Everett, died last week. He was a brother of Kenneth Forkey, Forkey Circuit head.

Sam Horenstein has leased the store at 45 Church St., and will maintain offices and showrooms for the Manley Popcorn machines.

PRC District Manager Abe Weiner spent several days in New York at the company's home office.

Selznick Pictures' Randy Miller, of the New York sales office, visited the local United Artists exchange last week.

Altec Lansing's "Voice of the Theatre" has been installed in the Central Square Theatre.

Fall River's Empire Theatre Manager William S. Canning has been made a director of the Fall River Music Association.

Sam Israel, formerly connected with the State Theatre ,has joined the staff of the Crown, Lowell, as manager for Owner Tom Vetrie.

George Cote, of Worcester, has purchased the Lyric at Fitchburg, formerly owned by Wilfred Pelchat. Gordon Patterson becomes the manager, succeeding Bob Robison.

Lynn's Warner Theatre Manager Harold G. Cummings has been named charity drives chairman for the theatre section of the shoe city.

The Olympia Theatre, Lynn, was host, this Saturday, to 1000 Boy and Girl Scouts, each of whom brought pennies and friendship bags containing dolls, candy and toothpaste, for their brothers and sisters across the seas.

Donald Dean is a newcomer to the Olympia Theatre staff.

Former Metropolitan Theatre Doorman Capt. Donald B. Woods has returned to active duty in the Army after just two months in civilian life.

Joseph Asselin, 82, reputed to be the oldest theatre employe in this area, died after a long illness.

The Boston Variety Club, under the direction of its Chief Barker John Dervin, is proceeding with the biggest campaign of entertainment and active work in its history.

## BUFFALO

Columbia City Salesman George W. Ferguson passed away Friday, March 29, at the Buffalo General Hospital, after being ill for three months. He had been city salesman for 17 years and a charter member and director of the Buffalo Variety Club.

Bell Pictures' Sidney Kulick spent several days in town.

Effie and Eve Bettigole, Rivoli Theatre, Syracuse, returned from a six-week California trip.

Former RKO Cashier Kay Cochrane received her discharge from the Waves.

J. S. Berkson, Screencraft Pictures, New York, stopped off here for a few days.

Robert H. Marien MM/2c, formerly with Pam-O, received his discharge from the Coast Guard, atfer four years service.

## CINCINNATI

Reports that West End theatres were being overcrowded and turned into firetraps caused the Fire and Building Commissioners last Saturday to start a survey of some of the smaller theatres. It was charged that the theatres, few of which are fireproof, have insufficient exits to care for the overflow crowds that fill the houses on certain nights. One solution recommended is that managers be permitted to sell only to the theatre capacity in non-fireproof buildings.

Albee Manager Joe Alexander and RKO Dayton City Manager William A. Clark left for New York last Monday night on a business trip.

RKO Midwest Corp. Assistant Division Manager Hardie Meakin returned from a ten-day trip to New York.

United Artists field man Manny Pearson has been in Cincinnati working with RKO publicity and advertising man Nate Wise on a "Goofy Hat Contest," in conjunction with the playing of "Breakfast in Hollywood" at the Palace.

Nate Wise and RKO Midwest Corp. Division Manager Col. Arthur Frudenfeld were in Dayton on business for a day.

"Saratoga Trunk," in its fourth week at the Capitol, is establishing new records.

Universal publicity agent Harry Keller has been busy on the "Seventh Veil" campaign in Dayton, Ohio, and Ft. Wayne, Ind.

## CHICAGO

With President Mrs. Joseph Chesser presiding, the Better Films Council will convene April 12 for their annual meeting. Dr. Irvin Deer, of the Johnston office, will discuss new policies of the motion picture industry.

Local theatres which do not have licenses but operate under permits will be investigated by the police department.

The Oriental Theatre case awaits the return of Judge Dunne for the selection of a new judge to succeed Judge Philip Finnegan in hearing the case.

Twentieth Century-Fox exchange will entertain 40 GI British war brides at a special preview of "Sentimental Journey" April 10. Fox Movietone Newsreel Overseas Correspondent Jack Barnett will address the group.

Sam Lamasky, Film Row union business agent, is confined to his home after an operation.

It is reported that Gene Atkinson, Chicago operators union business agent, will be named International vice-president in addition to his present duties.

Paul Homer joined the Essaness Circuit public relations staff under the direction of Norman Kassel.

B & K Attorney Morris Leonard returned from his California vacation trip, and Publicity Chief Will Hollander returned from a Florida trip.

Harry V. Croswell was named assistant advertising manager of the Admiral Corporation.

B & K Chief Projectionist Jacobson returned from the Army and resumed his former posi-

(*Continued on Page* 46)

SOMETHING SPECIAL COMING UP?
Call FILMACK FOR SPECIAL TRAILERS
SAME DAY SERVICE
1325 S. WABASH CHICAGO 5, ILL.

Gulistan Wilton Theatre Carpet
JOE HORNSTEIN *has it!*

# REGIONAL NEWSREEL

(*Continued from Page* 45)

tion, which Bill Johnson handled while he was away.

Jefferson Crawford was named assistant manager of the Roosevelt Theatre. Will Methe is manager.

Ralph McFarland was appointed Garrick assistant manager.

The Tivoli new assistant manager is Earl Allen.

Bill McCarthy was appointed assistant manager of the Southtown.

The Apollo's recently named assistant manager is Elmer Johnson.

Earl Johnson is opening the 250-seat Divernon in Divernon, Ill.

Chicago *Sun* Columnist Dale Harrison reports the Essaness Circuit buying the Schoenstadt Circuit. Arthur Schoenstadt says there is no truth to the rumor. All houses in the circuit are doing good business.

Variety Pictures Manager Saul Goldman celebrated his 18 wedding anniversary this week.

Schoenstadt Circuit Atlantic Theatre has advanced its evening admissions from 40 to 44 cents.

There was a large attendance at the Reel Fellows Club buffet meeting last Sunday afternoon at the Congress Hotel where the membership discussed many important trade problems.

James Gregory, Alliance Circuit, has returned from his Hot Springs vacation.

Jack Schaefer has retired as B & K Sound Department chief after many years' service and expects to go into business with his son in the near future.

Veteran Roosevelt Theatre Manager Jack Katz was presented with a fine radio by B & K managers and his friends at a dinner meeting at the Hamilton Hotel, on the occasion of his recent resignation to go to the west coast for his future activities.

The illness of the plaintiff attorney has caused the Monroe Theatre arbitration case to be postponed until April 13. The case involves Loop clearance.

The Fredric R. Kleiman advertising agency is installed in new, larger headquarters at 115 N. Wabash Ave. This move was necessitated by the addition of several large accounts and personnel. Recent additions were Norton H. Zuckerman as production manager and Betty Sternberg as media director.

## WASHINGTON

Warners' Earle Theatre still shows S.R.O. for the showing of "Saratoga Trunk," and RKO Keith Theatre has "Tomorrow Is Forever" in its fourth week, despite fine spring weather and the blooming of the cherry blossoms.

Universal Branch Manager Max Cohen and Salesman Walter Davis visited the eastern shore accounts this week.

Twentieth Century-Fox's Clarence Hill and Warners Bros.' Barney Goodman were in town to negotiate a contract with Local B-13.

Universal Ledger Clerk Deborah Brook returned to her desk after many months in bed following a streetcar accident.

RKO Exploiteer Doug Beck traveled to Richmond and Roanoke to set up campaigns for forthcoming RKO releases.

Monogram Pictures played host to drama critics and their guests at a screening of "Suspense" last week at the Circle Theatre.

Warner Bros. Assistant Contract Manager Arthur Shaftel is a songwriter in his spare time, being part of the team of Skylar and Shaftel.

Warners Bros. exchange has gone on a five-day week, much to the pleasure of its employes.

Anna Sknerski, typist-clerk, is the new employe at 20th Century-Fox.

Frank La Falce, chairman of the publicity committee for Variety Club Tent No. 11, met with members of his committee to map out plans and procedures.

Twentieth Century-Fox's Ann L. Griffin returned from Chicago where she has been visiting her sister, who has been ill.

Universal Auditor Fred Wolff is visiting the local exchange.

RKO's J. B. Brecheen visited Batlimore this week.

International Pictures' Joe Minsky was a recent visitor in town.

Warner Bros.' Harry Goldberg was in town recently conferring with Frank La Falce on the "Devotion" campaign.

Other Warner Bros. visitors were Paramount's Bill Brooker, here for "Miss Susie Slagles," and Columbia Pictures' Sid Zins and Sam Galanty, here on "Perilous Holiday."

Former 20th Century-Fox Head Inspectress Edith Lawrence was given a stork shower by her former co-workers.

RKO Exploitation Department Head Terry Turner was a recent visitor at the local exchange.

Charlotte Duncan, secretary to Warners' Frank La Falce, and Anne DeMelle, secretary to Wade Skinner, visited New York recently.

Twentieth Century-Fox's Dorothy Humphries has been out ill.

Universal Cashier Morton Bramson visited his family in New York recently.

Mrs. Kip Edelman has joined the RKO exchange cashier department.

Beverly Ewing, daughter of Warners' Bill Ewing, was here on a visit from Williamsport-Dickinson College.

Top award in the Victory Loan contest for Virginia theatres was carried off by R. H. Coulter, manager of the Byrd Theatre, Richmond, with a total bonds sale of $1,213,650 of which $410,150 was in "E" bonds for a theatre seating 1,390. In the classification of awards for theatres in 25,000 population or more, Brock Whitlock, manager of Loew's Richmond topped the list with a total sale of $336,375 for a theatre seating 2,197; and J. C. Cardwell, manager of the Lee Theatre, Appomattox, placed first in towns under 25,000 population. The latter showed a total sale of $118,775 in bond sales for a theatre, seating 350. Other winners: Herbert Morewitz, Palace, Newport News; Charles D. Hulbert, Colonial, Richmond; Chas. Abercrombie, Capitol, Danville; C. R. Pearson, Buckingham, Arlington; Stewart B. Tucker, State, Richmond; Jacob H. Lichtman, Booker-T, Norfolk; Dick Miller, Arlington, Arlington; G. C. Beasley, Paramount, Newport News; James Boteler, Globe, Arlington; W. W. Grist, Jr., Paramount, Lynchburg; Jas. V. Hellen, Colley, Norfolk; Mrs. Bertha Brothers, Bellevue, Richmond; J. R. Elliott, Colony, Portsmouth; Henry A. Clark, Virginria, Harrisonburg; Robert P. Beamer, Pulaski, Pulaski; James C. Thomas, Dante, Dante; Ellison Loth, Wayne & Cavalier, Waynesboro; Ralph I. Daves, State, Lexington; Alex Thompson, Paramount, Charlottesville; Lamar H. Keene, Capitol, Winchester; Elwood S. Taylor, Rockbridge, Buena Vista; Frank Shaffer, Dixie, Staunton; Douglas Boswell, Langley, Hampton; D. F. Aleshire, Page, Luray; Fred R. Sullivan, Victoria, Fredericksburg; Chris W. Geoghegan, Colonial, South Hill; John E. Gleeson, State, Falls Church; D. H. Covington, Ashland, Ashland; I. I. Martin, Fauquier, Warrenton; Oliver P. Chandler, Jr., State, Clarkesville; J. B. Farinholt, Edge Hill, Cloucester; Roy A. Richardson, Chadwick, Suffold; Mary P. Oliver, Tally Ho, Leesburg; Wm. F. Nichol, Visulite, Staunton; C. G. Dyches, Clover, Clover; Carrie E. Fulgham, Smithfield, Smithfield; M. L. Gladstone, Cameo, Exmore; J. E. Ritchie, East End, Richmond; W. Scott Reid, Park, Front Royal; Dorothy Smith, Byrd, Richmond.



**FORMER GIs HONOR BESS SCHULTER. During the war Bess Schulter, wife of Matt Schulter, Fanchon & Marco-St. Louis Amusement chief booker, corresponded regularly with local film industry GIs stationed in all parts of the world. One night last week those former GIs, now back in their various industry posts once more, surprised Bess with a steak dinner at Ruggieri's presented her with a bronze plaque. Among those with GI Bess in the photo above are Edward Arthur, assistant general manager, and Emil Karches, auditor, Fanchon & Marco; Joe Tapella, manager, Aubert; Kenneth Kreh, Hi-Pointe; Lester Levy, Columbia salesman; Al Coco, Loew's Inc.; Eddie Stevens and Harry Hynes, Jr., Universal; Tony Matrici, Uptown Theatre; Clinton Allen, projectionist, Beverly Theatre; Marvin Stiver, manager, Shenandoah Theatre; James Tapella, manager, Columbia Theatre.**

## NEW YORK

Skouras Theatre Corp. General Manager William A. White called on all division managers and company executives to help formulate the plans for an effective Cancer Fund-Raising campaign in the Skouras Theatres, at a special meeting in his office to discuss the current drive, held Thursday, March 28. He stressed the importance of close cooperation between theatre managers and community leaders. According to White, this campaign gives theatres an opportunity to enter into a pioneering venture and

# REGIONAL NEWSREEL

truly be regarded as a community institution by its participation in this greatest of all humanitarian causes.

United Artists President Edward C. Raftery, chairman of the Amusement Division for the Catholic Charities Drive for the Brooklyn and Long Island Diocese, stressed the fact, in communications to industry executives and theatre managers in Brooklyn and Long Island, that the Brooklyn Diocese is separate from the New York Archdiocese and does not receive any of the contributions collected by Universal's John O'Connor, and his Archdiocese committee. Others on Raftery's committee are Gene Buck, Edward C. Dowden and John Murphy, of Loew's; and James Mulvey and Samuel Rinzler.

Film Classics Vice-President and Eastern Sales Manager Irving Wormser left Friday for a two-day business trip to Albany.

Century Theatres General Manager announced the following personnel transfers: Albemarle Theatre Assistant Manager Peter Manzione transferred to the Patio Theatre in the same capacity; Enrico Ferrari, Patio Theatre assistant manager, transferred to the Mayfair, as assistant manager; Mayfair assistant manager Irving Weigan was moved to the Albemarle as assistant manager.

AMPA President Dave Bader announced the personnel of the committee in charge of the AMPA Relief Fund Luncheon, scheduled for April 24 at the Hotel Plaza. Story Productions' Hal Horne and March of Time's Phil Williams are co-chairmen. Tickets and arrangements will be handled by PRC Pictures' Arnold Stoltz and Story Productions' Jerry Pickman. RKO Radio's Harry Blair and Rivoli Theatre's Sid Gross have charge of publicity. Others on the committee are RKO Theatres' Blanche Livingston, Universal's Bob Wile, Martin Starr, publicist, and Mel Konecoff, of Jay Emanuel Publications. The luncheon will be attended by leading figures in the industry.

MGM Cashier Frances Drummond was tendered a stork shower by her fellow employes, marking her retirement from the exchange.

Sixty MGM feminine employes were escorts for the officers and crew of the U.S.S. General R. H. Hauwze, Army transport, at a two-night dinner-dance at the Carnival night club, last Tuesday and Wednesday nights. Ship's Chaplain Lt. Harold Braun arranged the entire shindig.

Veteran Exhibitor Mr. Welt, of the Rosenblatt-Welt Circuit, died last week.

Douglas Yates is at the local Republic exchange for a couple of weeks.

Republic Eastern Division Manager Maxwell Gillis is making a tour of the exchanges under his supervsion.

Republic Branch Manager William P. Murphy is back at his desk after a siege of the grippe.

Columbia Office Manager Abe Cohen leaves this week for the American Bowling Congress annual tourney at Buffalo, N. Y.

Marvin R. Fraun, formerly with the Columbia home office short subjects department, is the proud father of a son born last week.

The President Theatre, Bronx, is now showing all-Spanish pictures.

Monogram trade screened "Suspense" at the Normandie Theatre last Friday before a capacity crowd, followed by a luncheon and cocktail party at the Raleigh Room of the Hotel Warwick.

Monogram's "Black Market Babies" opened at the Gotham.

United Artists Statistical Clerk Gertrude Levine and Telephone Operator Myrle McKenna are back at work after their recent illnesses.

United Artists Special Representative Charles Gretz has resigned.

United Artists Assistant Cashier Gertrude Strahl welcomed her husband, Harry, home from the Army.

United Artists Branch Manager Jack Ellis is in Florida on a vacation.



**JOINS PRC. Harry H. Thomas (left), president of PRC Pictures, welcomes Joe Gins as manager of the company's Philadelphia exchange. Formerly associated with Columbia as Detroit branch manager, Gins has assumed his new PRC post.**

Out-of-town visitors were Mr. and Mrs. Rudy Stravitz, Colonial Theatre, Monroe, N. Y.; Phil Lewis, Spring Valley; Bill Didsbury, Didsbury, Walden; Harry Friedman, Academy, Newburgh; Harold Greenberg, Paramount Theatre, Poughkeepsie; R. Goldstant, Elm Theatre, Yonkers; Harold Freidman, Kent, Yonkers; Matty Kitimsky, Biltmore, Mt. Vernon; and Sam Cornish, Biltmore, Harrison.

Ernest Emerling, national advertising and publicity director for Loew's Theatres, has appointed Robert Seton O'Neill to handle New York daily newspaper and trade contacts.

## INDIANAPOLIS

Carl Niesse, owner, has announced plans for enlargement of the Vogue Theatre. An addition will be constructed directly north of the present building and will increase the seating capacity to 1400. Plans for the addition, drawn by Eric G. Steinbeck, Chicago architect, will carry out the theatre's present architectural design.

A luncheon for local exhibitors at the Indianapolis Athletic Club, Friday, preceded the screening of Monogram's "Suspense" at the Cinema Theatre. Branch Manager Carl Harthill was the host.

The Drive-In Theatre, Lawrence, will open for the season April 21. General Manager Arnold Berger and Advertising Manager William G. Sobel were in town Friday to complete arrangements.

Twentieth Century-Fox District Manager J. J. Grady arrived in the city last Monday and remained through Wednesday on business.

Pete Mallers, of the Mallers Circuit, Ft. Wayne, is in New York on business.

Oscar Fine, Fine Circuit, Evansville, is in Chicago booking stage attractions.

Slight damage was caused recently at the Tivoli Theatre, Jasper, by a fire of undetermined origin.

Henry Reiss, Reiss Circuit, Louisville, Ky., has returned from a week's stay in Florida.

Fred Dolle, Fourth Avenue Amusement Co., has returned to his desk after a month in Miami.

Film Row visitors were E. H. Austin, Versailles; D. D. Lee, Rockville; John Micu, Ft. Wayne; Kenneth Law, Argos; Harry Douglas, Dana; Louis Wiethe, Louisville, Ky.; Arthur Clark, Bloomington; A. Anderson, Hartford, Ky.; R. Poynter, Ladoga; A. N. Thompson, North Vernon and W. P. McGovern, Odon.

Joe Million will open his Westside Outdoor Theatre, April 20.

Loew's Theatre Manager Boyd Sparrow has gone to Washington, D. C., his home town, for a general check-up and rest. Joe Sloan, of the home office, will assume his duties during the two-week leave.

The board of directors of the Indianapolis Variety Club held its meeting April 1 at club headquarters.

Daylight Saving Time will go into effect at Logansport, on April 7 and will continue until Sept. 1. The decision to end on Sept. 1 was made so as not to cause confusion in school schedules.

## LOS ANGELES

Seen along Film Row were Art Brick, Palace, Las Vegas; Mr. and Mrs. Jim Lima, Jr., San Jose; Arthur Unger, Popper Supply Co., San Francisco; Jake Stolz, Pittsburgh, Pa., theatre owner; Bob Lippert, from 'Frisco to help produce "Accent on Horror" for Golden States Pictures, of which he is vice-president; and John DeCaoli, Holtville, Holtville.

Ten pair of nylons were offered as prizes by a local theatre the other evening instead of the usual cash awards.

Graphically portraying the need for larger marquees, now being argued by the City Council, were marquees last week heralding "Sid" Greenstreet and "Mel" Douglas.

Downtown Music Hall Manager Cliff Chellewis putting in front trees in his Temple City home. He figures his pet duck, Sandria, which he hatched from an egg (via oven), will keep away insects.

Film Classics General Sales Manager Nicky

(*Continued on Page* 48)



**EXHIBITORS TURN OUT TO SEE 'GILDA.' Several prominent exhibitors attended the recent trade screening of Columbia's Rita Hayworth starrer, "Gilda," in Chicago recently. In the group above are (l-r) Joseph Lerner, Argo, Ill.; George Topper, Topper Theatres; George Gollos, Gollos Circuit; M. M. Rubens, Great States; Abe Platt, Balaban & Katz; Ben Lourie, Columbia branch manager; Joe Stern, Stern Circuit, and Sylvan Goldfinger, Telenews Theatres.**

# REGIONAL NEWSREEL

(*Continued from Page 47*)

Goldhammer left for New York.

William Bowden has succeeded the late Vernon Bascon, who recently passed away after serving Louie Wutke's Projection Equipment and Maintenance Co. for five years as bookkeeper.

SCTOA's Ida Schreiber keeps a semi-monthly news-filled bulletin rolling to more than 370 members.

Cooperative's Lee Grundin was happy to see her sister, Lt. Peg Grundin, home from the Philippines.

National Theatre Supply's Ed Richter is the proud papa of a baby girl, born last week.

Aubrey Parsons is the new owner of the Tower, Dinuba.

Carlin and Sinker sold the Alvarado to Rosenbloom and Hamilton.

Kroehler Push-Back Seats Installation Engineer Ronald McCarthy was working on renovations at the Cabrillo, San Diego. Red Williams, Kroehler's local manager, reports that 11 Western states are being covered. Recently seating was installed at Al Hanson's Southgate; Earl Strebe's El Paseo, Palm Springs; Big Bear, Big Bear Lake; Fremont, Las Vegas; and I. Jones' Helix, LaQuesa.

Screen Guild's Bill Flemion announced the acquisition of Paramount's "Hapalong Cassidys" and "Meet John Doe," with Gary Cooper and Barbara Stanwyck, for reissue.

Downtown Music Hall Assistant Manager Donald Luce left for Berkeley to visit his wife and two-month-old daughter.

National Theatre Supply Manager Lloyd Olonbey was welcomed back after a prolonged illness.

Altec's Bob Quinn made a tour of Arizona and New Mexico for his company.

RKO Western Exploitation Field Supervisor Dave Cantor is the proud father of a boy.

# NEW THEATRES

Coleman, Wis.—Plans have been approved for a new theatre here to be erected by Architects Foeller, Schober, Berners, Stafford and Jahn.

Milwaukee—This city's gold coast Lake Michigan-Whitefish bay suburb may get a new 1,000 seater if Fox-Wisconsin can get the materials. Cost is estimated at from $160,000 to $175,000. Another house for approximately the same area is in the making with S&M Theatres of Oskosh getting a permit to build. The new building may cost $50,000.

Smyrna, Ga.—A $40,000 theatre, to be called the Jonquil, in Smyrna, Ga., is now under construction by the Branscome Circuit of Va. Leonard Branscome, formerly of the Army Motion Picture Service of Charlotte and Atlanta will operate the theatre, which is expected to open in May.

Dayton, Ohio—Sherwood Theatres, Inc., will build a drive in house on the Eaton Pike.

New Orleans—The Robert E. Smiths, owners of the Lakeview Theatre, have announced plans for the construction of a new theatre in the Lake Vista section, as soon as building materials and proficient labor are availbale. Alvina Smith, their daughter, manages the Lakeview. —N.O.

Chicago—Galva Theatre Manager Wayne Maxwell, Galva, Ill., plans to remodel the store building next to his theatre into a 250-seat theatre, with the Galva box-office serving both houses. A combination front will cover both theatres.

New York—Joseph P. Kennedy, former ambassador to the Court of St. James, plans to erect a 1200-seat theatre on the only business corner in Pelham Manor, which he recently purchased.

New Castle, Pa.—Testing is being conducted of the soil on the site for the new theatre here. Drilling teams are trying to determine how deep the foundation can be placed before they strike water and sandy soil.

Cleveland—A building permit has been issued for a theatre, shopping center and construction office, preparatory to the construction of a $500,000 development by Peter Sepper, Jr., in Fairview, Ohio.

Indianapolis, Ind.—Frank Walters and M. H. Scheidler, owners of the Orpheum and Jefferson theatres, Hartford City, plan the erection of a new, modern theatre there. Erwin G. Frederick, Chicago architect, is drawing plans and specifications.

Phoenix, Ariz.—Foundations have been poured for a modern, 500-seat theatre here, being erected by Rickards and Nace amusement firm. The interior will be modernistic, with a central heating and cooling system. The marquee will be the most distinctive item, formed by the actual wings of a B-29 bomber, making a spread of 102 feet. A third wing will stand upright to carry the electrical advertising display.

Los Angeles—The latest in postwar innovations are being introduced into the 750-seat theatre being built in Fontana, Calif., by Glenn Harper and S. Charles Lee, who are desgning as well as supervising the project, for which ground has already been broken.

Milwaukee—J. S. Johnson and his son, Arthur, are building a new theatre in Galesville, Wis. A residence will be moved to make way for the new show house, which will be located near the city hall.

Milwaukee—Wallie Brown, of Walworth, Wis., has withdrawn his plans for a new theatre there in favor of Chris Pappas of Chicago. Pappas plans a new, modernistic theatre, the show place of southern Wisconsin. He is awaiting approval of state authorities to commence work on the project.

Milwaukee—The town of Manawa, Wis., has incorporated a company, the Manawa Theatre Corp., for the purpose of investigating and erecting a new theatre in that locale. Incorporators are Charles E. Hoffman, L. J. Hansen, L. W. Eastman and George F. Hannagan. 1000 shares, at $50 per share, have been authorized.

Los Angeles—Construction is proceeding on Earl Strebe's new theatre in Big Bear Lake, Calif. This will be the latest addition to Strebe's chain, with headquarters in Palm Springs. Jimmy Burden, Big Bear Lake manager, is supervising the new house, which he hopes to open by May 15, if not sooner. Strebe also plans to build a community center in Palm Springs, including a new theatre. Plans have been drawn for the ambitious project.

Cape Girardeau, Mo.—H. H. Royce, and B. A. Woolner of Memphis, Tenn., have named their new theatre under construction here the Esquire. With the foundation in and actual work already started, it is not believed that the recent order from Washington restricting theatre construction will apply to the new house.—St.L.

Omaha—Construction has begun on Ralph Blank's new Chief Theatre in South Omaha, but its status is in doubt under the new building restrictions.—Om.

# MILWAUKEE

The Lovell Theatre, Wyocena, Wis., has been purchased by Postmaster G. V. Thompson, who will operate it from now on. The new owner expects to keep on with the same kind of pictures as in the past.

Ben Problocki, local theatre designer and builder, has installed a new box office and poster cases at the Rialto Theatre, Louisville, Ky.

# ALBANY

C. J. Latta, Warner Bros. zone manager, was in St. Louis attending Theatre Activities Committee meeting at the Chase Hotel.

Herman L. Ripps, MGM branch manager is in Buffalo.

Visitors in town included Elmer Lux, RKO Buffalo branch manager; Bernie Kranze and Gus Schaefer, RKO district managers; David Prince, head of the Ned Depinet Drive; Leon Herman, Buffalo Republic branch manager; Eleanor Paredeis of Pam-O-Film.

Holbrook Bissell, Columbia branch manager, was King for a Day at Variety Club dinner Monday, April 1st. An evening of fun and gags, appropriate to the day, was enjoyed.

Paramount switchboard operator Jean Johnson announced her engagement to Jack Brown of New Haven.

A meeting was held at the Warner exchange with regard to Vitaphone short subject sales and was presided over by Charles Bailey, assistant to Norman Moray of the New York home office.

Mary Prairie, MGM assistant secretary to district Manager H. L. Ripps, will be married on Monday, April 22nd to Jerry Partyka of Torrington, Conn.

Eugene Vogel, Universal branch manager, has gone to Oneida.

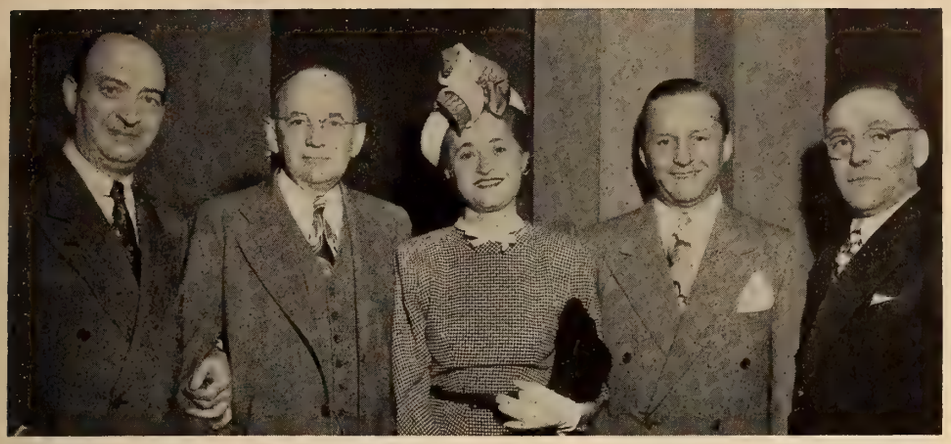
Charles A. Smakwitz, Warner Bros. Theatres assistant zone manager, was week-end guest of Freddy Schwartz of the Century Circuit at his summer home at Lake Placid.

John Scully, Universal district manager, vacationing at Miami, Florida.



**WELCOME HOME. Al Lessow, assistant manager of Loew's Poli Theatre, Bridgeport, Conn., greets Ben Ehrlich, art director, who recently returned from the Pacific Theatre of war after three years of fighting in New Guinea and the Philippines, and a sojourn in Japan.**

# REGIONAL NEWSREEL



**AT NEW YORK 'SUSPENSE' PREVIEW. Monogram played host to New York exhibitors and the press at a preview of "Suspense," King Brothers production starring Belita, at the Normandie Theatre, last week. Among some of the personalities familiar in New York film circles who attended are those above; (in the usual order) John Benas, Skouras Theatres; Nat Furst, Monogram; Mr. and Mrs. H. Brown, New Jersey; George Trilling, Fabian Circuit.**

## DES MOINES

W. P. Grossman observed his 25th anniversary as an exhibitor at Nevada, Ia., and the date is hardly one he would forget. He purchased the Palace and Majestic theatres in the town the day after he was married. The two small theatres since have been replaced by Grossman with the larger Circle theatre.

Bill Brimmer, salesman for Warners is confined to the Iowa Lutheran hospital at Des Moines after suffering a heart attack.

Something new in theatre programming was introduced at the state theatre at Cedar Rapids. For one week the theatre presented a different re-issue picture each day. The pictures were Sweet Rosie O'Grady, Reap the Wild Wind, Gaslight, Cover Girl, Star-Spangled Rhythm, Buffalo Bill and The Story of Dr. Wassell.

A. H. Blank and G. Ralph Branton attended the Theatre Activities committee meetings at St. Louis along with a Variety club party there.

Bill Haver, recently discharged from the army, has returned to his civilian job as manager of the LeClaire theatre at Moline, Ill. Bruce Shelton, former manager of the Paramount theatre at Des Moines, has returned from service and expected to rejoin the Tri-States organization.

## BOX-OFFICE SLANTS

### The Dark Corner

(*Continued from Page* 30)

private detective is vicious, mean and tender in turn, and whether he is slugging William Bendix or making love tenderly to Lucille Ball, he is thoroughly convincing, delightful and ingratiating. Miss Ball, too, comes up in a part that seems to have been tailored for her type of light, flippant comedy with undertones of seriousness. The screenplay is as nearly perfect as it could be and every production facility has been given the picture. Henry Hathaway seems to have taken the directorial bit in his teeth and maintains a suspenseful, gripping atmosphere throughout. Direction of the fight scenes are miraculously short with just one or two vicious punches deciding just what is what. William Bendix, Clifton Webb and everyone else in the excellent cast do fine jobs of acting, with the contrast of polished, restrained Mr. Webb and the matter-of-fact, deep-seated savageness of Bendix pointing up their individual thespian attributes. "The Dark Corner" is one of the few really well done films of its type; it has a fine basic plot, an excellent screenplay, top-drawer production, direction and acting. It should do very well when tales of its exciting content have had time to reach the populace. Managers can brag about this one; audiences will not be disappointed.

### Pine-Thomas Set Six

The Pine-Thomas unit, releasing through Paramount, has scheduled six pictures for its 1946-47 production program. These are "Nightmare," "Jungle Flight," "Albuquerque," "Frozen Gold," "Roaring Waters" and the second film in the Big Town series. At least four of the six pictures will be directed by the producers, William Pine and William Thomas.

### B'way to Hollywood

John Van Druten and Alfred de Liagre have been signed by Warners as director and producer, respectively, in the deal to bring their stage hit, "Voice of the Turtle," to the screen. Van Druten also wrote the stage play.

### Cousin's Screen Debut

Helene Nielsen, cousin of Veronica Lake, will make her screen debut in Columbia's air epic, "The Great Highway." William A. Wellman is directing a cast headed by Glenn Ford, Janet Blair, Charles Ruggles and Henry Travers.

### Plays Society Woman

Fay Helm plays a wealthy society woman in RKO Radio's "What Nancy Wanted," a psychological study starring Laraine Day, Brian Aherne and Robert Mitchum.

### Borrows Phyllis Calvert

J. Arthur Rank will loan Phyllis Calvert to Universal to play the lead in the Rachael Field novel "Time Out of Mind," scheduled for midsummer or early fall production.

## *Previews of* Forthcoming Product

**THE DARK MIRROR** (Int.) **Mystery-Drama. Principals:** Olivia DeHavilland, Lew Ayres, Thomas Mitchell. **Director,** Robert Siodmak. **Plot:** A prominent business man is mysteriously murdered. A police lieutenant accuses the girl with whom the murdered man had been frequently seen, but cannot obtain evidence that will convict her. He enlists the services of a young psychologist and the girl agrees to assist him in the experiments. Some surprising things result when the true murderer is brought to light and the murder suspect and young doctor fall in love.

**GALLANT JOURNEY** (Col.) **Drama. Principals:** Glenn Ford, Janet Blair, Henry Travers. **Director,** William A. Wellman. **Plot:** An old man comes across a group of boys trying out their radio-controlled model plane, and he tells them the story of Johnny Montgomery, the man who first made a controlled winged flight. As a boy, Johnny's crazy experiments caused talk among the neighbors but his family assisted him in constructing the strange contraptions. In spite of opposition, and attacks of vertigo which grounded him, he continued with his dreams of flight.

**DOWN TO EARTH** (Col.) **Comedy-Drama. Principals:** Rita Hayworth, Marc Platt, Larry Parks, Adele Jergens. **Director,** Al Hall. **Plot:** Terpsichore, the Goddess of Song and Dance, is annoyed when she sees a Broadway producer rehearsing a show which presents the Muses in a modern, swingtime manner. She takes a trip to Earth to "clean up" this vulgar burlesque of herself and her sister-goddesses, but instead she falls in love with the male dancer in the show, which is a sensation. But Terpsichore, having accomplished her mission, must return to Heaven.

**CRIMINAL COURT** (RKO) **Mystery. Principals:** Tom Conway, Martha O'Driscoll, Robert Armstrong. **Director,** Robert Wise. **Plot:** A young lawyer running for District Attorney sets out to clean up a vice gang headed by a night club owner. He accidentally kills the club owner over some incriminating pictures and doesn't report the killing until his fiance is indicted for the murder. Then the lawyer's story is not believed. She goes to trial and is exonerated.

**MARGIE** (20th-Fox) **(Color) Principals:** Jeanne Crain, Alan Young, Glenn Langan. **Director,** Henry King. **Plot:** Told in retrospect by a mother to her 14-year old daughter, this story goes back to 1928, the days of flagpole-sitters, goldfish-swallowers, hip flasks and rolled stockings. It tells of a high school romance, and the excitement caused by the new male French teacher. There's the "glamor girl" of that era, and also a shy, plain girl who surprisingly wins and marries the handsome teacher.

**THE GHOST STEPS OUT** (Univ.) **Comedy. Principals:** Bud Abbott, Lou Costello, Marjorie Reynolds, Binnie Barnes. **Director,** Charles Barton. **Plot:** Back in 1780, two people are mistakenly executed as traitors and their souls are bound by a curse to an old manor. Their ghosts are disturbed 166 years later when a psychiatrist renovates the manor. After many spooky manifestations, the curse is lifted, permitting the ghosts to find happiness in the hereafter.

(More Previews on Page 61)

# THE BEST WILL GET EVEN BETTER!

**Commencing next week the Best booking guide service in this field will get even better.**

For years Showmen's Trade Review Booking Guide—the every-week, all-the-information-at-a-glance product data—has been the standby of theatremen whose efficient way of buying and dating pictures makes accurate, quickly-located product information a "Must."

This Booking Guide originally was designed by theatremen themselves, has been refined in many details and changed only when there was a definite change required by changing industry conditions. We have received appeals from theatremen in all sections of the country not to change our Guide, that it is perfect for the working theatreman as it stands.

Well—don't worry boys! We are preserving the same, tried and proved the Best in all details. The improvement is in the "packaging," so to say. Next week you'll find your favorite guide giving you the same service in a new type styling and format that you'll recognize instantly as something that really makes the Best even Better.

# NATIONAL NEWSREEL

## North Central Allied Hits At 16-mm. Competition

Condemning the practices of showing 16-mm. films in competition with established motion picture theatres, the North Central Allied Association ended its postwar convention at the Minneapolis Hotel Nicolet this week with fiery charges against assertedly unfair distribution practices.

The association went on record as opposing unfair percentage demands, voted to end theatre collections unless approved by its board, demanded that freedom of the screen be maintained and that the Federal amusement tax be abolished.

Officers reelected were: President Benjamin Berger; Vice-Presidents, E. L. Peasler and Lyle Carrisch; Secretary Martin Lebedoff and Treasurer Max Torodor.

During the session Berger stated that distributors were deliberately discriminating against the independent exhibitor, especially in small towns and stated that many theatres would have to close if it were not for candy and popcorn concessions.

## Bomb-Squad in Audience For Nick Campaign Speech

John P. Nick, former IATSE vice-president who served time in Federal jails following a conviction on anti-racketeering charges as a result of his negotiations of a contract for projectionists Local 143 and St. Louis theatre owners, made the opening speech in his fight to gain power in the affairs of the stage hands union of St. Louis at a meeting of the Theatrical Brotherhood Local No. 6, after midnight last Monday (April 1).

Nick is not a candidate for any office at the election to be held in May but is campaigning for a ticket of candidates that seeks to displace the present administration ticket, which includes President Leroy Upton, Business Agent Elmer Moran, Vice-President William Kostedt for re-election.

## Theatre Construction Banned in Toronto

A total ban on theatre construction was clamped on Toronto this week until further notice under an emergency order issued Monday night by the Dominion government, which authorized cities and towns to rescind or recall civic permits for erection of buildings classified as non-essential, to enable available building supplies and skilled labor to be used for construction of homes for war veterans and wage earners.

The Toronto board's follow-up action had the immediate effect of halting work on two new theatres, while applications for six permits for theatre projects were pigeonholed. Local film men were apparently reconciled to developments and said it might be two years before theatres can be built.

## Columbus Solons Continue Search for Seat Tax Angle

Columbus, Ohio—City officials are studying the legality of a theatre seat admissions tax which will not conflict with the Ohio three per cent admissions tax.

Mayor James A. Rhodes and the 15 members of the Franklin County Mayors' Association are on record with the governor's office, asking that the state admissions tax be repealed so that municipalities could move in on this lucrative tax field.

## Korda, Grant Partners

A partnership has been formed by Sir Alexander Korda and Carey Grant for the production of films in which Grant will star.



**MONEY GRANT FOR EDUCATIONAL REELS. The Motion Picture Association has appropriated $100,000 as an outright gift to finance production of seven classroom films as test reels for the development of educational motion pictures, it was announced this week in New York by Eric Johnston, president of the MPA, who is seen above (right) with Dr. Mark A. May, director of Human relations, Yale University, and J. Robert Rubin (center) vice-president and general counsel of MGM. The films, Johnston said, will be made to contribute to rather than compete with visual educational reels produced by producers of educational subjects. When completed the picture will be tested for their "teaching effectiveness" in classroom use and will be distributed on a non-profit basis by MPA's Teaching Film Custodians.**

## State Chairmen Named In Cancer Week Drive

Charles P. Skouras, national chairman of the motion picture division of the American Cancer Society's fund raising campaign, this week announced the list of 64 state exhibitor chairmen who will direct the drive in their respective territories during Easter Week, April 21-28. The following men, listed by states, have agreed to insure participation of all theatres in their areas:

Alabama, Richard M. Kennedy, Birmingham; Arkansas, Claude C. Mundo, Little Rock; Arizona, Lou Christ, Harry Nace (co-chairmen), both Phoenix; California (Northern), Richard Spier, San Francisco; H. V. Harvey (co-chairman), San Francisco; California (Southern), Sherrill Corwin, Los Angeles; Colorado, Robert J. Garland, Denver; Connecticut, Dr. Jacob B. Fishman, New Haven; Florida, Mitchell Wolfson, Miami; Georgia, William K. Jenkins, Atlanta; Idaho, Irving Simpson, Caldwell; Al Hager (co-chairman), Idaho Falls; Illinois (Northern), Edward A. Zorn, Pontiac; Indiana, Kenneth T. Collins, Indianapolis; Iowa, A. H. Blank, Des Moines; Kansas-Western Missouri, Elmer C. Rhoden, Kansas City; George C. Baker (co-chairman), Kansas City; Kansas, L. A. Breuninger, Topeka; Kentucky, Fred J. Dolle, Louisville; Louisiana, L. C. Montgomery, New Orleans; Maryland, I. M. Rappaport, Baltimore; Michigan, David M. Idzal, Detroit; Edward Beatty (co-chairman), Detroit; Minnesota, Edward Ruben, Minneapolis; Mississippi, Burgess Waltmon, Columbus; Missouri (Western), Thomas Edwards, Kansas City; Missouri (Eastern) and Illinois (Southern), Fred Wehrenberg, St. Louis; Montana, Will Steege, Great Falls; Rex Flint (co-chairman), Baker; Nebraska, William Miskell, Omaha; Russell Berry (co-chairman), North Platte; Nevada, Homer LeBallister, Reno; New Mexico, M. F. Zalesny, Las Vegas; Milas Hurley (co-chairman), Tucumcari; New York, S. H. Fabian, New York City; New York (Metropolitan Area), Max Cohen, New York City; New York (Albany), S. J. Ullman; New York, N. D. Dipson, Batavia; New York (Northern New Jersey), Adam Adams, Newark; New England, Nathan Yamins, Boston; New England (Rhode Island), Edward Fay, Providence; New England (Vermont and New Hampshire), Peter D. Latchis, Keene, N. H.; North Carolina, H. F. Kincey, Charlotte; North Dakota, F. W. Wetzstein, Mandan; Ohio, M. A. Mooney, Cleveland; Oklahoma, L. C. Griffith, Oklahoma City; Oregon, Albert J. Finke, Portland; Willard Gamble (co-chairman), Portland; Pennsylvania (Eastern), New Jersey (South), and Delaware, Harold Seidenberg, Philadelphia; (Western), Moe A. Silver, Pittsburgh; South Carolina, Ben L. Strozier, Rock Hill; South Dakota, Leo Peterson, Brookings; Tennessee, M. A. Lightman, Memphis; Texas, Robert J. O'Donnell, Dallas; Utah, Hall Baetz, Salt Lake City; Harold Chesler (co-chairman), Bingham Canyon; Virginia, Benjamin Pitts, Fredericksburg; Washington, Frank L. Barron; John J. Payette (co-chairman); West Virginia, S. J. Hyman, Huntington; Wisconsin, Harold J. Fitzgerald, Milwaukee; Wyoming, Jack McGee, Cheyenne.

## Invites 18 to Serve On Banquet Committee

Eighteen motion picture men prominent in the theatre and distribution branches of the industry were guests Thursday of Si Fabian as chairman of the Variety Club Humanitarian Award banquet committee, at a luncheon in New York. It was indicated in advance that Fabian would invite each of the eighteen to serve on the banquet committee with him for the event that will take place May 18 in connection with the national convention of the Variety Clubs of America to be held in New York.

Following are those whom Fabian invited to the meeting Thursday: They are David Weinstock, Harry Mandel, Harry Kalmine, William F. Rodgers, Max A. Cohen, Charles Reagan, Fred Schwartz, Malcolm Kingsberg, Walter Reade, Jr., Irving Lesser, Harry Brandt, Ned E. Depinet, Tom Connors, Ben Kalmenson, Joseph R. Vogel, Edward Rugoff, Sam Rinzler and Leonard Goldenson. Chief Barker R. J. O'Donnell and "Chick" Lewis, assistant general chairman of the convention, will attend.

# the SHOW BUILDER

A Monthly Feature Dealing With Practical Ideas for Booking And Exploiting

## The Short Subject

# Shorts Show Gain in Playing Time, Sales Executive Says

### *Teen-Agers, Won Over by Band Reels, Among Fans; Duals Still No. 1 Enemy*

Short subjects are the stepchildren of the industry, but there are signs that they are beginning to creep out of their lowly and unfavored position with exhibitors, a short subjects sales manager declared in New York this week. Moreover, he said, the shorts are making progress in playing time.

This opinion which is slightly contrary to the pessimistic attitude taken toward short subjects generally, was reflected in the opinions of other sales executives in the industry who, while they find certain very unfavorable practices in the shorts market, point out that shorts enjoy popularity with a wide audience which, while it does not make its wishes heard, is growing increasingly important in the box-office scheme of things. This is the teen-age audience.

#### Matinee Shows Successful

It was pointed out that all shorts special matinees staged by exhibitors in scattered sections of the country, have proved outstandingly successful. Cartoons not only are building strength, they claimed, but band shorts, which many predicted were on the way out, enjoy good audience reaction.

"It stands to reason," a film man declared, "that you will have a good demand for band shorts. These bobby soxers know bands forwards and backwards; they know the latest tunes. If you don't believe there is a wide market for music, just listen to the juke boxes in any spot where you may be eating. Ten to one it's seldom silent, and every time a platter turns it's building up some band which the person who puts a nickel in the slot may want to see as well as hear."

Another sales head found that short subjects had actually increased their playing time even though he found no evidences in decreases of the shorts worst enemy—dualling.

#### Getting Better Break

This same executive found that shorts were getting a better break in theatre advertising but did not think the day would ever return when shorts would be advertised over the feature as was not uncommon in the early days of Keystone comedies. However, he did point to the success scored by the MGM Pete Smith "Bus Pests" when an exhibitor gave it marquee space and the wide following Warners' "Hitler Lives?" received on the strength of its newspaper and magazine breaks.

However, all parties interviewed agreed upon the following drawbacks:

Cost of shorts had conservatively increased from 40 to 45 per cent, with some of the increased costs attributable to the wide use of color. (One company said they had received no rental raises in 15 years for their black and white subjects and but one raise in seven years for their color subjects.)

Refusal of exhibitors in most instances to exploit shorts.

Difficulty in getting invested returns back on expensive band shorts in color.

Low margin of profit.



CITATION. Charles M. Eichelberger (left), Director of the American Association for the United Nations, presents a citation of honor to A. J. Richard, Paramount News editor-in-chief, for accurate and dramatic presentation of the United Nations in Paramount News. Ceremony took place one day last month.

## Roosevelt Subject Set For Release April 12

"Roosevelt—Man of Destiny," an 18-minute newsreel biography of the late President Roosevelt, will be released April 12 by Universal.

Produced by Thomas Mead, the two-reel subject includes scenes from some of FDR's historic speeches as well as his appearances with former Prime Minister Churchill and Premier Stalin at Teheran and Yalta. Highlights of the film are the Atlantic Charter conferences, the declaration of war against Japan and scenes of his four nominations and inaugurations.

## 'Arrow Magic' in Work

"Arrow Magic," Technicolor one-reel Sports Parade, has been placed on Short Subjects Producer Gordon Hollingshead's schedule at Warner Bros. Color reel, which was written by Jack Scholl, will be directed by Charles Trego and stars Ande Vail, noted archery champion.

### *Lead Them in Song*

**Heads of Interstate Circuit's short subjects department are urging exhibitors to "give the folks a little help when you are playing a Community Sing." Idea is to have a member of the staff (if the manager doesn't trust his own baritone or soprano) lead the singing, "just like they do in a church choir or any other sing-song." Patrons may be timid, it is agreed, but they'll sing if someone leads them.**

## Smith Short to Feature Actual Treasure Hunt

Some time last month a motion picture record of an authentic treasure hunt—with $30 million in gold as the prize—was scheduled to go into production off the coast of Cuba. Just before Pearl Harbor, Irwin A. Williamson, explorer-inventor, discovered the location of the Santa Rosa, an old Spanish galleon reportedly carrying a fortune in gold when originally sunk in 1768. War restrictions prevented continued activity and the project was temporarily set aside.

With restrictions lifted, Willamson has resumed his hunt for the Santa Rosa gold, and the record of his expedition will be contained in an MGM Pete Smith short, "The Mystery of the Santa Rosa."

Willamson's ship, the Nerita, will be equipped with the most modern devices, including radio and radar, which is being used for the first time for such purpose. The divers will submerge in self-contained suits that generate oxygen and they will keep in contact with the ship by radio. Cameras will be enclosed in Willamson's Bathysphere, a diving bell which permits photographing under water up to a depth of 140 feet.



OSCAR WINNER. Gordon Hollingshead, Warner Bros. short subject producer, is shown above with two Oscars awarded him by the Academy of Motion Picture Arts and Sciences for "Star in the Night" and "Hitler Lives?"

THE SHOW BUILDER

# Top Showmanship Marks Campaigns On Two Recent March of Time Reels

Proof that showmen have been taking advantage of the exploitation possibilities inherent in recent March of Time subjects, is contained in campaign reports from different sections of the country.

Out in Kansas City, Kans., Manager Charles W. Barnes of the Granada Theatre, sensing the strong selling values of "Life with Baby," put on a campaign that would do justice to a feature film. Himself a father of three husky youngsters, Chuck, as he is known in his territory, knew that practically everyone is a parent or a potential parent, and that, furthermore, everybody loves a baby. So he decided to capitalize on that human quality. First, he planned a Baby Contest, then cooked up a Diaper Derby.

Arrangements were made with a local photographer, who provided a selection of proofs at no charge. The proof chosen by the fond parents was the one entered in the Baby Contest, which was limited to youngsters of two years or under. For a certain number of days the photos were displayed in the theatre lobby, during which time patrons voted to select the five cutest babies. On the night of the short subject's opening, the audience selected from the five youngsters Kansas City's "Pin-up Champion."

## Most Unique Method

Method of determining the winner is perhaps the most unique yet devised. Instead of incurring possible disfavor with the "applause" method, Barnes distributed envelopes to patrons as they entered the theatre. Inside the envelopes, which patrons were asked not to open until instructed to do so, were five candy pellets, one color for each of the five baby finalists. Patrons were asked to open the envelopes and eat the four pieces of candy whose colors corresponded to the colors given the four children they wished to eliminate. Ushers then passed out a receptacle into which patrons deposited pieces of candy with their favorite fifth color. Later, the pellets were counted, and the most of one given color determined the winner.

Barnes had planned well. Knowing there would be a lull while the pellets were being counted, he arranged a Diaper Derby. Parents were invited to "change baby" on the stage.

To announce these events, the Granada showman utilized a special trailer, placed a clothesline display in the lobby (*see cut*) and distributed entry blanks. Barnes does not reveal results of his special campaign, but one can bet that where offspring were involved there was probably more than a full house on opening night. To top things off, Barnes enlisted the cooperation of a local dairy which sponsored the showing of "Life with Baby."




**BEAUTY DISPLAY. To exploit March of Time's "American Beauty," distributed by 20th-Fox, Manager Dan Shepherd of the Embassy Theatre, Johnstown, Pa., tied in with 21 beauty shops for photos of their patrons wearing hairdos featured by the respective shops. Result was a full-page newspaper cooperative ad and the 40x60 lobby display shown above.**

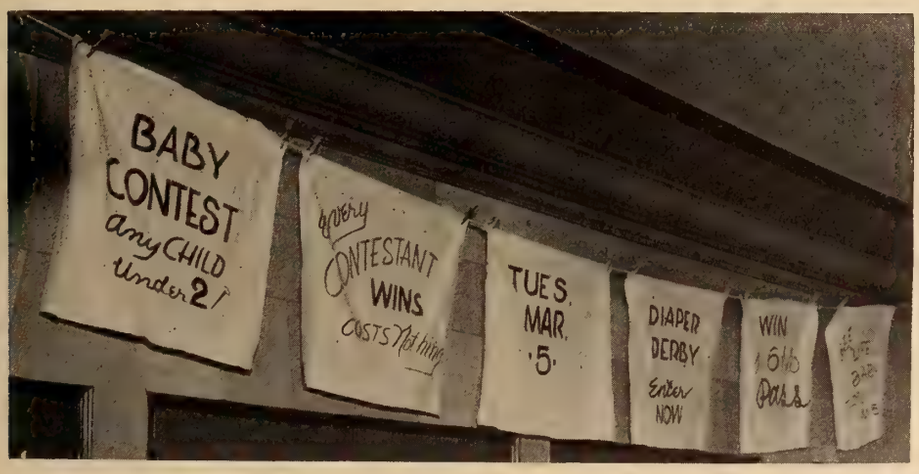
Another March of Time," "American Beauty," provided the basis for an excellent tieup by Dan Shepherd, manager of the Fabian-Wilmer & Vincent Embassy Theatre, Johnstown, Pa.

Shepherd arranged with the leading beauty shops of the community (21 in all) to have pictures taken of patrons wearing the shops' respective hairdos. These photos were utilized in a full-page cooperative ad, the cost of which was shared by the beauty shops. The ad, headlined "Johnstown vs. American Beauties," packed a definite punch with its photos of local beauties and created a lot of interest in the March of Time subject.

Shepherd also set up a large 40x60 display, designed somewhat along the lines of the cooperative ad, in the lobby (*see cut*).

Reporting on the campaign, Edgar Goth, director of advertising and publicity for Fabian-Wilmer & Vincent, said: "Obtaining a full page on a feature is quite a feat, so when one is gotten on a short subject, I believe the effort is worth shouting about."

And along with the well-deserved shouting from out Pennsylvania way was the report of another full-page tiein on "Life with Baby" in Oklahoma City. There, Jack Swigert, publicity director of Standard Theaters, assisted by Dick Owen, 20th-Fox exploiteer, contacted leading stores and promoted a full-page ad which aroused considerable comment and had the desired effect of bringing mothers to the theatre to see the educational short.




**ANNOUNCING BARNES' BABY CONTEST. Six diapers, some paint, a dozen clothespins and a length of rope were required by Manager Charles W. Barnes of the Granada Theatre, Kansas City, Kans., to make up this lobby display announcing his Baby Contest in connection with the showing of March of Time's "Life with Baby," a 20th-Fox release. Details of Barnes' outstanding short subject campaign will be found in the accompanying story.**

## Sportlights Subjects on Life Magazine Covers

A new first in short subject exploitation was established last month by Paramount's short subjects publicity department when two Grantland Rice Sportlights subjects appeared on the covers of *Life* magazine in as many consecutive weeks.

Featured on the March 4 cover was Gretchen Merrill, national ladies senior figure ice skating champion, who appears in the current Sportlight, "Rhythm on Blades." The cover for the previous week was devoted to the breed of dogs appearing in "Dixie Pointers." Coincidentally, both Sportlights were released on the days *Life* hit the newsstands.

## Fala Reel Presented to Hyde Park Library

A 16-mm. print of MGM's Pete Smith Specialty, "Fala at Hyde Park," was last week presented to the Franklin Delano Roosevelt Memorial Library for its permanent archives. Presentation took place in the Hyde Park library by screen star Walter Pidgeon, acting in behalf of MGM. Receiving the film was Fred W. Shipman, director of the library.

## 'Slippers' Before Cameras

"Golden Slippers," sixth and last on Paramount's current season's program of two-reel Technicolor featurettes, is now before the cameras with Alfred Ryder, Michael Harvey, Charles Victor and Mary Roche featured. George Templeton is directing and producing.

## New Cartoon Twosome

The success of Tom and Jerry has caused MGM to introduce a new animated twosome. The pair are George and Junior, two bears, created by Tex Avery.

## Set 'Sports Album'

"American Sports Album," a cavalcade in Technicolor of the highlights of American sports activities, has been placed on Gordon Hollingshead's schedule for early production in the Warner "Sports Parade" series.

# THE SHOW BUILDER



**CARTOON PRODUCERS HONOR FRED QUIMBY. For having won an Academy Award the third consecutive year, MGM Cartoon Chief Fred Quimby was tendered a testimonial dinner recently by the Animated Film Producers Association. In attendance were (l-r) Leon Schlesinger, Edward Selzer (Warners); Quimby (MGM); Walter Lantz (Universal), chairman; Jack Reeder (Walt Disney); George Pal (Paramount) and Ray Katz (Columbia). Quimby won the award this year for the Tom and Jerry Technicolor cartoon, "Quiet, Please" which William Hanna and Joseph Barbera co-directed.**

# SHORT SUBJECT REVIEWS

### All Aboard *(Fair)*

**WB (2803) Technicolor Adventures 10 mins.**

The narrative is an interesting explanation of the job done by the country's railroads during the war, but the scenes are limited just to shots of railroads going places and then some more trains—and more. It becomes monotonous and could have been done in considerably less time. Just fair.

### With Rod and Gun in Canada *(Very good)*

**WB (2504) Sports Parade 10 mins.**

Filmed in Technicolor in the heart of Canada's timber country, this short is the huntsman's and fisherman's delight. It shows a group of campers readying for the hunt, with one of them shooting a gigantic bull moose. Duck hunting and fishing for salmon in the Campbell River near Vancouver Island are shown and the short concludes with shots of a group of Eskimos harpooning walrus.

### Jan Savitt and His Band *(Good)*

**WB (2606) Melody Masters Bands 10 mins.**

This short traces Jan Savitt's start as a musician, through his membership in a symphony orchestra, his love of serious music, to the start and growth of his present organization. Shirley Van and Bob Arthur sing Some Sunday morning and vocalist Helen Warren does Dearest Darling. Other musical numbers include Out of Space. Bach Fugue, Too Marvelous for Words and Avalon.

### Night Club Boom *(Good)*

**20th-Fox March of Time 21 mins.**

The inside stuff about the night club business is presented in thoroughly entertaining style in the March of Time's newest release. Contrasting the entertainment and restaurant side with the headaches of floor show production, taxes, supervision by municipal authorities, etc., the short is instructive as well as entertaining but not always complimentary as to the methods and pressures used by some headwaiters to separate the customer from a large part of his evening's entertainment budget—if any. Included in the short are inside views of 21, the Stork Club, El Morocco, Cafe Society, the 400 Club and other spots. Personalities seen include: Sherman Billingsley, John Perona, Elliott and Fay Emmerson Roosevelt, Bert Lahr, Otto Preminger, Danny Thomas, Leonard Lyons, Moss Hart, the Ink Spots and the new French importation, Moune. The short has widespread exploitation possibilities and should be importantly billed when played.

**"Voice of Theatre Speakers"**
**JOE HORNSTEIN *has it!***

### Winning Basketball *(Good)*

**RKO (64,306) Sportscope 8 mins.**

This subject takes audiences behind the scenes in the building of a championship basketball team. The Aggies of Oklahoma A. and M., coached by Henry "Hank" Iba, led by seven-foot Bob Kurland, go through their paces. The teaching of fundamentals and the working of plays is pictured for the audience, made more interesting through the use of the slow-motion camera. The film ends with some shots of the Oklahoma-DePaul championship game in Madison Square Garden. Sports fans will love the film and any audience will find it fast-moving and exciting.

### Visiting Vera Cruz *(Interesting)*

**MGM (T-715) Traveltalk 9 mins.**

An interesting Technicolor trip to this old Mexican seaport, with excellent views of the ancient Spanish influence and the modern Mexican industry. The fishing sequences and scenes of folk dances are highlights. An interesting addition to any bill, for any audience.

### Lonesome Lenny *(Fair)*

**MGM (W-734) Color Cartoon 8 mins.**

Skrewy Squirrel is brought as a friend to Lonesome Lenny, soulful pooch owned by a wealthy dowager. The Lenny character is a burlesque of Lenny from "Of Mice and Men," and the resultant wacky chase and nuthouse antics become slightly boring. Suitable fare for a kiddie program, however.

### Musical Masterpieces *(Excellent)*

**MGM Miniature 10 mins.**

Featuring Carlos Ramirez and Lucille Norman, this all-too-short musical interlude presents three ever-popular numbers, an orchestral arrangement of Rimsky-Korsakoff's Flight of the Bumble Bee; Ramirez singing Rudolph Friml's Donkey Serenade, and Miss Norman, joined by Ramirez in the finale, singing Strauss' lilting Tales of the Vienna Woods. This short should be welcomed by all audiences. Best booked with a dramatic feature.

### Springtime for Thomas *(Good)*

**MGM Tom and Jerry 9 mins.**

Jerry attempts to save his feline friend, Tom from the clutches of Cupid and a fickle female. He enlists the aid of an alley cat, and some humorous violence results. Tom escapes loves pangs and returns to his mouse-friend, only to have Jerry smitten by an attractive female mouse. A good Technicolor cartoon for family audiences.

# . . . NEWSREEL SYNOPSES . . .

*(Released Saturday, April 6)*

MOVIETONE (Vol. 28, No. 62)—Stassen urges aid to Europe; La Guardia heads UNRRA; Russian officer arrested by FBI on spy charges; New British air giant; Spectacular fire in Canada; Navy's biggest aircraft rocket; Young acrobat at four months of age; Yacht racing at St. Petersburg; Sea cowboys ride Australian surf.

NEWS OF THE DAY (Vol. 17, No. 260)—UNO drama of vacant chair; La Guardia hailed by UNRRA as new world relief chief; Red Navy officer siezed by FBI as spy suspect; Bridge melts as Canadian fire sweeps pulp plant; Battle with an avalanche; Petiot trial in Paris; Spring in Paris; Motor bike revival; State tax trailer.

PARAMOUNT (No. 63)—Paris in the spring; Safer flying plane; Educators hear Eisenhower; FBI nabs on spy charges; GI dream comes true; All-stars from Eastern and Western colleges in basketball fete.

RKO PATHE (Vol. 17, No. 65)—Truman signs honor medals; Pre-war gaiety in Paris; 1300 lb. rocket largest in U. S.; Fire sweeps pulp plant near Ottawa; Mad pianist soothed by music; Oxford and Cambridge in classic race.

UNIVERSAL (Vol. 19, No. 490)—Navy's new ten-foot rocket; Fire sweeps big pulp wood stack pile; Winter's last fling; Truman signs housing bill; Auto racers; Harness racing; New York State taxes cut.

*(Released Wednesday, April 3)*

MOVIETONE (Vol. 28, No. 61)—Soviet delegate walks out over Iran question at United Nations session at Hunter College, New York; Oklahoma A & M wins basketball title in New York classic (only Oklahoma City).

NEWS OF THE DAY (Vol. 17, No. 259)—First films of UNO drama; French version of the bull chase in the Basque country; Ping-pong champions.

PARAMOUNT (No. 62)—Oklahoma A & M national champs in basketball; Former police commissioner of New York City patrols Tokyo beat; United Automobile Workers elect Reuther as vice-president; Navy reveals airborne television; Three dramatic days of world tension as United Nations face its gravest crisis in search for peace.

RKO PATHE (Vol. 17, No. 64)—United Nations Security Council begins with Russia's activity in Iran; Russia walks out as argument grows and meeting goes on as Council votes to hear Iran.

UNIVERSAL (Vol. 19, No. 489)—Russia walks out of UNO chamber in protest over vote to hear Iran dispute; Airborne television shown; Jap police get Yank boss; Doughnut dunking etiquette; Table tennis tournament.

ALL-AMERICAN (Vol. 4, No. 180)—Lt. Metcalfe, Olympic star, given Civic appointment; First Negro to be named to District Attorney's office in California; Vet pilot of fighting 99th tells of Urban League job campaign; GIs attend television and radar school to achieve careers; Hollywood hat designer displays new spring creations; Lollypop outsmarts a city slicker.

# FEATURE Booking GUIDE

Features and western series releases listed alphabetically by title under name of distributor. (Consult title index for distributor of picture known only by title.) Numerals at left of titles indicate production or block number; those at extreme right, the publication date of Advance Dope: a; or Boxoffice Slant: b. (Tech.) after title indicates Technicolor. Audience classification indicated by letters following title: A—Adult; F—Family. Letters and combination thereof in parenthesis indicate type of story in accordance with following KEY:

(B) Biographical (D) Drama (G) Gangster (W) Western (My) Mystery
(C) Comedy (Doc) Documentary (M) Musical (H) Horror (Wa) War

## ASTOR PICTURES

| Group No. | | | Mins. | | |
|---|---|---|---|---|---|
| | Beyond Tomorrow | Winninger-Carey-C. Aubrey Smith | 88 | | Reissue |
| | Birth of a Star | Danny Kaye | 38 | SP | New Release |
| | Caldonia | Louis Jordan & Band | 28 | SP | New Release |
| | Fangs of the Wild | Rin Tin Tin, Jr. | 60 | | New Release |
| | Gentleman From Arizona | John King-Joan Barclay | 70½ | | Reissue |
| | Hell's Angels (D) | Lyon-Harlow-Hall | 100 | | Reissued |
| | Her Enlisted Man (CD) | Barbara Stanwyck-Robt. Young | 70 | | Reissued |
| | I Cover the Waterfront (D) | Claudette Colbert | 80 | | Reissued |
| | Jimmy Steps Out | J. Stewart-P. Goddard | 89 | | Release |
| | Let 'em Have It (G) | Bruce Cabot-Virginia Bruce | 70 | | Reissued |
| | Little Men | Oakie-Francis-Bancroft | 83 | | Release |
| | One Romantic Night | Ilona Massey-Alan Curtis | 86 | | Reissue |
| | Seafare (D) | P. Muni-G. Raft-A. Dvorak | 88 | | Reissued |
| | Silver Devil (D)F | H. Gibson-Stephin Fetchit | 62 | | Remake |
| | Sky Devils (C-D) | Spencer Tracy | 88 | | Reissued |
| | Swiss Family Robinson | Mitchell-Best-Holt | 74 | | Release |
| | Thunder in the City | Edw. G. Robinson | 81 | | Reissued |
| | Tom Brown's Schooldays | Hardwick-Lydon-Bartholomew | 85 | | Release |

## COLUMBIA

CURRENT 1944-45

| | | | Rel. Date | See Issue of |
|---|---|---|---|---|
| 6027 | Adventures of Rusty (D)F | T. Donaldson-M. Lindsay-C. Nagel | 65..9/6/45 | ...b11/24/45 |
| 6004 | A Thousand and One Nights (Tech.) (C)F | Cornel Wilde-EEvelyn Keyes | 93..7/26/45 | ...b6/16/45 |
| 6030 | Boston Blackie's Rendezvous (M)A | Chester Morris-Lynn Merrick | 64..7/5/45 | ....b9/22/45 |
| 6038 | Dancing in Manhattan (CD)F | Fred Brady-Jeff Donnell | 60..12/14/44 | .b12/30/44 |
| 6020 | Gay Senorita (M)F | Jinx Falkenburg-Jim Bannon | 70..8/9/45 | ....b8/25/45 |
| 6015 | I Love a Bandleader (M)F | Phil Harris-Leslie Brooks | 70..9/13/45 | ....b2/9/46 |
| 6001 | Over 21 (C)F | I. Dunne-A. Knox-C. Coburn | 105..8/23/45 | ...b7/28/45 |
| 6042 | You Can't Do Without Love (CM)F | Vera Lynn-Donald Stewart | 74..7/26/45 | ...b3/23/46 |

### Current 1945-46

| | | | | |
|---|---|---|---|---|
| | A Close Call for Boston Blackie | C. Morris-R. Lane-L. Merrick | 60..1/24/46 | ..a11/24/45 |
| | Bandit of Sherwood Forest (Tech.) (D)F | Cornel Wilde-Anita Louise | 85..2/21/46 | ...b2/23/46 |
| | Blondie's Lucky Day | P. Singleton-A. Lake-R. Stanton | 69..4/4/46 | ..a11/10/45 |
| 7022 | Crime Doctor's Warning | Warner Baxter-Dusty Anderson | 69..10/4/45 | ...a7/14/45 |
| | Gentleman Misbehaves, The | Osa Massen-Robert Stanton | 74..2/28/46 | ..a11/17/45 |
| 7029 | Girl of the Limberlost | R. Nelson-D. Clifton-L. Tindall | 60..10/11/45 | ..a7/21/45 |
| | Hit the Hay (M)F | J. Canova-R. Hunter-L. Merrick | 62..11/29/45 | ..b2/16/46 |
| | Just Before Dawn | Warner Baxter-Adelle Roberts | 65..3/7/46 | |
| Sp. | Kiss & Tell (CD)F | Shirley Temple-Jerome Courtland | 90..10/18/45 | ...b9/8/45 |
| 7019 | Life With Blondie (C)F | P. Singleton-A. Lake-L. Simms | 69..12/13/45 | ..b12/8/45 |
| | Meet Me on Broadway (MC)F | Reynolds-Brady-Falkenburg | 78..1/3/46 | .....b3/2/46 |
| 7023 | My Name Is Julia Ross (D)F | Nina Foch-George Macready | 65..11/27/45 | .b11/17/45 |
| | Notorious Lone Wolf (CD)F | Gerald Mohr-Janis Carter | 64..2/14/46 | ...b3/23/46 |
| | One Way to Love (C)F | W. Parker-Marguerite Champan | 83..12/20/45 | .b12/29/45 |
| | Out of the Depths (Wa)F | Jim Bannon-Ross Hunter | 60..12/27/45 | ..b3/23/46 |
| | Pardon My Past | F. MacMurray-M. Chapman | 88..12/25/45 | ...a6/9/45 |
| | Perilous Holiday | P. O'Brien-R. Warwick-E. Buchanan | 89..3/21/46 | .....2/9/46 |
| 7036 | Prison Ship | Robert Lowery-Nina Foch | 60..11/15/45 | .a10/13/45 |
| 4005 | She Wouldn't Say Yes (C)A | R. Russell-L. Bowman | 87..11/29/45 | .b12/22/45 |
| | Snafu (C)F | R. Benchley-V. Vague | 82..11/22/45 | .b12/15/45 |
| | So Dark the Night | Micheline Cheirel-Steven Geray | 4/2/46 | ....a1/26/46 |
| | Talk About a Lady | Jinx Falkenburg-Joe Besser | 71..3/28/46 | ....a3/2/46 |
| | Tars and Spars (CM)F | A. Drake-J. Blair-M. Platt | 88..1/10/46 | ...b1/12/46 |
| | True Glory, The | Documentary | 83..10/4/45 | ....b9/8/45 |
| 7024 | Voice of the Whistler (D)A | Richard Dix-L. Merrick | 60..10/30/45 | .b11/10/45 |

### COMING

| | | | | |
|---|---|---|---|---|
| | Devil's Mask | Anita Louise-Jim Bannon | | |
| | Down to Earth (Tech.) | Rita Hayworth-Larry Parks | | |
| | Coffin, The | Karen Morley-Jim Bannon | | |
| | Blondie Knows Best | Penny Singleton-Arthur Lake | | |
| | Great Highway | Glenn Ford-Janet Blair | | |
| | Gilda (D)F | Rita Hayworth-Glenn Ford | 110..4/25/46 | ...b3/16/46 |
| | Man Who Dared, The | Leslie Brooks-George Macready | | |
| | Mysterious Intruder | Richard Dix-Barton MacLane | 62..4/11/46 | ....a3/9/46 |
| | Night Editor | William Gargan-Janis Carter | 67..4/18/46 | |
| | One Life Too Many | Leslie Brooks-George Macready | | |
| | Phantom Thief | Chester Morris-Jim Bannon | | .....a3/2/46 |
| | Power of Attorney | Forrest Tucker-Lynn Merrick | | |
| | Renegades (Tech.) | Evelyn Keyes-Willard Parker | | |
| | Return of Rusty | Ted Donaldson-Mark Dennis | | |
| | Jolson Story (Tech.) | L. Parks-E. Keyes-W. Demarest | | .....a2/9/46 |
| | That Texas Jamboree | Ken Curtis-Jeff Donnell | | |
| | Walls Came Tumbling Down, The | Lee Bowman-Marguerite Chapman | | ....a1/26/46 |

### Westerns (Current 1944-45)

| | | | | |
|---|---|---|---|---|
| 6289 | Outlaws of the Rockies (W)F | Charles Starrett-Tex Harding | 54..9/18/45 | ...b10/6/45 |
| 6288 | Rustlers of the Badlands (W)F | Charles Starrett-Tex Harding | 58..8/16/45 | ...b8/25/45 |
| 6244 | Song of the Prairie | Ken Curtis-June Storey | 69..9/27/45 | ....b2/2/46 |

### Western (Current 1945-46)

| | | | | |
|---|---|---|---|---|
| 6201 | Blazing the Western Trail (W)F | C. Starrett-Dub Taylor-Tex Harding | 56..10/18/45 | ..b12/8/45 |
| | Frontier Gunlaw (W)F | Charles Starrett-Tex Harding | 58..1/31/46 | ...b2/16/46 |
| | Gunning for Vengeance | Charles Starrett-Smiley Burnette | 56..3/21/46 | .. |
| 7202 | Lawless Empire | Charles Starrett-Tex Harding | 58..11/15/45 | |
| | Roaring Rangers (W)F | Charles Starrett-Smiley Burnette | 58..2/14/46 | ...b3/16/46 |
| 7203 | Texas Panhandle (W)F | Charles Starret-Tex Harding | 55..12/20/45 | ...b1/12/45 |
| | Throw a Saddle on a Star | Ken Curtis-Adelle Roberts | 67..3/14/46 | |

### Westerns (Coming)

| | | | | |
|---|---|---|---|---|
| | Galloping Thunder | Charles Starrett-Smiley Burnette | 54..4/25/46 | |
| | Heading West | Charles Starrett-Smiley Burnette | | |
| | Landrush | Charles Starrett-Smiley Burnette | | |
| | Phantom of the Desert | Charles Starrett-Smiley Burnette | | |
| | Terror Trail | Charles Starrett-Smiley Burnette | | |

## MGM

CURRENT 1944-45

| Group No. | | | Ins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| Sp. | Anchors Aweigh (Tech.) (C)F | G. Kelly-F. Sinatra-K. Grayson | 140 | Aug. | b7/21/45 |
| 12 | Bewitched (D)A | Phyllis Thaxter-Edmund Gwenn | 65 | July | b6/23/45 |
| 12 | Thrill of a Romance (Tech.) (DM)F | Van Johnson-Esther Williams | 105 | July | b5/26/45 |
| 12 | Twice Blessed (C)F | James Craig-Gail Patrick | 78 | July | b6/2/45 |

### Current 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 13 | Abbott & Costello In Hollywood (C)F | Abbott & Costello | 81 | Oct | b8/25/45 |
| Sp. | Adventure (D)F | C. Gable-G. Garson-J. Blondell | 125 | Mar | b12/22/45 |
| 15 | A Letter For Eve. (CD)F | Marcha Hunt-John Carroll | 89 | Jan-Feb | b12/1/45 |
| 13 | Dangerous Partners (My)F | James Craig-Signe Hasso | 76 | Oct | b8/11/45 |
| 15 | Harvey Girls (Tech.) (M)F | J. Garland-A. Sothern-J. Hedlak | 101 | Jan-Feb | b12/29/45 |
| 13 | Her Highness and the Bellboy (C)F | H. Lamarr-R. Walker-J. Allyson | 111 | Oct | b7/14/45 |
| 13 | Hidden Eye (My)F | Edward Arnold-Frances Rafferty | 127 | | a1/26/46 |
| 13 | Our Vines Have Tender Grapes (D)F | M. O'Brien-Ed. G. Robinson | 106 | Sept | b7/21/45 |
| 15 | Portrait of Maria (D)F | Dolores Del Rio-Pedro Armendariz | 76 | Jan-Feb | b12/15/45 |
| 15 | Sailor Takes a Wife(C)F | Robert Walker-June Allyson | 91 | Jan-Feb | b12/29/45 |
| 14 | She Went to the Races (C)F | James Craig-Frances Gifford | 86 | Nov | b10/20/45 |
| 14 | They Were Expendable(WarD) | R. Montgomery-J. Wayne | 138 | Dec | b11/17/45 |
| 15 | Up Goes Maisie (C)F | A. Sothern-G. Murphy-H. Brooks | 89 | Jan-Feb | b1/5/46 |
| 14 | Vacation from Marriage(CD)F | Robert Donat-Deborah Kerr | 104 | Dec | b9/22/45 |
| Sp. | Weekend at the Waldorf (D)F | Rogers-Turner-Pidgeon-V. Johnson | 130 | Oct | b7/21/45 |
| 14 | What Next, Corporal Hargrave? (C)F | Robert Walker-Keenan Wynn | 96 | Nov | b11/17/45 |
| 14 | Yolanda & the Thief (Tech.) (M)A | F. Astaire-F. Morgan-L. Bremer | 106 | Dec. | b10/20/45 |
| | Ziegfeld Follies of 1946 (Tech.) (M)F | Fred Astaire-Gene Kelly | 110 | Mar | b1/12/46 |

### COMING

| | | | | |
|---|---|---|---|---|
| | A Woman of My Own | Greer Garson-Robert Montgomery | | |
| | Bad Bascomb (W)F | Wallace Beery-Margaret O'Brien | 110 | Apr-May ...b2/9/46 |
| | Black Sheep | James Craig-Skippy Homeier | | |
| | Blue Sierra (Tech.) | Elizabeth Taylor-"Lassie" | | a1/27/46 |
| | Boy's Ranch | James Craig-Skippy Homeier | | a10/20/45 |
| | But Not Goodbye | K. Wynn-F. Morgan | | a2/9/46 |
| | Easy to Wed (Tech.) | L. Ball-V. Johnson-E. Williams | | a3/31/45 |
| | Faithful in My Fashion | Donna Reed-Tom Drake | | a2/9/46 |
| | Fiesta (Tech.) | Esther Williams-John Carroll | | a2/9/46 |
| | Green Years, The (D)F | C. Coburn-T. Drake-S. Royle | 127 | b8/16/46 |
| | Holiday in Mexico (Tech.) | W. Pidgeon-I. Massey-J. Powell | | a2/9/46 |
| | Hoodlum Saint (D)A | William Powell-Esther Williams | 93 | Apr-May ...b2/9/46 |
| | Last Chance, The (D)F | E. G. Morrison-John Hoy | 105 | b12/1/45 |
| | Little Mr. Jim | James Craig-Frances Gifford | | a1/26/46 |
| | My Brother Who Talked to Horses | Butch Jenkins-Peter Lawford | | |
| | No Leave, No Love | V. Johnson-P. Kirkwood-K. Wynn | | a2/9/46 |
| | Postman Always Rings Twice (D)A | Lana Turner-John Garfield | 113 | Apr.-May .b3/16/46 |
| | Show-Off | R. Skelton-M. Maxwell-M. Main | | |
| | Star From Heaven | Marshall-Thompson-Jim Davis | | a3/2/46 |
| | Tenth Avenue Angel | M. O'Brien-G. Murphy-P. Thaxter | | |
| | Three Wise Fools | M. O'Brien-L. Barrymore-E. Arnold | | a3/2/46 |
| | Till the Clouds Roll By | J. Garland-R. Walker-F. Sinatra | | |
| | Two Sisters From Boston (CM)F | Kathryn Grayson-June Allyson | 112 | Apr-May ...b3/9/46 |
| | Two Smart People | J. Hodiak-L. Ball-L. Nolan | | a2/9/46 |
| | Undercurrent | K. Hepburn-R. Taylor | | |
| | Woman of My Own | Greer Garson-Robert Montgomery | | |
| | Yearling, The (Tech.) | G. Peck-J. White-J. Craig | | a10/20/45 |

## MONOGRAM

| Prod. No. | | | | |
|---|---|---|---|---|
| | CURRENT 1944-45 | | | |
| 412 | Come Out Fighting (CD)F | East Side Kids-June Carlson | 63..9/22/45 | ...b10/6/45 |
| 404 | Divorce (D)F | Kay Francis-Bruce Cabot | 71..8/18/45 | ...b5/26/45 |
| 407 | Sensation Hunters | Doris Merrick-Robert Lowery | 62..10/13/45 | ..a8/18/45 |
| 415 | Shanghai Cobra (My)F | S. Toler-B. Fong-M. Moreland | 64..9/29/45 | ...b8/11/45 |
| | CURRENT 1945-46 | | | |
| 505 | Allotment Wives (D)A | Kay Francis-Paul Kelly | 80..12/29/45 | .b11/18/45 |
| 504 | Black Market Babies (D)A | Ralph Morgan Teala Loring | 71..1/5/46 | ...b12/8/45 |
| 528 | Face of Marble (H)A | John Carradine-Claudia Drake | 72..2/2/46 | ....b1/26/46 |
| 507 | Fear (My)A | Warren William-Anne Gwynne | 68..3/2/46 | ...b12/29/45 |
| 509 | Live Wires (D)F | Leo Gorcey-Huntz Hall | 65..1/12/46 | ...b2/16/46 |
| 513 | Red Dragon (My)F | Sidney Toler-Benson Fong | 64..2/2/46 | ...b12/29/45 |
| 527 | Shadow Returns (My)A | Kane Richmond-Barbara Reed | 61..2/16/46 | ...b1/19/46 |
| 516 | Strange Mr. Gregory (D)A | Edmund Lowe-Jean Rogers | 63..1/12/46 | ....b1/5/46 |
| 501 | Sunbonnet Sue (M)F | Phil Regan-Gale Storm | 89..12/8/45 | ...b9/29/45 |
| 503 | Swing Parade of 1946 (M)F | Gale Storm-Phil Regan | 74..3/16/46 | ...b1/26/46 |

### COMING

| | | | | |
|---|---|---|---|---|
| 526 | Behind the Mask | Kane Richmond-Barbara Reed | 67 | .....a3/2/46 |
| | Corpus Delicti | Sidney Toler-Victor Sen Yung | | |
| 519 | Dark Alibi | S. Toler-B. Fong-M. Moreland | | ....a1/26/46 |
| | Don't Gamble With Strangers | Kane Richmond-Bernedene Hays | | |
| 529 | Gay Cavalier | Gilbert Roland-Martin Garalaga | | |
| | Freddie Steps Out | Freddie Stewart-June Preisser | | |
| | Hot Money | Leo Gorcey-Huntz Hall | | |
| 510 | In Fast Company | Leo Gorcey-Huntz Hall | 63 | ....a3/16/46 |
| 506 | Joe Palooka, Champ | Joe Kirkwood-Elyse Knox | 70 | .....a3/2/46 |
| 514 | Junior Prom (M)F | Freddie Stewart-June Preisser | 69..5/11/46 | ....b3/2/46 |
| | Romance of the Rancho | Gilbert Roland-Marjorie Riordan | | |
| | Suspense (D)A | Belita-Barry Sullivan-E. Pallette | 101..6/1/46 | ....b3/30/46 |

### Westerns (Current 1944-45)

| | | | | |
|---|---|---|---|---|
| 452 | Drifting Along | J. M. Brown-Raymond Hatton | 1/26/46 | ..a11/17/45 |
| 458 | Frontier Feud | J. M. Brown-Raymond Hatton | 54..11/24/45 | |
| 566 | Haunted Mine, The | J. M. Brown-Raymond Hatton | 52..3/2/46 | |
| 457 | Lost Trail (W)F | J. M. Brown-Raymond Hatton | 53..10/20/45 | .b10/13/45 |
| 464 | Riders of the Dawn (W)F | Jimmy Wakely-Lee White | 57..11/3/45 | ..b10/27/45 |
| 431 | South of the Rio Grande | Duncan Renaldo | 62..9/15/45 | |
| 565 | Border Bandits (W)F | J. M. Brown-R. Hatton | 57..1/12/46 | ...b2/23/46 |
| 571 | Lonesome Trail | J. Wakely-Lee White | 55..12/8/45 | |
| 572 | Moon Over Montana | Jimmy Wakely-Lee White | 54..2/23/46 | |

### Westerns (Coming)

| | | | | |
|---|---|---|---|---|
| | Fighting Texan | J. M. Brown-R. Hatton | 6/8/46 | |
| 567 | Under Arizona Skies | J. M. Brown-Raymond Hatton | 4/27/46 | |
| 573 | West of the Alamo | Jimmy Wakely-Lee "Lasses" White | 4/20/46 | |

## PARAMOUNT

| Block No. | CURRENT 1944-45 | | Rel. Mins. | Date | See Issue of |
|---|---|---|---|---|---|
| ea | Incendiary Blonde (Tech.) (CD)F | Betty Hutton-Barry Fitzgerald | 112 | 8/31/45 | b6/16/45 |
| 4 | Midnight Manhunt (My)A | William Gargan-Ann Savage | 63 | 7/27/45 | b6/9/45 |
| 4 | Northwest Mounted Police (Tech.) | G. Cooper-M. Carroll-P. Goddard | 125 | 8/26/45 | Reissue |
| 4 | Out of This World (CM)F | E. Bracken-D. Lynn-V. Lake | 96 | 7/13/45 | b6/9/45 |
| 4 | This Gun For Hire | A. Ladd-V. Lake-R. Preston | 80 | 8/25/46 | Reissue |
| 4 | You Came Along (CD)F | Robert Cummings-Lizabeth Scott | 103 | 9/14/45 | b7/7/45 |

### Current 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 1 | Duffy's Tavern (CM)F | Crosby-Ed Gardner-M. Reynolds | 98 | 8/28/45 | b8/18/45 |
| 1 | Follow That Woman (My) | William Gargan-Nancy Kelly | 70 | 12/14/45 | b8/25/45 |
| 2 | Hold That Blonde (C)F | Eddie Bracken-Veronica Lake | 77 | 11/23/45 | b10/13/45 |
| 2 | Kitty (D)A | Paulette Goddard-Ray Milland | 103 | 1/25/46 | b10/13/45 |
| 1 | Lost Weekend (D)A | R. Milland-J. Wyman-P. Terry | 101 | 11/16/45 | b8/18/45 |
| 1 | Love Letters (D)A | J. Jones-J. Cotten-A. Richards | 101 | 10/26/45 | b8/25/45 |
| 3 | Masquerade In Mexico | D. Lamour-A. deCordova-P. Knowles | 2/22/45 | | a4/7/45 |
| 3 | Miss Susie Slagle's (D)A | Sonny Tufts-V. Lake | 89 | 3/8/46 | b12/8/45 |
| 2 | People Are Funny (CM)F | J. Haley-H. Walker-R. Vallee | 93 | 1/11/46 | b10/13/45 |
| 1 | Road to Utopia (CM)A | Crosby-Hope-Lamour | 90 | 3/22/46 | b12/8/45 |
| 2 | Stork Club (CM)A | Betty Hutton-Barry Fitzgerald | 98 | 12/28/45 | b10/6/45 |
| 1 | Tokyo Rose (D)A | Byron Barr-Lotus Long | 69 | 2/8/46 | b12/8/45 |

### COMING

| | | | | | |
|---|---|---|---|---|---|
| | Big Town | Philip Reed-Hillary Brooke | | | a2/9/46 |
| 4 | Blue Dahlia (My)A | A. Ladd-V. Lake-W. Bendix | 100 | | b2/2/46 |
| | Blue Skies (Tech.) | Bing Crosby-Paul Draper | | | a8/18/45 |
| 5 | Bride Wore Boots (C)F | B. Stanwyck-R. Cummings-D. Lynn. | 85 | | b3/23/46 |
| | Calcutta | A. Ladd-G. Russell-W. Bendix | | | a7/14/45 |
| | California (Tech.) | Milland-Stanwyck-Fitzgerald | | | |
| | Easy Come, Easy Go | Betty Hutton-Sonny Tufts | | | a4/7/45 |
| 5 | Hot Cargo (D)F | W. Gargan-J. Rogers-P. Reed | 57 | | b3/16/46 |
| | Imperfect Lady, The | R. Milland-T. Wright-V. Field | | | a11/10/45 |
| | Ladies Man | Eddie Bracken-Virginia Field | | | a12/10/45 |
| | Monsieur Beaucaire | Bob Hope-Joan Caulfield | | | a11/10/45 |
| | O.S.S. | A. Ladd-G. Fitzgerald-P. Knowles | | | |
| 5 | Our Hearts Were Growing Up (C)F | B. Donlevy-G. Russel-D. Lynn | 83 | | b3/16/46 |
| | Perfect Marriage, The | L. Young-D. Niven-V. Field | | | a3/23/46 |
| | Perils of Pauline | Betty Hutton-John Lund | | | |
| | Searching Wind | R. Young-A. Richards-S. Sidney | | | a3/2/46 |
| | Seven Were Saved | Richard Denning-Catherine Craig | | | |
| | Strange Love of Martha Ivers (D)A | Stanwyck-L. Scott-Heflin | 116 | | b3/16/46 |
| | Suddenly It's Spring | F. MacMurray-P. Goddard | | | a3/30/46 |
| | Swamp Fire | Johnny Weissmuller-Virginia Grey | | | a11/24/45 |
| | The Trouble With Women | T. Wright-B. Donlevy-R. Milland | | | a6/23/45 |
| 4 | They Made Me a Killer (D)A | Robert Lowery-Barbara Britton | 64 | | b1/26/46 |
| 5 | To Each His Own (D)A | Olivia de Havilland-John Lund | 122 | | b3/16/46 |
| | Too Good to Be True | S. Tufts-D. Lynn-B. Fitzgerald | | | a11/24/45 |
| | Two Years Before the Mast | Donlevy-Ladd-Bendix | | | a7/1/44 |
| 4 | Virginian, The (Tech.) (W)F | J. McCrea-B. Donlevy-S. Tufts | 90 | | b1/26/46 |
| | Welcome Stranger | Bing Crosby-Barry Fitzgerald | | | |
| 4 | Well Groomed Bride (C-D)F | R. Milland-O. deHavilland-S. Tufts | 75 | | b2/2/46 |
| | Where There's Life | B. Hope-S. Hasso-W. Bendix | | | |

## PRC

### CURRENT 1944-45

| | | | | |
|---|---|---|---|---|
| Apology for Murder (My)A | Ann Savage-Hugh Beaumont | 67 | 8/27/45 | b9/8/45 |
| Arson Squad (My)A | F. Albertson-R. Armstrong | 66 | 9/11/45 | b8/11/45 |
| Club Havana (DM)F | Tom Neal-Margaret Lindsay | 62 | 10/23/45 | b10/27/45 |
| Detour (D)A | Tom Neal-Ann Savage | 69 | 11/30/45 | b11/3/45 |
| Dangerous Intruder | Charles Arnt-Veda Ann Borg | 65 | 8/21/45 | |
| Danny Boy (D)F | Robert "Buzzy" Henry-Eva March | 66 | 1/8/46 | b11/10/45 |
| Enchanted Forest (Color)(D)F | Edmund Lowe-Brenda Joyce | 77 | 12/8/45 | b9/22/45 |
| Flying Serpent, The (H)A | Ralph Lewis-George Zucco | 58 | 2/20/46 | b1/19/46 |
| How Do You Do? (C)F | Bert Gordon-Harry Von Zell | 82 | 12/24/45 | b11/10/45 |
| I Ring Doorbells (My)F | R. Shayne-A. Gwynne-R. Karns | 67 | 2/25/46 | b1/5/46 |
| Lady Confesses (My)A | M. B. Hughes-Hugh Beaumont | 66 | 6/15/45 | b3/31/45 |
| Man Who Walked Alone (C)F | Kay Aldridge-Dave O'Brien | 74 | 3/15/46 | b2/17/45 |
| Mask of Diijon (D)A | Erle von Strohelm-Jeanne Bates | 70 | 3/7/46 | b2/2/46 |
| Romance of the West (W)F | Eddie Dean | 58 | 3/20/46 | b2/16/46 |
| Shadow of Terror (My)A | Dick Fraser-Grace Gillern | 64 | 11/5/45 | b9/1/45 |
| Silver Fleet (D)F | Ralph Richardson-Googie Withers | 77 | 7/1/45 | b3/31/45 |
| Stranger of the Swamp (H) A | R. La Planche-Robert Barrat | 59 | 1/1/46 | b1/5/46 |
| Swing Hostess (CM)F | Martha Tilton-Charles Collins | 76 | 9/8/45 | b11/11/44 |
| White Pongo (D)F | Richard Fraser-Marie Wrixon | 76 | 11/2/45 | b8/11/45 |
| Why Girls Leave Home (D)A | Pamela Blake-Sheldon Leonard | 70 | 10/9/46 | b6/16/45 |

### COMING

| | | | | |
|---|---|---|---|---|
| Avalanche | Bruce Cabot-Roscoe Karns | | | |
| Devil Bat's Daughter | Rosemary LaPlanche-John James | | 4/15/46 | |
| Larceny in Her Heart | Hugh Beaumont-Cheryl Walker | | | |
| Murder Is My Business (My)F | Hugh Beaumont-Cheryl Walker | 63 | | b3/9/46 |
| Once and For All | N. Coleman-P. Reed-F. Cressart | | | a12/22/45 |
| Queen of Burlesque | Evelyn Ankers | | | |
| Wife of Monte Cristo (D)F | John Loder-Lenore Aubert | 79 | 4/23/46 | b3/23/46 |

### Westerns (Current 1944-45)

| | | | | |
|---|---|---|---|---|
| Ambush Trail (W)F | Bob Steele-Lorraine Miller | 56 | 2/17/46 | b2/2/46 |
| Border Badmen (W)F | Buster Crabbe-Al St. John | 57 | 10/10/45 | b9/1/45 |
| Fighting Bill Carson (W)F | Buster Crabbe-Al St. John | 54 | 10/31/45 | b12/15/45 |
| Flaming Bullets | Tex Ritter-Dave O'Brien | 58 | 10/15/45 | |
| Frontier Fugitives | Tex Ritter-Dave O'Brien | 58 | 9/1/45 | |
| Lightning Raiders | Buster Crabbe-Al St. John | | 1/7/46 | |
| Navajo Kid (W)F | Bob Steele | 57 | 11/21/45 | b3/30/46 |
| Prairie Rustlers | Buster Crabbe-Al St. John | 55 | 11/7/45 | |
| Six Gun Man (W)F | Bob Steele | 59 | 2/1/46 | b1/26/46 |

### Westerns (Coming)

| | | | | |
|---|---|---|---|---|
| Caravan Trail (Color) (W)F | Eddie Dean-Emmett Lynn | 61 | 4/20/46 | b3/30/46 |
| Colorado Serenade | Eddie Dean-Mary Kenyon | | | |
| Gentlemen With Guns (W)F | Buster Crabbe-Al St. John | 52 | | b3/16/46 |
| Law Crusaders | Buster Crabbe-Al St. John | | | |
| Man Without a Gun | Bob Steele-Ellen Hall | | | |
| Terrors on Horseback | Buster Crabbe-Al St. John | | 5/1/46 | |
| Thunder Town (W)F | Bob Steele-Syd Saylor | 58 | 4/12/46 | b3/30/46 |

## RKO-RADIO

### CURRENT 1945-46

| Block No. | | | Trade Shown | |
|---|---|---|---|---|
| ea | Along Came Jones (CW)F | Gary Cooper-Loretta Young | 90 | June b6/15/45 |
| 1 | Falcon in San Francisco(My)F | Tom Conway-Rita Corday | 66 | July b7/21/45 |
| 2 | First Yank Into Tokyo (D)A | T. Neal-B. Hale-K. Luke | 82 | Sept. b9/8/45 |
| 1 | George White's Scandals of 1945 (MC)F | Joan Davis-Jack Haley | 95 | Aug b7/21/45 |
| 2 | Isle of the Dead (HD)A | B. Karloff-E. Drew | 72 | Sept b9/8/45 |
| 1 | Johnny Angel (My)A | G. Raft-S. Hasso-C. Tevor | 79 | Aug b8/4/45 |
| 1 | Mama Loves Papa (C)F | Leon Errol-Elizabeth Risdon | 61 | Aug b8/4/45 |
| ea. | Pinocchio (Tech.) (C)F | Disney | 87 | Sept Reissue |
| 1 | Radio Stars on Parade (CM)F | F. Langford-W. Brown-A. Carney | 69 | Aug b8/4/45 |
| 2 | Spanish Main (Tech.) (D)F | P. Henreid-M. O'Hara | 100 | Oct b10/6/45 |
| 2 | Wanderer of the Wasteland (W)F | James Warren-Audrey Long | 67 | Oct b10/6/45 |
| ea. | Wonder Man (Tech.) (C)F | D. Kaye-V. Maye | 98 | Apr b4/26/45 |

## RKO-RADIO (Cont.)

### COMING

| Block No. | | | Trade Mins. | Shown | See Issue of |
|---|---|---|---|---|---|
| 4 | A Game of Death (M)A | J. Leder-A. Long-R. Wade | 72 | | b12/1/45 |
| | A Likely Story | Bill Williams-Barbara Hale | | | a3/16/46 |
| | Badman's Territory | R. Scott-A. Richards-L. Tierney | | | a2/9/46 |
| | Bamboo Blonde | Frances Langford-Russell Wade | | | a3/16/46 |
| | Bedlam | Boris Karloff-Anna Lee | | | |
| Sp. | Bells of St. Mary's (D)F | Bing Crosby-Ingrid Bergman | 125 | | b11/24/45 |
| | Child of Divorce | Sharyn Moffett-Regis Toomey | | | a3/16/46 |
| 3 | Cornered (D)A | Dick Powell-Walter Slezak | 102 | | b11/17/45 |
| | Criminal Court | T. Conway-M. O'Driscoll | | | |
| | Crack-Up | P. O'Brien-C. Trevor-H. Marshall | | | |
| 4 | Deadline at Dawn (My)F | S. Hayward-P. Lukas-B. Williams | 83 | | b2/16/46 |
| | Desirable Woman | Joan Bennett-Robert Ryan | | | a3/9/46 |
| 3 | Dick Tracy (My)F | Morgan Conway-Anne Jeffreys | 62 | | b12/15/45 |
| | Dick Tracy No. 2 | Morgan Conway-Anne Jeffreys | | | |
| | Ding Dong Williams | Glenn Vernon-Marcy McGuire | | | a6/9/45 |
| | Falcon's Alibi | Tom Conway-Rita Corday | | | |
| 4 | From This Day Forward (D)A | J. Fontaine-M. Stevens-A. Judge | 95 | | b3/2/46 |
| | Genius at Work | A. Carney-W. Brown-A. Jeffreys | | | |
| | Heartbeat | G. Rogers-J. Pierre Aumont | | | |
| | Honeymoon | Shirley Temple-Franchot Tone | | | |
| 3 | Hotel Reserve (My)A | James Mason-Lucie Mannheim | 80 | | b12/29/45 |
| | Kid From Brooklyn (Tech.) (CM)F | D. Kaye-V. Mayo-Vera-Ellen | 114 | | b3/23/46 |
| | Lady Luck | R. Young-B. Hale-F. Morgan | | | a3/16/46 |
| 2 | Man Alive (C)F | P. O'Brien-A. Menjou-E. Drew | 70 | | b9/29/45 |
| | Notorious | C. Grant-Ingrid Bergman | | | a2/9/46 |
| 4 | Riverboat Rhythm (C)F | Leon Errol-Joan Newton | 65 | | b2/9/46 |
| | Sinbad the Sailor (Tech.) | D. Fairbanks, Jr.-M. O'Hara | | | |
| 3 | Sing Your Way Home (CM)F | Jack Haley-Anne Jeffreys | 72 | | b11/17/45 |
| | Sister Kenny | R. Russell-A. Knox-D. Jagger | | | a3/2/46 |
| 3 | Spiral Staircase, The (My-D)A | D. McGuire-G. Brent-E. Barrymore | 83 | | b1/5/46 |
| | Step by Step | Lawrence Tierney-Anne Jeffreys | | | a2/9/46 |
| | Stranger, The | Ed. G. Robinson-L. Young-O. Welles | | | a12/22/45 |
| | Sunset Pass | Nan Leslie-James Warren | | | |
| 4 | Tarzan and the Leopard Woman (A)F | J. Weissmuller-B. Joyce | 72 | | b2/16/46 |
| | Till the End of Time | Dorothy McGuire-Guy Madison | | | a2/9/46 |
| Sp. | Tomorrow Is Forever (D)A | C. Colbert-G. Brent-O. Welles | 104 | | b1/19/46 |
| | Truth About Murder | B. Granville-M. Conway | | | |
| | Vacation in Reno | Jack Haley-Anne Jeffreys | | | |
| | What Nancy Wanted | Laraine Day-Brian Aherne | | | |
| | Without Reservations | Claudette Colbert-John Wayne | | | a2/9/46 |

## REPUBLIC

### CURRENT 1944-45

| | | | | | |
|---|---|---|---|---|---|
| 446 | Along the Navajo Trail (W)F | Roy Rogers-Dale Evans | 68 | 12/15/45 | b12/15/45 |
| 429 | Behind City Lights (D)F | William Terry-Lynne Roberts | 67 | 9/10/45 | b8/22/45 |
| 421 | Cheaters, The (CD)A | J. Schildkraut-Billie Burke | 87 | 7/15/45 | b7/7/45 |
| 445 | Don't Fence Me In (W)F | Rogers-Evans-Hayes | 71 | 10/20/45 | b10/27/45 |
| 427 | Fatal Witness (D)A | Evelyn Ankers-Richard Fraser | 60 | 9/15/45 | b12/8/45 |
| 422 | Gangs of the Waterfront (D)A | S. Bachelor-R. Armstrong | 55 | 7/3/45 | b8/11/45 |
| 419 | Hitchhike to Happiness(DM)F | Al Pearce-Dale Evans | 72 | 7/15/45 | b4/28/45 |
| 424 | Jealousy (D)A | John Loder-Jane Randolph | 71 | 7/23/45 | b7/28/45 |
| 428 | Love, Honor and Goodbye (CM)F | Virginia Bruce-Edward Ashley | 87 | 9/15/45 | b9/15/45 |
| 443 | Man From Oklahoma (MW)F | Roy Rogers-George "Gabby" Hayes | 68 | 8/1/45 | b8/4/45 |
| 431 | Mexicana (CM)F | Constance Moore-Tito Guizar | 83 | 11/15/45 | b11/24/45 |
| 423 | Road to Alcatraz (My)F | Robert Lowery-June Storey | 60 | 7/10/45 | b7/14/45 |
| 418 | Steppin' in Society (CD)F | Ed. Everett Horton-G. George | 72 | 7/28/45 | b6/18/45 |
| 444 | Sunset in El Dorado (W)F | Roy Rogers-Dale Evans | 68 | 9/20/45 | b9/29/45 |
| 426 | Swingin' on a Rainbow (CM)F | Brad Taylor-Jane Frazee | 72 | 9/1/45 | b9/1/45 |
| 425 | Tell It to a Star (CM)F | Ruth Terry-Robert Livingston | 67 | 8/16/45 | b8/18/45 |
| 430 | Tiger Woman (My)A | Kane Richmond-Lorna Gray | 57 | 11/15/45 | b12/22/45 |

### Current 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 508 | A Guy Could Change (D)F | Allan Lane-Jane Frazee | 65 | 1/27/46 | b1/26/46 |
| 503 | An Angel Comes to Brooklyn (CM)F | Kaye Dewd-Robert Duke | 70 | 11/27/45 | b12/8/45 |
| 513 | A Strange Impersonation (D)F | Brenda Marshall-William Gargan | 68 | 3/16/46 | b3/2/46 |
| 504 | Captain Tugboat Annie (CD)F | Jane Darwell-Edgar Kennedy | 70 | 11/17/45 | b12/15/45 |
| 511 | Crime of the Century | Stephanie Bachelor-Michael Browne | 56 | 2/28/46 | a12/1/45 |
| 505 | Dakota (D)F | John Wayne-Vera Hruba Ralston | 82 | 12/25/45 | b11/10/45 |
| 509 | Gay Blades (C)F | Allan Lane-Jean Rogers | 67 | 1/25/46 | b3/30/46 |
| 502 | Girls of the Big House (D)A | Lynne Roberts-Richard Powers | 68 | 11/2/45 | b11/17/45 |
| 510 | Madonna's Secret, The (D)F | F. Lederer-A. Rutherford-G. Patrick | 79 | 2/16/46 | b2/23/46 |
| 501 | Scotland Yard Investigator(D) | E. von Stroheim-S. Bachelor | 68 | 9/30/45 | b10/13/45 |
| 447 | Song of Arizona (W)F | Roy Rogers-Dale Evans | 68 | 3/9/46 | b3/6/46 |
| 506 | Song of Mexico (M)F | Adele Mara-Edgar Barrier | 67 | 12/28/45 | b11/24/45 |
| 507 | Woman Who Came Back, The (D)A | Nancy Kelly-John Loder | 68 | 12/13/45 | b12/29/45 |

### COMING

| | | | | | |
|---|---|---|---|---|---|
| 514 | Catman of Paris (H)A | Carl Esmont-Lenore Aubert | 65 | 4/20/46 | b2/23/46 |
| | Earl Carroll's Sketchbook | Constance Moore-William Marshal | | | |
| | Fabulous Suzanne | Barbara Britton-Rudy Vallee | | | |
| | French Key | Albert Dekker-Evelyn Ankers | | | a11/17/45 |
| | Glass Alibi, The | Maris Wrixon-Douglas Fowley | | | a3/2/46 |
| | Ghost Goes Wild | James Ellison—Ann Gwynne | | | |
| 5501 | Home on the Range | Monte Hale-Adrian Booth | 55 | 4/18/46 | a1/26/46 |
| | Inner Circle | Adele Mara-William Frawley | | | |
| | In Old Sacramento | Constance Moore-William Elliott | 84 | | |
| | I've Always Loved You | Catherine McLeod-Philip Dorn | | | a1/26/46 |
| | Invisible Informer | Linda Sterling-William Henry | | | a3/16/46 |
| | Last Crooked Mile | D. Barry-A. Savage-T. Powers | | | a1/26/46 |
| | Lonely Hearts Club | Jane Withers-Jimmy Lydon | | | a3/2/46 |
| | Man From Rainbow Valley | Monte Hale-Adrian Booth | | | |
| 512 | Murder in the Music Hall (My)F | Vera Hruba Ralston-W. Marshall | 84 | 4/10/46 | b2/23/46 |
| | My Pal Trigger | R. Rogers-D. Evans-G. Hayes | | | |
| | Night Train to Memphis | Roy Acuff-Allan Lane-Adele Mara | | | a1/5/46 |
| | One Exciting Week | Al Pearce-Arline Harris | | | a3/2/46 |
| | Passkey to Danger | Stephanie Bachelor-Adele Mara | | | a3/2/46 |
| | Pilgrim Lady | Warren Douglas-Veda Ann Borg | | | |
| | Rainbow Over Texas | Roy Rogers-Dale Evans | | | a3/9/46 |
| | Rendezvous With Annie | Eddie Albert-Gail Patrick | | | |
| | Specter of the Rose | Michael Chekhov-Judith Anderson | | | a3/2/46 |
| | Traffic In Crime | Kane Richmond-Adele Mara | | | |
| | Under Nevada Skies | Roy Rogers-Dale Evans | | | |
| 515 | Undercover Woman | S. Bachelor-R. Livingston | 56 | 4/11/46 | a12/22/45 |
| | Valley of the Zombies | Robert Livingston-Adrian Booth | | | a11/10/45 |

### Westerns (Current 1945-46)

| | | | | | |
|---|---|---|---|---|---|
| 551 | Bandits of the Badlands(W)F | Sunset Carson-Peggy Stewart | 55 | 9/14/45 | b10/13/45 |
| 5307 | Blue Mountain Skies | Gene Autry-Smiley Burnette | 56 | 12/1/45 | |
| 565 | California Gold Rush (W)F | Wild Bill Elliott-Bobby Blake | 60 | 2/4/56 | b3/2/46 |
| 553 | Cherokee Flash (W)F | Sunset Carson-Linda Stirling | 64 | 12/13/45 | b2/2/46 |
| 563 | Colorado Pioneers (W)F | Wild Bill Elliott-Bobby Blake | 55 | 11/14/45 | b1/5/46 |
| 554 | Days of Buffalo Bill | Sunset Carson-Peggy Stewart | 56 | 2/8/46 | |
| 5308 | Gold Mine in the Sky | Gene Autry | 59 | 1/15/46 | Reissue |
| 5306 | Guns and Guitars | Gene Autry-Smiley Burnette | 58 | 10/15/45 | Reissue |
| 562 | Marshall of Laredo (W)F | Wild Bill Elliott-Bobby Blake | 58 | 10/7/45 | b11/17/45 |
| 561 | Phantom of the Plains (W)F | Wild Bill Elliott-Bobby Blake | 55 | 9/7/45 | b10/13/45 |
| 552 | Rough Riders of Cheyenne (W)F | Sunset Carson-Peggy Stewart | 56 | 11/1/45 | b11/17/45 |
| 566 | Sheriff of Redwood Valley | Bill Elliott-Alice Fleming | 56 | 3/29/46 | |
| 5305 | Under Fiesta Stars | Gene Autry-Smiley Burnette | 61 | 9/1/45 | Reissue |
| 564 | Wagon Wheels Westward (W)F | Wild Bill Elliott-Bobby Blake | 56 | 12/21/45 | b1/19/46 |

## REPUBLIC (Cont.)

### Westerns (Coming)

| | | | Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 555 | Alias Billy the Kid | Sunset Carson-Peggy Stewart | 56 | 4/17/46 | |
| | Conquest of Cheyenne | Wild Bill Elliott-Alice Fleming | | | |
| | El Paso Kid | Sunset Carson-Marie Harmon | | | |
| | Red River Renegades | Sunset Carson-Peggy Stewart | | | |
| | Santa Fe Uprising | Allan Lane-Martha Wentworth | | | |
| | Sheriff of Redwood Valley | Bill Elliott-Alice Fleming | | | |
| | Sun Valley Cyclone | B. Elliott-A. Fleming-B. Blake | | | |

## 20TH-FOX

### CURRENT 1944-45

| Prod. No. | | | | | |
|---|---|---|---|---|---|
| 628 | Nob Hill (Tech.) (DM)F | Joan Bennett-George Raft | 95 | July | b6/2/45 |
| 625 | Within These Walls (D)F | Thomas Mitchell-Mary Anderson | 71 | July | b6/9/45 |

### Current 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 601 | A Bell for Adano (D)F | G. Tierney-J. Hodiak-W. Bendix | 103 | Aug | b6/23/45 |
| 611 | And Then There Were None (My)F | Fitzgerald-Hayward-Huston | 97 | Nov. | b1/19/46 |
| 616 | A Walk in the Sun (D)F | Dana Andrews-Richard Conte | 117 | Mar | b12/1/45 |
| 622 | A Yank in London | Anna Neagle-Rex Harrison | 110 | Mar | |
| 620 | Behind Green Lights (D)A | Carole Landis-William Gargan | 64 | Feb | b1/19/46 |
| 604 | Captain Eddie (B)F | F. MacMurray-L. Bari | 107 | Sept | b6/23/45 |
| 605 | Caribbean Mystery (My)F | J. Dunn-Sheila Ryan | 65 | Sept | b7/12/45 |
| 610 | Col. Effingham's Raid (CD)F | C. Coburn-J. Bennett-W. Eythe | 70 | Feb | b9/29/45 |
| 617 | Dell Face (CM)F | C. Miranda-P. Come-V. Blaine | 80 | Jan. | b12/22/45 |
| 609 | Dolly Sisters, The (Tech.) (MG)F | B. Grable-J. Payne-J. Haver | 114 | Nov | b8/29/45 |
| 612 | Fallen Angel (D)A | A. Faye-D. Andrews-L. Darnell | 97 | Dec | b10/27/45 |
| 608 | House on 92nd Street, The (D)F | W. Eythe-L. Nolan-S. Hasso | 88 | Oct | b9/15/45 |
| 618 | Jesse James | T. Power-H. Fonda-N. Kelly | 106 | Feb | Re-release |
| 603 | Junior Miss (C)F | P. A. Garner-A. Joslyn | 94 | Aug | b6/16/45 |
| 614 | Leave Her to Heaven (Tech.) (D)A | G. Tierney-J. Crain-C. Wilde | 110 | Jan | b12/22/45 |
| 619 | Return of Frank James | Henry Fonda-Gene Tierney | 92 | Feb | Re-release |
| 621 | Sentimental Journey (D)F | M. O'Hara-J. Payne-W. Bendix | 94 | Mar | 2/9/46 |
| 613 | Spider, The (M)F | Richard Conte-Faye Marlowe | 62 | Dec | b10/13/45 |
| 615 | Sweet (D)F | Vincent Price-Lynn Bari | 70 | Feb | b1/19/46 |
| 607 | State Fair (Tech.) (CM)F | D. Andrews-J. Crain-D. Haymes | 100 | Oct | b8/25/45 |
| 606 | Way Ahead, The (D)F | D. Niven-R. Huntley | 106 | Aug | b6/2/45 |
| 602 | Wilson (Tech.) (B)F | A. Knox-G. Fitzgerald-C. Coburn | 154 | Aug | b8/5/44 |

### COMING

| | | | | | |
|---|---|---|---|---|---|
| | Anna and the King of Siam | I. Dunne-R. Harrison-L. Darnell | | | a1/26/46 |
| | Black Beauty | Mona Freeman-Richard Denning | | | |
| | Centennial Summer (Tech.) | Crain-Darnell-Bennett | | | a10/20/45 |
| | Claudia and David | Dorothy McGuire-Robert Young | | | |
| | Slumy Brown | Charles Boyer-Jennifer Jones | | | a1/26/46 |
| | Dark Corner | Lucille Ball-William Bendix | | | a1/26/46 |
| | Deadline for Murder | Sheila Ryan-Kent Taylor | | | |
| | Do You Love Me (Tech.) | M. O'Hara-D. Haymes-H. James | | | a5/19/45 |
| 623 | Dragonwyck (D)A | G. Tierney-V. Price-W. Huston | 103 | Apr. | b2/23/46 |
| | Forever Amber (Tech.) | P. Cummins-C. Wilde-V. Price | | | |
| | Home Sweet Homicide | P. Ann Garner-R. Scott | | | |
| | It Shouldn't Happen to a Dog | Carole Landis-Allyn Joslyn | | | a3/30/46 |
| 624 | Johnny Comes Flying Home (D)F | Martha Stewart-Richard Crane | 65 | Apr. | b3/23/46 |
| | Margie (Tech.) | Jeanne Crain-Alan Young | | | |
| | Razor's Edge | T. Power-G. Tierney-J. Payne | | | |
| | Rendezvous 24 | William Gargan-Marie Palmer | | | a3/30/46 |
| | Shocking Miss Pilgrim (Tech.) | Betty Grable-Dick Haymes | | | a1/5/46 |
| | Smoky (Tech.) | F. MacMurray-A. Baxter-B. Ives | | | a10/6/45 |
| | Somewhere in the Night | J. Hodiak-L. Nolan-C. Landis | | | a1/5/46 |
| | Strange Triangle | Signe Hasso-John Shepard | | | a1/26/46 |
| | Three Little Girls In Blue (Tech.) | Haver-Blaine-Payne | | | a1/26/46 |
| | Wake Up and Dream | John Payne-June Haver | | | a6/9/45 |

## UNITED ARTISTS

### CURRENT

| | | | | | |
|---|---|---|---|---|---|
| | Abilene Town (W)F | Randolph Scott-Ann Dvorak | 90 | 1/11/46 | b1/12/46 |
| | Blithe Spirit (C)A | Hammond-Cummings-Harrison | 94 | 12/14/45 | b9/22/45 |
| | Breakfast in Hollywood (CD)F | Tom Breneman-Bonita Granville | 93 | 2/22/46 | b1/19/46 |
| | Captain Kidd (D)F | C. Laughton-R. Scott-B. Britton | 87 | 10/5/45 | b8/4/45 |
| | Diary of a Chambermaid (D)A | P. Goddard-B. Meredith | 86 | 2/14/46 | b2/2/46 |
| | Getting Gertie's Garter (C)A | D. O'Keefe-M. McDonald-B. Barnes | 72 | 11/30/45 | b12/1/45 |
| | Guest in the House (D)A | Anne Baxter-Ralph Bellamy | 121 | 12(8(44 | b12/9/44 |
| | Guest Wife (C)A | Claudette Colbert-Don Ameche | 87 | 7/27/45 | b7/28/45 |
| | Johnny in the Clouds (D)F | John Mills-D. Montgomery | 88 | 3/15/46 | b11/17/45 |
| | Outlaw, The (D)A | Jane Russell-Walter Huston | 115 | 2/8/46 | b3/23/46 |
| | Paris-Underground (WaD)A | C. Bennett-Gracie Fields | 97 | 10/19/45 | b8/25/45 |
| | Southerners, The (D)F | Zachary Scott-Betty Field | 92 | 8/10/45 | b5/5/45 |
| | Spellbound (D)A | Ingrid Bergman-Gregory Peck | 111 | 12/28/45 | b11/3/45 |
| | Story of G. I. Joe (D)A | Ernie Pyle Story | 109 | 7/13/45 | b6/23/45 |
| | Whistle Stop (D)A | George Raft-Ava Gardner | 85 | 1/25/46 | b1/12/46 |
| | Young Widow (D)A | Jane Russell-Louis Hayward | 100 | 3/1/46 | b2/23/46 |

### COMING

| | | | | | |
|---|---|---|---|---|---|
| | Accent on Horror | Bela Lugosi-Nat Pendleton | | | |
| | Angel on My Shoulder | P. Muni-A. Baxter-C. Rains | | | a2/9/46 |
| | A Night in Casablanca | Marx Bros.-Charles Drake | 85 | 5/10/46 | |
| | A Scandal in Paris | G. Sanders-S. Hasso-C. Landis | | | a12/22/45 |
| | Caesar and Cleopatra (Tech.) (D)A | Claude Rains-Vivien Leigh | 135 | | b12/22/45 |
| | Duel in the Sun (Tech.) | J. Jones-G. Peck-J. Cotten | | | |
| | Fanny By Gaslight | James Mason-Phyllis Calvert | | | |
| | Henry the Fifth | L. Olivier-R. Asherson | | | |
| | Mr. Ace | George Raft-Sylvia Sidney | | | |
| | Rebecca | L. Olivier-Joan Fontaine | 130 | 4/26/46 | Reissue |
| | Sin of Harold Diddlebock | H. Lloyd-R. Walburn-J. Conlin | | | a2/9/46 |
| | Strange Woman, The | H. Lamarr-G. Sanders-L. Hayward | | | |
| | This Happy Breed | Robert Newton-Celia Johnson | | | |

## UNIVERSAL

### CURRENT 1944-45

| | | | | | |
|---|---|---|---|---|---|
| 9044 | Beautiful Cheat, The (C)F | Bonita Granville-Noah Beery, Jr. | 59 | 7/20/45 | b7/21/45 |
| 9046 | Easy to Look At (CM)F | Gloria Jean-Kirby Grant | 64 | 8/10/45 | b8/4/45 |
| 9001 | Lady of a Train | D. Durbin-R. Bellamy-D. Bruce | 94 | 8/24/45 | a3/24/45 |
| 9003 | Naughty Nineties (C)F | Abbott & Costello-A. Curtis | 76 | 7/6/45 | b6/28/45 |
| 9015 | On Stage, Everybody (CM)F | J. Oakie-Peggy Ryan-J. Cox | 75 | 7/13/45 | b7/14/45 |
| 9075 | Strange Affair of Uncle Harry (D)F | G. Sanders-G. Fitzgerald-E. Raines | 80 | 8/17/45 | b8/11/45 |
| 9025 | Woman in Green, The (My)F | Basil Rathbone-Nigel Bruce | 68 | 7/27/45 | b6/23/45 |

### CURRENT 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 516 | Because of Him (CM)F | D. Durbin-C. Laughton-F. Tone | 87 | 1/18/46 | b1/12/46 |
| 509 | Crimson Canary (My)F | Noah Beery, Jr.-Lois Collier | 64 | 11/9/45 | b11/5/45 |
| 510 | Daltons Ride Again (W)F | A. Curtis-M. O'Driscoll-L. Chaney | 72 | 11/23/45 | b11/17/45 |
| 513 | Frontier Gal (D)F | Y. DeCarlo-R. Cameron-A. Devine | 84 | 12/21/45 | b12/8/45 |
| 515 | Girl on the Spot (D-M)A | Jess Barker-Lois Collier | 75 | 1/11/46 | b1/5/46 |

## UNIVERSAL (Cont.)

### Current 1945-46

| Prod. No. | | | Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 511 | House of Dracula (H)A | Chaney-Carradine-O'Driscoll | 67 | 12/7/45 | b12/8/45 |
| 525 | House of Horrors (H)A | Kent Taylor-Virginia Grey | 65 | 3/29/46 | b3/9/46 |
| 518 | Idea Girl (C)F | Jess Barker-Julie Bishop | 60 | 2/8/46 | b2/2/46 |
| 520 | Little Giant (C)F | Abbott-Costello | 91 | 2/22/46 | b3/2/46 |
| 502 | Men in Her Diary (C)A | J. Hall-L. Allbritton-P. Ryan | 73 | 9/14/45 | b9/15/45 |
| 512 | Pillow of Death (My)A | L. Chaney-J. Ed. Bromberg | 66 | 12/14/45 | b12/15/45 |
| 507 | Pursuit to Algiers (D)F | B. Rathbone-N. Bruce | 65 | 10/26/45 | b10/27/45 |
| 503 | River Gang (M)F | G. Jean-I. Qualen | 64 | 9/21/45 | b9/22/45 |
| 514 | Scarlet Street (D)A | Ed. G. Robinson-Joan Bennett | 102 | 12/21/45 | b12/29/45 |
| 519 | Seventh Veil (D)A | James Mason-Ann Todd | 94 | 2/15/46 | b11/10/45 |
| 501 | Shady Lady (CM)F | S. Coburn-G. Simms-R. Paige | 83 | 9/7/45 | b8/8/45 |
| 521 | Smooth as Silk (My)A | Kent Taylor-Virginia Grey | 66 | 3/1/46 | b3/9/46 |
| 505 | Strange Confession (M)A | L. Chaney-B. Joyce | 62 | 10/5/45 | b10/6/45 |
| 506 | Senorita From the West (C)F | A. Jones-B. Granville | 62 | 10/12/45 | b10/20/45 |
| 517 | Terror By Night (My)A | B. Rathbone-Nigel Bruce | 60 | 2/1/46 | b2/2/46 |
| 504 | That Night With You (CM)F | F. Tone-S. Foster-L. Allbritton | 84 | 8/26/45 | b8/22/45 |
| 508 | This Love of Ours (D)F | Merle Oberon-Charles Korvin | 90 | 11/2/45 | b10/27/45 |

### COMING

| | | | | | |
|---|---|---|---|---|---|
| 527 | Blonde Alibi (My)F | Tom Neal-Martha O'Driscoll | 62 | 4/12/46 | b3/23/46 |
| | Brief Encounter (D)A | Celia Johnson-Trevor Howard | 95 | | b2/16/46 |
| | Brute Man | Rondo Hatton-Jane Adams | | | |
| | Canyon Passage (Tech.) | D. Andrews-B. Donlevy-S. Hayward | | | a10/6/45 |
| 532 | Cat Creeps | Lois Collier-Noah Beery, Jr. | | 5/17/46 | a1/26/46 |
| | Claude's Wife | B. Joyce-D. Porter-P. Morrison | | | |
| | Dead of Night | Michael Redgrove-Googie Withers | | | |
| | Dressed to Kill | Rathbone-N. Bruce-P. Morison | | | a3/2/46 |
| | Fandango (Tech.) | DeCarlo-Donlevy-Aumont | | | a2/9/46 |
| | Ghost Steps Out | Abbott-Costello-M. Reynolds | | | |
| | Inside Job | A. Curtis-A. Rutherford-P. Foster | | | |
| | Kelly Is My Name | Phil Terry-Ann Savage | | | |
| | Little Miss Big | Fay Holden-Beverly Simmons | | | |
| | Lover Come Back | G. Brent-L. Ball-V. Zorina | | | a3/30/46 |
| 526 | Madonna of the Seven Moons (D)A | P. Roc-P. Calvert-S. Granger | 89 | 4/5/46 | b1/26/46 |
| | Night in Paradise (Tech.) | Merle Oberon-Turhan Bey | | 5/3/46 | |
| | Notorious Gentlemen (D)A | Rex Harrison-Lilli Palmer | 110 | | b2/16/46 |
| | Runaround | Rod Cameron-Ella Raines | | | a3/30/46 |
| 531 | She Wolf of London | Sara Haden-Una O'Connor | 92 | 5/17/46 | a1/5/46 |
| 533 | She Wrote the Book | Joan Davis-Jack Oakie | | 5/31/46 | t3/9/46 |
| 528 | So Goes My Love (D)F | Myrna Loy-Don Ameche | 88 | 5/19/46 | b3/30/46 |
| 524 | Spider Woman Strikes Back (H)A | G. Sondergaard-K. Grant-B. Joyce | 59 | 3/22/46 | b3/23/46 |
| 530 | Strange Conquest | Jane Wyatt-Jess Barker | 64 | 5/16/46 | a3/2/46 |
| 522 | Tangier (D)F | M. Montez-P. Foster-R. Paige | 75 | | b3/9/46 |
| | Wicked Lady (D)A | M. Lockwood-J. Mason-P. Roc | 100 | | b1/19/46 |

### Westerns (Current 1945-46)

| | | | | | |
|---|---|---|---|---|---|
| 1101 | Bad Men of the Border | Kirby Grant-Armita-Fuzzy Knight | 56 | 9/28/45 | |
| 1102 | Code of the Lawless | Kirby Grant-Fuzzy Knight | 55 | 10/19/45 | |
| 1104 | Gun Town | Kirby Grant-Fuzzy Knight | 53 | 1/18/45 | a12/22/44 |
| 1103 | Trail to Vengeance | Kirby Grant-Fuzzy Knight | 54 | 11/30/45 | |

## WARNER BROS.

### CURRENT 1944-45

| | | | | | |
|---|---|---|---|---|---|
| 420 | Christmas in Connecticut (C)F | B. Stanwyck-D. Morgan | 101 | 8/11/45 | a7/21/45 |
| 419 | Corn is Green (D)A | Bette Davis-John Dall | 114 | 7/21/45 | b8/31/45 |

### Current 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 504 | Born for Trouble | Van Johnson-Faye Emerson | 57 | 10/6/45 | Release |
| 512 | Burma Victory (Wa)A | Documentary | 63 | 2/16/46 | b12/22/45 |
| 513 | Cinderella Jones (C)F | Joan Leslie-Robert Alda | 88 | 3/9/46 | b2/16/46 |
| 506 | Confidential Agent (D)F | C. Boyer-L. Bacall-P. Lorre | 118 | 11/10/45 | b11/3/45 |
| 508 | Danger Signal (D)F | Faye Emerson-Zachary Scott | 78 | 12/15/45 | b11/17/45 |
| 503 | It All Came True | Humphrey Bogart-Ann Sheridan | 97 | 10/6/45 | Release |
| 505 | Mildred Pierce (D)A | Joan Crawford-Jack Carson | 111 | 10/20/45 | b9/29/45 |
| 510 | My Reputation (D)F | Barbara Stanwyck-George Brent | 94 | 1/26/46 | b1/12/46 |
| 501 | Pride of the Marines (D)F | J. Garfield-E. Parker-D. Clark | 119 | 9/4/45 | b8/11/45 |
| 502 | Rhapsody in Blue (M)F | Joan Leslie-Robert Alda | 139 | 9/22/45 | b6/30/45 |
| 509 | San Antonio (Tech.) | Errol Flynn-Alexis Smith | 110 | 12/29/45 | b11/24/45 |
| 514 | Saratoga Trunk (D)A | Gary Cooper-Ingrid Bergman | 135 | 3/30/46 | b11/24/45 |
| 511 | Three Strangers (D)A | Fitzgerald-Greenstreet-Lorre | 92 | 2/15/46 | b1/26/46 |
| 507 | Too Young to Know (D)F | Joan Leslie-Robert Hutton | 86 | 12/1/45 | b11/17/45 |

### COMING

| | | | | | |
|---|---|---|---|---|---|
| | Appointment in Tokyo (Wa) | Documentary | 54 | | b12/1/45 |
| | A Very Rich Man | S. Greenstreet-M. Vickers-D. Clark | | | |
| | Beast With Five Fingers | R. Alda-A. King-P. Lorre | | | a3/23/46 |
| | Big Sleep | H. Bogart-Lauren Bacall | | | a2/16/46 |
| 515 | City for Conquest | James Cagney-Ann Sheridan | 98 | 4/13/46 | Release |
| | Cheyenne | Dennis Morgan Jane Wyman | | | |
| | Cloak and Dagger | Gary Cooper-Lilli Palmer | | | |
| 517 | Devotion (D)A | O. deHavilland-L. Lupino | 107 | 4/20/46 | a2/17/46 |
| | Escape Me Never | E. Flynn-I. Lupino-G. Young | | | a3/9/46 |
| 518 | Her Kind of Man | Z. Scott-F. Emerson-D. Clark | 78 | 5/11/46 | a12/22/45 |
| | Humoresque | J. Crawford-J. Garfield-O. Levant | | | |
| | Janie Gets Married | Joan Leslie-Robert Hutton | | | a11/24/45 |
| | Never Say Goodbye | Errol Flynn-Eleanor Parker | | | a12/1/45 |
| | Night and Day | C. Grant-A. Smith-J. Wyman | | | |
| | Nobody Lives Forever | J. Garfield-G. Fitzgerald | | | a3/23/46 |
| 516 | No Time for Comedy | James Stewart-Rosalind Russell | 93 | 4/13/46 | Release |
| | Of Human Bondage | P. Henreid-E. Parker-P. Knowles | | | a8/18/44 |
| | One More Tomorrow | Ann Sheridan-Dennis Morgan | | | a11/26/44 |
| | Open Verdict, The | S. Greenstreet-P. Lorre-J. Lorring | | | a3/9/46 |
| | Sentence, The | Ann Sheridan-Robert Alda | | | |
| | Shadow of a Woman | Andrea King-William Prince | | | a4/28/45 |
| | Stallion Road | Humphrey Bogart-Lauren Bacall | | | |
| | Stolen Life | B. Davis-G. Ford-W. Brennan | | | a8/31/46 |
| | The Man I Love | Ida Lupino-Robert Alda | | | a11/24/44 |
| | The Time, the Place & the Girl (Tech.) | D. Morgan-J. Carson-J. Wyman | | | a12/1/45 |
| | Two Guys From Milwaukee | Dennis Morgan-Joan Leslie | | | a3/23/46 |
| | Two Mrs. Carrolls | H. Bogart-B. Stanwyck-A. Smith | | | a11/24/44 |

## MISCELLANEOUS

| | | | | | |
|---|---|---|---|---|---|
| | A Boy, a Girl and a Dog (D) | Harry Davenport-Sharyn Moffett | Film Clas. | | a10/4/44 |
| | Adventure For Two (D)F | Laurence Olivier-Penelope Ward | 89 | | b12/22/45 |
| | Adventure in Music (M) | Jose Iturbi & Others | 62 | | b5/27/44 |
| | Battle for Music (Doc.)F | London Philharmonic | 74 | | FourCents b10/28/45 |
| | Crainquebille (D)A | French Cast | 59 | Hoffberg | b10/28/44 |
| | Dark Is the Night (D)A | Irina Radchenko-Ivan Kuznetsov | 70 | Artkino | b3/23/46 |
| | 1812 (Hist.) | Russian Cast | 95 | Artkino | b9/16/44 |
| | Fall of Berlin (Doc.)F | | 70 | Artkino | b9/15/44 |
| | I Know Where I'm Going (D)F | Wendy Hiller-Roger Livesay | 91 | GFD | b1/5/46 |
| | Journey Together (D)F | Ed. G. Robinson-Bessie Love | 80 | Eng. Films | b3/9/46 |
| | Love on the Dole (D)A | Deborah Kerr-Clifford Evans | 89 | FourCents | b10/20/45 |
| | Open City (D)A | Aldo Fabrizi-Anna Magnani | 100 | Mayer-Bur'n | b3/9/46 |
| | Strange Holiday (D)F | Claude Rains-Robbie Stebbins | 57 | Elite | b10/27/45 |

# FEATURE GUIDE TITLE INDEX

For Dates of Reviews, Type of Picture, Stars, Running Time; Other necessary service data refer to Feature Booking Guide under Distributor Company Listings.

## A

| Title | Company |
|---|---|
| Abbott & Costello in Hollywood | MGM |
| A Bell for Adano | 20th-Fox |
| Abilene Town | UA |
| A Boy, a Girl & a Dog | Misc. |
| Accent on Horror | UA |
| A Close Call for Boston Blackie | Col. |
| Adventure | MGM |
| Adventure for Two | Misc. |
| Adventure in Music | Misc. |
| Adventures of Rusty | Col. |
| A Game of Death | RKO |
| A Guy Could Change | Rep. |
| A Letter for Evie | MGM |
| Alias Billy the Kid | Rep. |
| A Likely Story | RKO |
| Allotment Wives | Mono. |
| Along Came Jones | RKO |
| Along the Navajo Trail | Rep. |
| Ambush Trail | PRC |
| An Angel Comes to Brooklyn | Rep. |
| Anchors Aweigh | MGM |
| And Then There Were None | 20th-Fox |
| Angel on My Shoulder | UA |
| A Night in Casablanca | UA |
| Anna and the King of Siam | 20th-Fox |
| Apology for Murder | PRC |
| Appointment in Tokyo | WB |
| Arizona Whirlwind | Mono. |
| Arson Squad | PRC |
| A Scandal in Paris | UA |
| A Song to Remember | Col. |
| A Strange Impersonation | Rep. |
| A Thousand & One Nights | Col. |
| Avalanche | PRC |
| A Very Rich Man | WB |
| A Walk in the Sun | 20th-Fox |
| A Woman of My Own | MGM |
| A Yank in London | 20th-Fox |

## B

| Title | Company |
|---|---|
| Bachelor's Daughters | UA |
| Bad Bascomb | MGM |
| Bad Men of the Border | Univ. |
| Badman's Territory | RKO |
| Bamboo Blonde | PRC |
| Bandit of the Badlands | Rep. |
| Bandit of Sherwood Forest | Col. |
| Battle for Music | Misc. |
| Beast With Five Fingers | WB |
| Beautiful Cheat, The | Univ. |
| Because of Him | Univ. |
| Bedlam | RKO |
| Behind City Lights | Rep. |
| Behind Green Lights | 20th-Fox |
| Behind the Mask | Mono. |
| Bells of St. Mary's | RKO |
| Bewitched | MGM |
| Beyond Tomorrow | Astor |
| Big Sleep | WB |
| Big Town | Para. |
| Birth of a Star | Astor |
| Black Beauty | 20th-Fox |
| Black Market Babies | Mono. |
| Blazing the Western Trail | Col. |
| Blonde Alibi | Univ. |
| Blondie Knows Best | Col. |
| Blithe Spirit | UA |
| Blondie's Lucky Day | Col. |
| Blue Sierra | MGM |
| Blue Dahlia | Para. |
| Blue Montana Skies | Rep. |
| Blue Skies | Para. |
| Border Badmen | PRC |
| Border Bandits | Mono. |
| Born for Trouble | WB |
| Boss of Boomtown | Univ. |
| Boston Blackie's Rendezvous | Col. |
| Boys' Ranch | MGM |
| Breakfast in Hollywood | UA |
| Bride Wore Boots | Para. |
| Brief Encounter | Univ. |
| Brute Man | Univ. |
| Burma Victory | WB |
| But Not Goodbye | MGM |

## C

| Title | Company |
|---|---|
| Caesar & Cleopatra | UA |
| Calcutta | Para. |
| Caldonia | Astor |
| California | Para. |
| California Gold Rush | Rep. |
| Canyon Passage | Univ. |
| Captain Eddie | 20th-Fox |
| Captain Kidd | UA |
| Captain Tugboat Annie | Rep. |
| Caravan Trails | PRC |
| Caribbean Mystery | 20th-Fox |
| Cat Creeps | Univ. |
| Catman of Paris | Rep. |
| Centennial Summer | 20th-Fox |
| Cheaters, The | Rep. |
| Christmas in Connecticut | WB |
| Cherokee Flash | Rep. |
| Cheyenne | WB |
| Child of Divorce | RKO |
| Cinderella Jones | WB |
| City for Conquest | WB |
| Claudia and David | 20th-Fox |
| Claude's Wife | Univ. |
| Cloak and Dagger | WB |
| Club Havana | PRC |
| Cluny Brown | 20th-Fox |
| Code of the Lawless | Univ. |
| Coffin | Col. |
| Col. Effingham's Raid | 20th-Fox |
| Colorado Pioneers | Rep. |
| Colorado Serenade | PRC |
| Come Out Fighting | Mono. |
| Confidential Agent | WB |
| Conquest of Cheyenne | Rep. |
| Cornered | RKO |
| Corn Is Green | WB |
| Corpus Delicti | Mono. |
| Cowboy Canteen | Col. |
| Crack-Up | RKO |
| Crainquebille | Misc. |
| Crime Doctor's Warning | Col. |
| Crime of the Century | Rep. |
| Crime School | WB |
| Criminal Court | RKO |
| Cross My Heart | Para. |
| Crimson Canary | Univ. |

## D

| Title | Company |
|---|---|
| Dakota | Rep. |
| Daltons Ride Again | Univ. |
| Dancing in Manhattan | Col. |
| Danger Signal | WB |
| Danger Street | Para. |
| Dangerous Intruder | PRC |
| Dangerous Partners | MGM |
| Danny Boy | PRC |
| Dark Alibi | Mono. |
| Dark Corner | 20th-Fox |
| Days of Buffalo Bill | Rep. |
| Deadline at Dawn | RKO |
| Deadline for Murder | 20th-Fox |
| Dead of Night | Univ. |
| Desirable Woman | RKO |
| Detour | PRC |
| Devil Bat's Daughter | PRC |
| Devil's Mask | Col. |
| Devotion | WB |
| Diary of a Chambermaid | UA |
| Dick Tracy | RKO |
| Dick Tracy No. 2 | RKO |
| Ding Dong Williams | RKO |
| Divorce | Mono. |
| Doll Face | 20th-Fox |
| Dolly Sisters | 20th-Fox |
| Don't Fence Me In | Rep. |
| Don't Gamble with Strangers | Mono. |
| Double Furlough | UA |
| Down to Earth | Col. |
| Do You Love Me? | 20th-Fox |
| Dragonwyck | 20th-Fox |
| Dressed to Kill | Univ. |
| Drifting Along | Mono. |
| Duffy's Tavern | Para. |
| Duel in the Sun | UA |

## E

| Title | Company |
|---|---|
| Earl Carroll's Sketchbook | Rep. |
| Easy to Wed | MGM |
| Easy to Look At | Univ. |
| 1812 | Misc. |
| El Paso Kid | Rep. |
| Enchanted Cottage | RKO |
| Escape Me Never | WB |
| Experiment Perilous | RKO |

## F

| Title | Company |
|---|---|
| Fabulous Suzanne | Rep. |
| Face of Marble | Mono. |
| Faithful in My Fashion | MGM |
| Falcon in Hollywood | RKO |
| Falcon in San Francisco | RKO |
| Falcon's Alibi | RKO |
| Fallen Angel | 20th-Fox |
| Fall of Berlin | Misc. |
| Fandango | Univ. |
| Fangs of the Wild | Astor |
| Fanny By Gaslight | UA |
| Fatal Witness | Rep. |
| Fear | Mono. |
| Fiesta | MGM |
| Fighting Bill Carson | RKO |
| Fighting Texan | Mono. |
| First Yank Into Tokyo | RKO |
| Flaming Bullets | PRC |
| Follow That Woman | Para. |
| Forever Amber | 20th-Fox |
| Freddie Steps Out | Mono. |
| French Key | Rep. |
| From This Day Forward | RKO |
| Frontier Feud | Mono. |
| Frontier Fugitives | PRC |
| Frontier Gal | Univ. |
| Frontier Gunlaw | Col. |
| Fugitive | Univ. |

## G

| Title | Company |
|---|---|
| Galloping Thunder | Col. |
| Gangs of the Waterfront | Rep. |
| Gay Blades | Rep. |
| Gay Cavalier | Mono. |
| Gay Senorita | Col. |
| Genius At Work | RKO |
| Gentleman Misbehaves | Col. |
| Gentlemen From Arizona | Astor |
| George White's Scandals of 1945 | RKO |
| Getting Gertie's Garter | UA |
| Ghost Goes Wild | Rep. |
| Ghost Steps Out | Univ. |
| Gilda | Col. |
| Girl of the Limberlost | Col. |
| Girl on the Spot | Univ. |
| Girl Rush | RKO |
| Girls of the Big House | Rep. |
| Girls on Probation | WB |
| Glass Alibi | Rep. |
| Gold Mine in the Sky | Rep. |
| Great Flamarion | Rep. |
| Great Highway | Col. |
| Green Years | MGM |
| Guest in the House | UA |
| Guest Wife | UA |
| Gunning for Vengeance | Col. |
| Gun Town | Univ. |
| Guns and Guitars | Rep. |

## H

| Title | Company |
|---|---|
| Hands Across the Border | Rep. |
| Harvey Girls | MGM |
| Haunted Mine | Mono. |
| Heading West | Col. |
| Heartbeat | RKO |
| Hell's Angels | Astor |
| Henry the Fifth | UA |
| Her Enlisted Man | Astor |
| Her Kind of Man | WB |
| Her Highness and the Bellboy | MGM |
| Hidden Eye | MGM |
| Hitchhike to Happiness | Rep. |
| Hit the Hay | Col. |
| Hold That Blonde | Para. |
| Holiday in Mexico | MGM |
| Home on the Range | Rep. |
| Home Sweet Homicide | 20th-Fox |
| Honeymoon | RKO |
| Hoodlum Saint | MGM |
| Hot Cargo | Para. |
| Hot Money | Mono. |
| Hotel Reserve | RKO |
| House of Dracula | Univ. |
| House of Horrors | Univ. |
| House on 92nd Street | 20th-Fox |
| How Do You Do | PRC |
| Humoresque | WB |

## I

| Title | Company |
|---|---|
| Idea Girl | Univ. |
| I Cover the Waterfront | Astor |
| I Know Where I'm Going | Misc. |
| I Love a Bandleader | Col. |
| Imperfect Lady | Para. |
| Incendiary Blonde | Para. |
| In Fast Company | Mono. |
| In Old New York | Mono. |
| In Old Sacramento | Rep. |
| I Ring Doorbells | PRC |
| Inside Job | Univ. |
| Inner Circle | Rep. |
| Invisible Informer | Rep. |
| Isle of the Dead | RKO |
| It All Came True | WB |
| It Shouldn't Happen to a Dog | 20th-Fox |
| I've Always Loved You | Rep. |

## J

| Title | Company |
|---|---|
| Jade Mask | Mono. |
| Janie Gets Married | WB |
| Jealousy | Rep. |
| Jesse James | 20th-Fox |
| Jimmy Steps Out | Astor |
| Joe Palooka, Champ | Mono. |
| Johnny Angel | RKO |
| Johnny Comes Flying Home | 20th-Fox |
| Johnny in the Clouds | UA |
| Jolson Story | Col. |
| Journey Together | Misc. |
| Junior Miss | 20th-Fox |
| Junior Prom | Mono. |
| Just Before Dawn | Col. |

## K

| Title | Company |
|---|---|
| Kelly Is My Name | Univ. |
| Kid From Brooklyn | RKO |
| Kiss & Tell | Col. |
| Kitty | Para. |

## L

| Title | Company |
|---|---|
| Ladies Man | Para. |
| Lady Confesses | PRC |
| Lady Luck | RKO |
| Lady on a Train | Univ. |
| Land of the Outlaws | Mono. |
| Landrush | Col. |
| Larceny in Her Heart | PRC |
| Last Chance | MGM |
| Last Crooked Mile | Rep. |
| Laura | 20th-Fox |
| Law Crusaders | PRC |
| Lawless Empire | Col. |
| Leave Her to Heaven | 20th-Fox |
| Let 'Em Have It | Astor |
| Life With Blondie | Col. |
| Lighting Raiders | PRC |
| Little Giant | Univ. |
| Littlemen | Astor |
| Little Miss Big | Univ. |
| Little Mr. Jim | MGM |
| Live Wires | Mono. |
| Lonesome Trail | Mono. |
| Lonely Hearts Club | Rep. |
| Lost Trail | Mono. |
| Lost Weekend | Para. |
| Love, Honor and Goodbye | Rep. |
| Love Letters | Para. |
| Love Lies Bleeding | Para. |
| Love on the Dole | Misc. |
| Lover Come Back | Univ. |

## M

| Title | Company |
|---|---|
| Madonna of the Seven Moons | Univ. |
| Madonna's Secret | Rep. |
| Mama Loves Papa | RKO |
| Man Alive | RKO |
| Man From Oklahoma | Rep. |
| Man From Rainbow Valley | Rep. |
| Man Who Dared | Col. |
| Man Who Walked Alone | PRC |
| Man Without a Gun | PRC |
| Margie | 20th-Fox |
| Marked Trails | Mono. |
| Marshall of Laredo | Rep. |
| Marshall of Reno | Rep. |
| Mask of Dijon | PRC |
| Masquerade in Mexico | Para. |
| Meet Me on Broadway | Col. |
| Melody Trail | Rep. |
| Men in Her Diary | Univ. |
| Mexicana | Rep. |
| Midnight Manhunt | Para. |
| Mildred Pierce | WB |
| Miss Susie Slagle's | Para. |
| Mr. Ace | UA |
| Monsieur Beaucaire | Para. |
| Moon Over Montana | Mono. |
| Murder is My Business | PRC |
| Murder in the Music Hall | Rep. |
| Murder, My Sweet! | RKO |
| My Brother Who Talked to Horses | MGM |
| My Gal Loves Music | Univ. |
| My Name Is Julia Ross | Col. |
| My Pal Trigger | Rep. |
| My Reputation | WB |
| Mysterious Intruder | Col. |

## N

| Title | Company |
|---|---|
| Naughty Nineties | Univ. |
| Navajo Kid | PRC |
| Never Say Goodbye | WB |
| Night and Day | WB |
| Night Editor | Col. |
| Night in Paradise | Univ. |
| Night Train to Memphis | Rep. |
| Nob Hill | 20th-Fox |
| Nobody Lives Forever | WB |
| No Leave, No Love | MGM |
| No Time for Comedy | WB |
| Northwest Mounted Police | Para. |
| Notorious | RKO |
| Notorious Gentlemen | Univ. |
| Notorious Lone Wolf | Col. |

## O

| Title | Company |
|---|---|
| Of Human Bondage | WB |
| Once And For All | PRC |
| One Exciting Week | Rep. |
| One More Tomorrow | WB |
| One Romantic Night | Astor |
| One Way to Love | Col. |
| Open City | Misc. |
| Open Verdict | WB |
| O.S.S. | Para. |
| Our Hearts Were Growing Up | Para. |
| Our Vines Have Tender Grapes | MGM |
| Outlaws of the Rockies | Col. |
| Out of the Depths | Col. |
| Out of the World | Para. |
| Over 21 | Col. |

## P

| Title | Company |
|---|---|
| Pardon My Past | U- |
| Paris Underground | Un- |
| Partners of the Trail | Mono. |
| Passkey to Danger | Re. |
| Passport to Destiny | RKO |
| People Are Funny | Para. |
| Perfect Marriage | Para. |
| Perilous Holiday | Col. |
| Perils of Pauline | Para. |
| Phantom of the Desert | Col. |
| Phantom of the Plains | Rep. |
| Phantom Thief | Col. |
| Pilgrim Lady | Rep. |
| Pillow of Death | Univ. |
| Portrait of Maria | MGM |
| Postman Always Rings Twice | MGM |
| Power of Attorney | Col. |
| Prairie Rustlers | PRC |
| Prelude to Murder | Univ. |
| Pride of the Marines | WB |
| Prison Ship | Col. |
| Pursuit to Algiers | Univ. |

## Q

| Title | Company |
|---|---|
| Queen of Burlesque | PRC |

## R

| Title | Company |
|---|---|
| Radio Stars on Parade | RKO |
| Rainbow Over Texas | Rep. |
| Range Law | Mono. |
| Razor's Edge | 20th-Fox |
| Rebecca | UA |
| Red Dragon | Mono. |
| Red River Renegades | Rep. |
| Rendezvous 24 | 20th-Fox |
| Rendezvous With Annie | Rep. |
| Renegades | Col. |
| Return of Frank James | 20th-Fox |
| Return of Rusty | Col. |
| Return of the Vampire | Col. |
| Rhapsody in Blue | WB |
| Riders of the Dan | Mono. |
| Riders of the Santa Fe | Univ. |
| Riverboat Rhythm | RKO |
| River Gang | Univ. |
| Road to Alcatraz | Rep. |
| Road to Utopia | Para. |
| Roaring Rangers | Col. |
| Romance of the Rancho | Mono. |
| Romance of the West | PRC |
| Rough Riders of the Cheyenne | Rep. |
| Rough Ridin' Justice | Col. |
| Runaround | Univ. |
| Rustlers of the Badlands | Col. |

## S

| Title | Company |
|---|---|
| Sailor Takes a Wife | MGM |
| San Antonio (Tech.) | WB |
| Santa Fe Uprising | Rep. |
| Saratoga Trunk | WB |
| Scarface | Astor |
| Scarlet Street | Univ. |
| Scotland Yard Investigator | Rep. |
| Searching Wind | Para. |
| Senorita From the West | Univ. |
| Sensation Hunters | Mono. |
| Sentence, The | WB |
| Sentimental Journey | 20th-Fox |
| Seven Were Saved | Para. |
| Seventh Veil | Univ. |
| Shadow of a Woman | WB |
| Shadow of Terror | PRC |
| Shadow Returns | Mono. |
| Shady Lady | Univ. |
| Shanghai Cobra | Mono. |
| She Went to the Races | MGM |
| She Wolf of London | Univ. |
| She Wouldn't Say Yes | Col. |
| She Wrote the Book | Univ. |
| Sheriff of Redwood Valley | Rep. |
| Shock | 20th-Fox |
| Shocking Miss Pilgrim | 20th-Fox |
| Show-Off | MGM |
| Silver City Kid | Col. |
| Silver Fleet | PRC |
| Sinbad the Sailor | RKO |
| Sing Your Way Home | RKO |
| Sin of Harold Diddlebock | UA |
| Sister Kenny | RKO |
| Six Gun Man | PRC |

| Title | Company |
|---|---|
| Sky Devils | Astor |
| Sadie | Col. |
| Smoky | 20th-Fox |
| Smooth As Silk | Univ. |
| So Dark the Night | Col. |
| So Goes My Love | Univ. |
| Somewhere in the Night | 20th-Fox |
| Song for Miss Julie | Rep. |
| Song of Arizona | Rep. |
| Song of the Prairie | Col. |
| Song of the Range | Mono. |
| Song of Mexico | Rep. |
| Song of Old Wyoming | PRC |
| Southerner, The | UA |
| South of the Rio Grande | Mono. |
| Spanish Main | RKO |
| Specter of the Rose | Rep. |
| Spellbound | UA |
| Spider, The | 20th-Fox |
| Spider Woman Strikes Back | Univ. |
| Spiral Staircase, The | RKO |
| Stagecoach to Monterey | Rep. |
| Stage Coach Outlaws | PRC |
| Stallion Road | WB |
| Star From Heaven | MGM |
| State Fair | 20th-Fox |
| Step By Step | RKO |
| Steppin' In Society | Rep. |
| Stolen Life | WB |
| Stork Club | Para. |
| Story of G. I. Joe | UA |
| Strange Affair of Uncle Harry | Univ. |
| Strange Confession | Univ. |
| Strange Conquest | Univ. |
| Strange Holiday | Misc. |
| Strange Mr. Gregory | Mono. |
| Strange From Santa Fe | Mono. |
| Strange Love of Martha Ivers | Para. |
| Strange Triangle | 20th-Fox |
| Strange Voyage | Col. |
| Strange Woman | UA |
| Stranger, The | KO |
| Strangler of the Swamp | PRC |
| Suddenly It's Spring | Para. |
| Sunbonnet Sue | Mono. |
| Sunset in El Dorado | Rep. |
| Sunset Pass | RKO |
| Sun Valley Cyclone | Rep. |
| Suspected Person | PRC |
| Suspense | Mono. |
| Swamp Fire | Para. |
| Swing Hostess | PRC |
| Swingin' on a Rainbow | Rep. |
| Swing Parade of 1946 | Mono. |
| Swiss Family Robinson | Astor |

## T

| | |
|---|---|
| Talk About a Lady | Col. |
| Tangier | Univ. |
| Tars and Spars | Col. |
| Tarzan and the Leopard Woman | RKO |
| Tell It to a Star | Rep. |
| Tenth Avenue Angel | MGM |
| Terror By Night | Univ. |
| Terrors on Horseback | PRC |
| Terror Trail | Col. |
| Texas Kid, The | Mono. |
| Texas Panhandle | Col. |
| That Night With You | Univ. |
| That Texas Jamboree | Col. |
| The Man I Love | WB |
| The Shadow | Mono. |
| The Time, the Place & the Girl | WB |
| They Made Me a Killer | Para. |
| They Were Expendable | MGM |
| This Gun For Hire | Para. |
| This Happy Breed | UA |
| This Love of Ours | Univ. |
| Throw a Saddle on a Star | Col. |
| Three in the Saddle | PRC |
| Three Little Girls in Blue | 20th-Fox |
| Three Strangers | WB |
| Three Wise Fools | MGM |
| Thrill of a Romance | MGM |
| Thunder in the City | Astor |
| Thunder Town | PRC |
| Tiger Woman | Rep. |
| Till the Clouds Roll By | MGM |
| Till the End of Time | RKO |
| Time for Two | MGM |
| To Each His Own | Para. |
| Tokyo Rose | Para. |
| Tom Brown's Schooldays | Astor |
| Tomorrow Is Forever | RKO |
| Tonight We Dance | Col. |
| Too Good to Be True | Para. |
| Too Young to Know | WB |
| Town Went Wild | PRC |
| Traffic in Crime | Rep. |
| Trail to Vengeance | Univ. |
| Trigger Law | Mono. |
| Trigger Trail | Univ. |
| Trouble With Women | Para. |
| Truth About Murder | RKO |
| Tucson Raiders | Rep. |
| Twin Guns | PRC |
| Twice Blessed | MGM |
| Two Guys From Milwaukee | WB |
| Two Mrs. Carrolls | WB |
| Two Sisters From Boston | MGM |
| Two Smart People | MGM |
| Two Years Before the Mast | Para. |

## U

| | |
|---|---|
| Undercover Woman | Rep. |
| Undercurrent | MGM |
| Underdog, The | PRC |
| Under Arizona Skies | Mono. |
| Under Nevada Skies | Rep. |
| Unseen, The | Para. |
| Up Goes Maisie | MGM |

## V

| | |
|---|---|
| Vacation From Marriage | MGM |
| Vacation in Reno | RKO |
| Valley of the Zombies | Rep. |
| Virginian, The | Para. |
| Voice of the Whistler | Col. |

## W

| | |
|---|---|
| Wagon Wheels Westward | Rep. |
| Wake Up and Dream | 20th-Fox |
| Walls Came Tumbling Down | Col. |
| Wanderer of the Wasteland | RKO |
| Weekend at the Waldorf | MGM |
| Weird Woman | Univ. |
| Welcome Stranger | Para. |
| Well Groomed Bride | Para. |
| West of the Alamo | Mono. |
| West of the Rio Grande | Mono. |
| What a Woman! | Col. |
| What Nancy Wanted | RKO |
| What Next, Corporal Hargrave? | MGM |
| Where There's Life | Para. |
| Whispering Skull | PRC |
| Whistle Stop | UA |
| White Pondo | PRC |
| Why Girls Leave Home | Mono. |
| Wicked Lady | Univ. |
| Wife of Monte Cristo | PRC |
| Wilson | 20th-Fox |
| Within These Walls | 20th-Fox |
| Without Reservations | RKO |
| Woman in Green | Univ. |
| Woman of My Own | MGM |
| Woman of the Town, The | UA |
| Woman Who Came Back, The | Rep. |
| Wonder Man | RKO |

## Y

| | |
|---|---|
| Yearling, The | MGM |
| Yolanda & the Thief | MGM |
| You Came Along | Para. |
| You Can't Do Without Love | Col. |
| Young Widow | UA |

## Z

| | |
|---|---|
| Ziegfeld Follies of 1946 | MGM |

# FILM BUYER'S PRODUCT SUMMARY

Features (not including western series pictures) completed and in production.

| | Completed—Release Date Not Set | | In Production |
|---|---|---|---|
| COL. | Renegades<br>Perilous Holiday<br>Just Before Dawn<br>That Texas Jamboree<br>Walls Came Tumbling Down<br>Phantom Thief | Pardon My Past<br>Gilda<br>Devil's Mask<br>Man Who Dared<br>Power of Attorney | Return of Rusty<br>Gallant Journey<br>Jolson Story<br>Down to Earth<br>The Coffin<br>Blondie Knows Best |
| METRO | Up Goes Maisie<br>Two Sisters From Boston<br>Boys' Ranch<br>Star From Heaven<br>No Leave, No Love<br>Little Mr. Jim<br>Two Smart People<br>Yearling, The | Harvey Girls<br>They Were Expendable<br>Easy to Wed<br>Sailor Takes a Wife<br>Last Chance<br>Holiday in Mexico<br>Green Years<br>Three Wise Fools<br>But Not Goodbye<br>Faithful in My Fashion<br>Blue Sierra | Till the Clouds Roll By<br>Fiesta<br>The Show-Off<br>A Woman of My Own<br>Tenth Avenue Angel<br>My Brother Who Talked to Horses<br>Woman of My Own<br>Undercurrent |
| MONO. | Black Market Babies<br>Live Wires<br>Red Dragon<br>Joe Palooka, Champ<br>Gay Cavalier | Strange Mr. Gregory<br>Behind the Mask<br>In Fast Company<br>Don't Gamble with Strangers<br>Freddie Steps Out | Corpus Delicti<br>Hot Money<br>Romance of the Rancho |
| PARA. | Two Years Before the Mast<br>Virginian, The<br>Cross My Heart<br>Our Hearts Were Growing Up<br>Calcutta<br>Hot Cargo<br>Blue Skies<br>Swamp Fire<br>Monsieur Beaucaire<br>Big Town<br>Too Good to Be True | Well Groomed Bride<br>Blue Dahlia<br>Trouble With Women<br>To Each His Own<br>Bride Wore Boots<br>Imperfect Lady, The<br>They Made Me a Criminal<br>Strange Love of Martha Ivers<br>Ladies Man<br>California<br>Searching Wind<br>Perfect Marriage<br>Danger Street | Perils of Pauline<br>Suddenly It's Spring<br>Welcome Stranger<br>Seven Were Saved<br>Where There's Life |
| PRC | Wife of Monte Cristo | Once And For All<br>Murder Is My Business<br>Avalanche<br>Larceny in Her Heart | Queen of Burlesque |
| RKO | Ding Dong Williams<br>Bells of St. Mary's<br>Tomorrow Is Forever<br>Deadline at Dawn<br>Falcon's Alibi<br>Cornered<br>Heartbeat<br>From This Day Forward<br>Lady Luck<br>Spiral Staircase, The<br>Badman's Territory<br>Sunset Pass<br>Notorious<br>Sister Kenny<br>Crack-Up | Sing Your Way Home<br>A Game of Death<br>Dick Tracy<br>Riverboat Rhythm<br>Man Alive<br>Bedlam<br>Tarzan and the Leopard Woman<br>Kid From Brooklyn<br>Bamboo Blonde<br>Genius At Work<br>Truth About Murder<br>Till the End of Time<br>Without Reservations<br>Step By Step<br>Vacation in Reno | Desirable Woman<br>A Likely Story<br>Sinbad the Sailor<br>Child of Divorce<br>Criminal Court<br>What Nancy Wanted<br>Honeymoon<br>Dick Tracy No. 2 |
| REP. | Crime of the Century<br>French Key<br>Night Train to Memphis<br>I've Always Loved You<br>Specter of the Rose<br>Last Crooked Mile<br>In Old Sacramento<br>Glass Alibi<br>Man From Rainbow Valley<br>Inner Circle<br>Ghost Goes Wild | A Guy Could Change<br>Mexicana<br>Dakota<br>Valley of the Zombies<br>A Strange Impersonation<br>Cat-Man of Paris<br>Madonna's Secret<br>One Exciting Week<br>Lonely Hearts Club<br>Rainbow Over Texas<br>Passkey to Danger<br>My Pal Trigger<br>Fabulous Suzanne | Earl Carroll's Sketchbook<br>Rendezvous With Annie<br>Traffic in Crime<br>Pilgrim Lady<br>Under Nevada Skies |
| 20th-FOX | Centennial Summer<br>Black Beauty<br>Dark Corner<br>Rendezvous 24<br>It Shouldn't Happen to a Dog<br>Anna and the King of Siam<br>Deadline for Murder | Smoky<br>Wake Up and Dream<br>Do You Love Me?<br>Somewhere in the Night<br>Strange Triangle<br>Cluny Brown<br>Shocking Miss Pilgrim<br>Three Little Girl in Blue | Margie<br>Claudia and David<br>Forever Amber<br>Home Sweet Homicide<br>Razor's Edge |
| UA | Henry the Fifth<br>This Happy Breed<br>2,000 Women<br>A Scandal in Paris | Caesar & Cleopatra<br>Duel in the Sun<br>Sin of Harold Diddlebock<br>Fanny by Gaslight<br>Strange Woman | Mr. Ace<br>Angel on My Shoulder<br>Bachelor's Daughters<br>Accent on Horror |
| UNIV. | Spider Woman Strikes Back<br>Brute Man<br>Canyon Passage<br>Idea Girl<br>Smooth As Silk | Seventh Veil<br>Wicked Lady<br>Dressed to Kill<br>Little Miss Big<br>Notorious Gentlemen<br>Inside Job | Dead of Night<br>Fandango<br>Runaround<br>Lover Come Back<br>Claude's Wife |
| W.B. | My Reputation<br>Big Sleep<br>Of Human Bondage<br>Cinderella Jones<br>Devotion<br>One More Tomorrow<br>San Antonio<br>Shadow of a Woman<br>Three Strangers<br>The Time, the Place and the Girl<br>Appointment in Tokyo<br>Beast With Five Fingers<br>Two Guys From Milwaukee | Nobody Lives Forever<br>Janie Gets Married<br>Two Mrs. Carrolls<br>Stolen Life<br>Never Say Goodbye<br>The Man I Love<br>Night and Day<br>Open Verdict<br>Escape Me Never<br>Kelly Is My Name | Humoresque<br>Sentence, The<br>A Very Rich Man<br>Ghost Steps Out<br>Stallion Road<br>Cloak and Dagger<br>Cheyenne |

## NEW PICTURES STARTED LAST WEEK

Six pictures started at five studios last week. A year ago last week five pictures went before the cameras. Last week's starters:

MONOGRAM

Hot Money—Principals: Leo Gorcey, Huntz Hall, Bobby Jordan. Director, Phil Karlson.

Romance of the Rancho—Principals: Gilbert Roland, Marjorie Riordan, Martin Garralaga. Director, William Nigh.

PARAMOUNT

Where There's Life—Principals: Bob Hope, Signe Hasso, William Bendix. Director, Sidney Lanfield.

RKO

Dick Tracy No. 2—Principals: Morgan Conway, Anne Jeffreys, Ian Keith. Director, Gordon Douglas.

REPUBLIC

Under Nevada Skies—Principals: Roy Rogers, Dale Evans, George "Gabby" Hayes. Director, Frank McDonald.

UNITED ARTISTS

Accent on Horror—Principals: Bela Lugosi, Nat Pendleton, Molly Lamont. Director, Christy Cabanne.

## TITLE CHANGES

"Lesson in Love" (Univ.) now LOVER COME BACK.

"Love Takes a Holiday" (Univ.) now SHE WROTE THE BOOK.

"Mr. Ace and the Queen" (UA) now MR. ACE.

# SHORT Booking GUIDE

## 1945-46 PRODUCT

## COLUMBIA

### ALL-STAR COMEDIES (20)

7434 A Hit With a Miss.....Good ..... 16 .. 3/ 2/46
7432 A Minor Affair.....Poor ..... 18½..11/10/45
7403 Beer Barrel Polecats..... 17 .....
7406 Blonde Stayed On, The..... 16½.....
7423 Calling All Fibbers..... 16½.....
7422 Dance, Dunce, Dance!...Funny ..... 18½..10/27/45
7433 High Blood Pressure.....Fair ..... 19 .. 3/16/46
7425 Hiss and Yell..... 18 .....
7401 If a Body Meets a Body..... 18 .....
7438 Jiggers, My Wife!..... 17 .....
7421 Mayer's Husband, The...Funny ..... 16 ..11/10/45
7402 Micro-Phonies ..... 17 .....
7437 Mr. Noisy ..... 16½.....
7435 Spook to Me.....Funny ..... 17 .. 3/ 2/46
7406 Three Troubledoers..... 17 .....
7405 Uncivil War Birds..... 17 .....
7400 Vine, Women and Song (Billy Vine) ..... 22½.....
7424 When the Wife's Away..... 17 .....
7431 Where the Pest Begins..... 17 .....

### COLOR RHAPSODY (5)

7502 Polar Playmates ..... 6½.....
7501 River Ribber ..... 6 .....

### COMMUNITY SINGS (10)

8857 Christmas Carols ..... 10½.. Re-Sale
7851 No. 1 (Leibert) Cowboy Hit Tunes.....Good ..... 9½..11/17/45
7852 No. 2 (Baker) You Belong to My Heart..... 10 .....
7853 No. 3 (Don Baker) Dream .....Fair ..... 10 .. 3/ 2/46
7854 No. 4 (Baker) Good, Good, Good .....Fair ..... 11 .. 2/23/46
7855 No. 5 (Leibert) No Can Do..... 10 .....
7856 No. 6 (Baker) That Feeling in the Moonlight..... 9 .....
7857 No. 7 (Leibert) Chickery Chick .....
7858 No. 8 (Baker) Symphony.....

### FILM VODVIL (5)

7951 Milt Britten & Band..... 11 .....
7952 Randy Brooks & Orch..... 10½.....
7953 Merale's Copacabana Orchestra .....Excellent ..... 11 .. 2/23/46
7954 Three Sets of Twins..... 10 .....
7955 Art Mooney & Orch..... 11 .....

### FLIPPY

7601 Catnipped .....Amusing ..... 7½.. 3/ 2/46

### FOX & CROW

7752 Foxey Flatfoots ..... 6 .....
7751 Phoney Baloney ..... 7 .....

### PANORAMICS

7802 Strange Hunger .....
7901 The Magic Stone..... 10 .....

### PHANTASIES (4)

7702 Kongo Roo ..... 6 .....
7701 Simple Siren ..... 6½.....

### SCREEN SNAPSHOTS (10)

7851 No. 1 (25th Anniversary Special) ..... 9 .....
7852 No. 2 (Harlow Wilcox & H. Von Zell)..... 10 .....
7853 No. 3 (Fashions, Rodeo, etc.) .....Interesting ..... 9 .. 2/23/46
7854 No. 4 (Hollywood Celebrations) .....Interesting ..... 9 .. 2/23/46
7855 No. 5 (Movie Stunt-men & Doubles)..... 9 .....
7856 No. 6 (Wendell Niles and Prindle)..... 9½.....
7857 No. 7 (Victory Show) .....
7858 No. 8 (Looking Back)..... .....

### SPORT REELS (10)

7801 Champion of the Cue..... 7½.....
7802 Puck Chasers ..... 10 .....
7803 Cadet Cagers ..... 8½.....
7804 Mermaid's Paradise .....Good ..... 9½.. 3/ 9/46
7805 Rasslin' Romeos ..... 9½.....
7806 Canine Champion .....
7807 Timberland Athletes .....

### SERIALS (3)

7141 Hop Harrigan ..... 15 Chaps.
7120 Jungle Raiders ..... 15 Chaps.
7140 Who's Guilty? ..... 15 Chaps.

## METRO-GOLDWYN-MAYER 1945-46

### CARTOONS (16)

W-731 Flirty Birdy ..... 7 .....
W-733 Quiet Please .....
W-732 Wild and Woolfy..... 8 .....
W-734 Lonesome Lenny .....
W-735 Springtime for Thomas.....

### TRAVELTALKS (12)

T-714 Glimpses of Guatemala.....
T-713 Land of Mayas.....
T-712 Merida and Campeche...Good ..... 8 ..12/ 1/45
T-715 Visiting Vera Cruz.....
T-711 Where Time Stands Still.Good ..... 9 ..12/ 1/45

### MGM SPECIALS (4)

A-701 A Gun in His Hand..... 19 .....
A-702 Purity Squad .....Excellent ..... 20 ..11/24/45

### PETE SMITH SPECIALTIES (10)

S-756 Badminton .....Good ..... 9 .. 1/ 5/46
S-753 Bus Pests .....Funny ..... 10 .. 1/ 5/46
S-757 Fala at Hyde Park.....Interesting ..... 11 .. 1/26/46
S-571 Football Thrills of 1944.Excellent ..... 8 ..12/ 1/45
S-755 Gettin' Glamor ..... 9 .....
S-752 Guest Posts .....Very Funny ... 9 .. 1/19/46
S-754 Sports Sticklers .....

### PASSING PARADE (6)

K-774 Golden Hunch .....Excellent ..... 10 .. 2/ 9/46
K-771 Great American Mug....Very Good ..... 10 ..11/24/45
K-773 People on Paper.....Excellent ..... 11.. 12/ 1/45
K-775 Magic on a Stick.....
K-776 Our Old Car.....Nostalgic ..... 10 .. 1/26/46
K-772 Stairway to Light.....Good ..... 10 ..11/24/45

### MGM MINIATURE (6)

M-781 Strange Destiny .....Good ..... 10 .. 1/26/46
M-782 Spreadin' the Jam.....Fair ..... 10 ..11/24/45

## PARAMOUNT 1945-46

### GEORGE PAL PUPPETOONS (8)

U5-1 Jasper and the Beanstalk.Good ..... 8 ..10/27/45
U5-2 My Man Jasper ..... Fair ..... 8 .. 3/16/46
U5-3 Olio for Jasper.....
U5-4 Together in the Weather.....

### LITTLE LULU (6)

D5-1 Man's Pest Friend.....Good ..... 8 .. 2/ 9/46
D5-2 Bargain Counter Attack.....

### NOVELTOONS (6)

P5-1 Friendly Ghost .....Very Good .... 7½.. 2/23/46
P5-2 Cheese Burglar .....
P5-3 Old Macdonald Had a Farm .....

### MUSICAL PARADES (6)

FF5-1 Little Witch .....Very Good ..... 20 ..11/10/45
FF5-2 Naughty Nanette .....Entertaining ... 20 .. 2/16/46
FF5-3 College Queen.....

### POPEYE (8)

E5-1 House Tricks .....
E5-2 Peep in the Deep.....
E5-3 Service With a Guile.....
E5-4 Klondike Casanova .....

### POPULAR SCIENCE (6)

J5-1 No. 1 .....Interesting .... 10 ..11/17/45
J5-2 No. 2 .....Interesting .... 10 .. 2/16/46
U5-3 No. 3 .....Interesting .... 10 .. 3/16/46
J5-4 No. 4 .....

### SPEAKING OF ANIMALS (6)

Y5-1 Animal-ology .....Very Funny .... 9 ..11/ 3/45
Y5-2 Hillbillies .....Very Good ..... 9 .. 2/23/46
Y5-3 In the Postwar Era.....Fair ..... 9 .. 3/16/46
Y5-4 In the Wilds.....

### SPORTLIGHTS (10)

R5-1 What a Pienic.....Interesting .... 9 ..10/13/45
R5-2 Paddle Your Own.....Good ..... 9 ..11/17/45
R5-3 Running the Team.....Good ..... 9 .. 2/23/46
R5-4 Good Dog .....
R5-5 Dixie Pointers .....
R5-6 Rhythm on Blades.....Excellent ..... 9 .. 3/16/46
R5-7 Testing the Experts.....
R5-8 (Untitled) .....

### UNUSUAL OCCUPATIONS (6)

L5-1 No. 1 .....Interesting .... 10 .. 2/16/46
L5-2 No. 2 ..... 10 .....
L5-3 No. 3 .....Good ..... 10 .. 3/16/46
L5-4 No. 4 .....

## RKO RADIO 1945-46

### DISNEY CARTOONS (18)

64103 A Knight for a Day..... 7 .....
64101 Canine Patrol ..... 7 .....
64105 In Dutch ..... .....Funny ..... 7 .. 3/16/46
64102 Old Sequoia .....Funny ..... 7 ..10/13/45

### EDGAR KENNEDY (6)

63401 Big Beef, The.....Good ..... 17 ..11/24/45
63402 Mother-in-Law's Day..... 18 .....
63403 Trouble or Nothing.....Funny ..... 18 .. 2/16/46

### FLICKER FLASHBACKS (7)

64201 No. 1 .....Funny ..... 7 ..11/17/45
64202 No. 2 .....Funny ..... 7 .. 1/26/46
64203 No. 3 .....Amusing ..... 7 .. 2/ 9/46
64204 No. 4 .....Good ..... 8 .. 3/16/46
64205 No. 5 ..... 7 .....
64206 No. 6 ..... 9 .....

### HEADLINER REVIVALS (4)

63201 The Derby Decade..... 22 .....
63202 Russian Dressing ..... 18 .....
63204 Sea Melody ..... 19 .....
63203 Twenty Girls and a Band..... 18 .....

### LEON ERROL (6)

63701 Beware of Redheads..... 17 .....
63702 Maid Trouble .....Funny ..... 18 .. 2/23/46
63703 Oh, Professor Behave..... 18 .....

### RAY WHITLEY WESTERN MUSICALS (4)

63501 Western Welcome ..... 18 .....
63503 Ranch House Romeo..... 17 .....
63502 Sagebrush Serenade ..... 19 .....
63504 Rhythm Wranglers ..... 19 .....

### SPECIAL

671 The House I Live In....Excellent ..... 10 ..10/13/45

### SPORTSCOPES (13)

64304 Arcaro Up .....Fair ..... 8 .. 2/ 9/46
64301 Athletic Items .....Good ..... 8 ..11/24/45
64302 Batting Base .....Good ..... 8 ..11/17/45
64303 Ten Pin Titans.....Good ..... 8 .. 2/ 9/46
64307 Quarter Horses .....Good ..... 8 .. 3/ 9/46
64305 Ski Master ..... 8 .....
64306 Winning Basketball ..... 8 .....

### THIS IS AMERICA (13)

63102 T. V. A.....Interesting .... 18 .. 1/26/46
63101 Airline to Everywhere....Excellent ..... 17 .. 1/ 5/46
63106 Great Lakes .....Excellent ..... 16 .. 2/16/46
63104 Report on Japan.....Interesting .... 19 .. 3/ 9/46
63105 Street of Shadows..... 16 .....

### WAR ACTIVITIES

Here Come the Yanks....Interesting .... 19 ..10/13/45

## 20th CENTURY-FOX 1945-46

### MOVIETONE ADVENTURE (10)

6260 Across the Great Divide.....
6258 Along the Rainbow Trail.....
6254 Bountiful Alaska ..... 8 .....
6259 Cradle of Liberty.....
6253 China Carries On.....
6256 Louisiana Springtime ..... 8 .....
6257 Lost Lake .....
6252 Magic of Youth.....
6251 Memories of Columbus.....
6255 Song of Sunshine..... 8 .....

### SPORTS REVIEWS (6)

6353 Diving Dandies .....
6355 Golden Horse .....
6301 Pins and Cushions.....Interesting .... 8 .. 3/ 2/46
6351 Ski Aces .....Excellent ..... 8 .. 2/23/46
6352 Time Out For Play..... 8 .....
6354 Sea Sirens .....

### TERRYTOONS (20)

6506 Bad Bill Bunion.....Funny ..... 7 .. 3/ 2/46
6517 Dinky Finds a Home..... 7 .....
6511 Fortune Hunters ..... 7 .....
6502 Fox & the Duck.....
6520 Golden Hen ..... 7 .....
6514 It's All in the Stars..... 7 .....
6518 Johnstown Flood ..... 7 .....
6501 Mighty Mouse in Gypsy Life ..... 8 .....
6506 Mighty Mouse Meets Bad Bill Bunion..... 7 .....
6508 Mighty Mouse in Krakatoa .....Amusing ..... 7 .. 3/ 9/46
6513 My Old Kentucky Home..... 7 .....
6519 Peace-Time Football ..... 7 .....
6503 Swooning the Swooners.....
6510 Svengali's Cat ..... .....Amusing ..... 7 .. 3/ 2/46
6509 Talking Magpies .....Good ..... 7 ..3/ 9/46
6507 The Exterminator ..... 7 .....
6515 Throwing the Bull..... 7 .....
6516 Trojan Horse ..... 7 .....
6504 Watch Dog .....
6512 Wicked Wolf ..... 7 .....
6505 Who's Who in the Jungle.Good ..... 7 .. 3/2/46

### MARCH OF TIME (13)

1 Palestine Problem .....Informative ... 17 .. 9/15/45
2 American Beauty .....Interesting .... 18 .....
3 18 Million Orphans .....Excellent ..... 17 ..11/ 3/45
4 Justice Comes to Germany .....Impressive .... 21 ..11/24/45
5 Challenge to Hollywood...Interesting .... 18 .. 1/ 5/46
6 Life With Baby.....Very Good .... 20 .. 2/ 2/46
7 Report on Greece.....Very Good .... 19 .. 3/ 2/46

## UNIVERSAL 1945-46

### NAME BAND MUSICALS (12)

1309 Banquet of Melody..... 15 .....
1304 Cuban Madness .....
1301 Solid Senders .....Very Good ..... 15 ..11/24/45
1302 Hot and Hectic.....
1306 Melody Stampede .....Good ..... 15 .. 1/26/46
1381 Sing and Be Happy.....Very Good .... 10 .. 3/ 2/46
1307 Swing High, Swing Sweet.Entertaining .. 15 .. 3/ 2/46
1303 Syncho-Smooth Swing ...Good ..... 15 .. 2/23/46
1308 Takin' the Breaks..... 15 .....
1305 Tin Pan Alley Tempos...Fair ..... 15 .. 2/23/46

### PERSON-ODDITY (15)

1361 Gabriel Heatter Reporting .....Interesting .... 9 ..11/17/45
1362 Hill-Billy Artist .....Interesting .... 9 ..10/27/45
1366 Maestros of the Comics..Interesting .... 9 .. 3/ 2/46
1363 Paper Magic .....Interesting .... 9 ..11/10/45
1364 Pottery Poets .....Good ..... 9 ..12/ 1/45
1365 Front Line Artists.....Good ..... 9 ..12/ 1/45
1367 Wings of Courage..... 9 .....
1368 Cartune Crusader ..... 9 .....
1369 Scientifically Stung ..... 9 .....

### SERIALS (4)

Lost City of the Jungle.....
Royal Mounted Rides Again .....Actionful ..... 19 .. 1/19/46
Scarlet Horseman .....
Secret Agent X-9.....

### SING AND BE HAPPY

1381 Sing and Be Happy.....Very Good ..... 10 .. 3/ 2/46

### SPECIAL FEATURETTES

1201 Tiny Terrors of the Timberlands .....

### TECHNICOLOR CARTOONS (13)

1324 Apple Andy .....Good ..... 7 .. 2/16/46
1323 Mousie Come Home.....
1322 The Poet and Peasant....Very Good .... 7 ..10/27/45
1321 Loose Nut .....

### VARIETY VIEW (15)

1348 Chimp on the Loose..... 9 .....
1347 Dog Tale ..... 9 .....
1342 Go North .....Very Good ..... 9 ..10/13/45
1364 Grave Laughter .....Amusing ..... 9 ..11/24/45
1344 Doctor of Paintings.....
1345 Jungle Capers .....Amusing ..... 9 .. 2/23/46
1341 Queer Birds .....Interesting .... 9 ..11/10/45
1346 Script Teas ..... 9 .....

## VITAPHONE-WARNER BROS. 1945-46

### BLUE RIBBON CARTOONS (13)

2307 Daffy Duck & Egghead.....
2306 Fresh Fish .....
2303 The Good Egg.....
2305 Little Lion Hunter.....
2302 Lyin' Mouse .....
2301 Sunbonnet Blue ..... 7 .....
2304 Trial of Mr. Wolf.....

**FEATURETTES (6)**

| | | | | |
|---|---|---|---|---|
| (2101 | Barbershop Ballads | Fair | 20 | 8/25/43 |
| 2102 | Star in the Night | Outstanding | 20 | 10/27/43 |
| 2103 | All Star Musical Revue | Entertaining | 20 | 12/ 1/43 |
| 2104 | Good Old Corn | Good | 20 | 12/ 1/43 |
| 2106 | Hitler Lives? | Excellent | 20 | 1/ 5/44 |
| 2105 | Musical Shipmates | | | |

**MELODY MASTERS (10)**

| | | | | |
|---|---|---|---|---|
| 2601 | Spade Cooley, King of Western Swing | Excellent | 10 | 8 25 43 |
| 2605 | Headline Bands | Very Good | 10 | 3/ 2'44 |
| 2602 | Here Comes the Navy Bands | Fair | 10 | 10 13 43 |
| 2606 | Jan Savitt & His Band | | | |
| 2603 | Musical Novelties | Fair | 10 | 11/17/43 |
| 2604 | Music of the Americas | Good | 10 | 12/ 1/43 |
| 2607 | Rhythm on Ice | | | |

**MERRIE MELODIES—LOONEY TUNES**

| | | | | |
|---|---|---|---|---|
| 1716 | Baby Bottleneck | Very Funny | 7 | 3/30/46 |
| 1717 | Elmer's Hare Remover | Excellent | 7 | 3/30/46 |
| 1718 | Daffy Doodles | | | |
| 1719 | Hollywood Canine Canteen | | | |
| 1720 | Hush My Mouse | | | |

**SPECIAL**

| | | | | |
|---|---|---|---|---|
| 2901 | The Nine Hundred | Outdated | 10 | 10 27 43 |

**SPORTS PARADE (13)**

| | | | | |
|---|---|---|---|---|
| 2507 | Fin 'N Feathers | | | |
| 2506 | Let's Go Gunning | | | |
| 2501 | Sports Go to War | Outdated | 10 | 10 13 43 |
| 2502 | Holiday on Horseback | | | |
| 2503 | Michigan Ski-Daddle | | | |
| 2505 | Snow Eagles | Excellent | 10 | 3/30/46 |
| 2504 | With Rod & Gun in Canada | | | |

**TECHNICOLOR ADVENTURES (6)**

| | | | | |
|---|---|---|---|---|
| 2801 | Fashions for Tomorrow | | 10 | |
| 2802 | In Old Santa Fe | | | |
| 2803 | All Aboard | | | |

**TECHNICOLOR SPECIALS (8)**

| | | | | |
|---|---|---|---|---|
| 2001 | Frontier Days | Good | 20 | |
| 2002 | Forest Commandos | Excellent | 20 | 3/ 9/46 |
| 2003 | Movieland Magic | Good | 20 | 3/30/46 |
| 2004 | Gem of the Ocean | | | |

**VITAPHONE VARIETIES (6)**

| | | | | |
|---|---|---|---|---|
| 2401 | Alice in Jungleland | Interesting | 10 | 11/17 43 |
| 2402 | Miracle Makers | | 10 | |
| 2405 | Peeks at Hollywood | Interesting | 10 | 3/ 2/46 |
| 2406 | Smart as a Fox | | | |
| 2404 | So You Think You're Allergic | Fair | 10 | 1/19/46 |
| 2403 | Story of a Dog | Interesting | 10 | 8/25/45 |

## *Previews of* Forthcoming Product—

(*Continued from Page* 49)

**LITTLE MISS BIG** (Univ.) **Drama. Principals:** Fay Holden, Beverly Simmons, Fred Brady. **Director,** Erle Kenton. **Plot:** A rich and unhappy woman has her only joy in a cocker spaniel whom she has named as her heir in order to thwart scheming relatives. Her conniving nephew institutes sanity hearings which commit her to an asylum. When she flees and reaches a barber shop, the barber's daughters provide her with love and affection, and nurse her back to health. The sanity hearing is proved illegal, and the only unhappy persons are her thwarted relatives.

**CALIFORNIA** (Para.) **Technicolor. Principals:** Ray Milland, Barbara Stanwyck, Barry Fitzgerald. **Director,** John Farrow. **Plot:** In 1848 strong political forces and power-hungry individuals plot to block California's entrance to the Union by setting it up as an empire. A U. S. Cavalry deserter, a young woman and an old grape-grower arrive in the territory on the same wagon train, just in time to become involved in the intrigue.

**O.S.S.** (Para.) **Drama. Principals:** Alan Ladd, Geraldine Fitzgerald, Patric Knowles. **Director,** Irving Pichel. **Plot:** Because of the highly competitive nature of this picture, the roles and synopsis have been labeled "top secret." Picture will be a dramatization of the achievements of the men and women of the Office of Strategic Services.

**KELLY IS MY NAME** (Univ.) **Comedy. Principals:** Phil Terry, Ann Savage, Allen Jenkins. **Director,** Will Jason. **Plot:** Two important events mark the first day of a soldier's return to civilian life; one is a chance meeting with a girl and the other is a mixup in a riot which brings him to the attention of a political boss who decides the young veteran would make a good candidate for alderman. Although without political ambition, he is high-pressured into running, and after complications wins the girl and election.

# CLASSIFIED ADVERTISING

Ten cents per word (10 words minimum). No cuts or borders. No charge for name and address. 5 insertions for the price of 3. Money order or check with copy. Ads will appear as soon as received unless otherwise instructed. Address: Classified Dept., SHOWMEN'S TRADE REVIEW, 1501 Broadway, New York 18, N. Y.

### HELP WANTED

WANTED—ASSISTANT HOUSE MANAGER—Ability to operate helpful, not necessary. State experience, salary expected and references in application. Columbia Amusement Co., Paducah, Kentucky.

### NEW EQUIPMENT

NEW DIMMERS HALF PRICE—Navy Surplus—2450W, $22.50; 2000W, $19.95; 1650W, $15.95; 1350W, $13.50; 30A Rectifiers, $57.60; Westinghouse 0/150V AC voltmeters, $6.95; 400W Baby Spots, $7.45; Dual Telephone set, $13.50; Panic Bolts, $22.50; 25/40W Colored Lamps, 16½c; Beautiful Stage Draperies, $95.00; Coated Lenses, $45.00. Spring Catalog ready. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

GRIME DOES NOT PAY—BUY NEW SOUND-SCREENS NOW—Crystal Beaded, square foot, 44½c; Super Flextone Plastic Coated, guaranteed fungus-proof, washable, 37½c. Samples free. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

SIMPLEX TYPE DOUBLE BEARING MOVEMENTS, new, $59.50; Rear shutters, new, $72.50; 15 ampere rectifier bulbs $5.55; Cetron photocells $3.95; Exciter lamps 39c; Splicers $4.69; Rewinders $8.75; What do you need? Star Cinema Supply Co., 440 West 45th St., New York 19, N. Y.

### POPCORN

BEE-HIVE POPCORN IS BEST BY POPPING TEST. Certified to pop $100 per bag. $10.75 per hundred pounds. Blevins Popcorn Co. at Nashville, Tenn., c/o the Poston Warehouse, Memphis, Tenn. and the Atlanta Service Warehouse, Atlanta, Ga.

### POPCORN SUPPLIES

KETTLE KLEENING KIT COMPLETE FOR $6.00 containing Char-X, liquid kettle cleaner, wipes, spatula, oil. Everything to keep your kettle Spic and Span. Blevins Popcorn Co., Nashville, Tenn.

### SOUND EQUIPMENT

RECORD PLAYERS, NEW $24.95; AUTOMATIC RECORD Changer, $29.75; New Zeiss Ikon 35-mm. Sound Projectors, $275.00; New Soundheads, $91.25; Bell Howell 16-mm. Sound Projectors, $375.00; New 20W PA Systems, $75.00; Instantaneous Sound Changeovers, $29.95 set; New 30W Theatre Amplifiers, including monitor, $125.00. S.O.S. Cinema Supply Corp., 449 W. 42nd Street, New York 18, N. Y.

### STUDIO EQUIPMENT

2000W FRESNELLITES, $57.50; 2000 Sunspots on portable stands, $89.50; Akeley Newsreel Camera, magazines, Gyrotripod, $795.00; Eyemo two speed camera, $225.00; New 400′ 16-mm. magazines, $79.50; Moviolas, $195.00 up; Nelson 35-mm. Continuous Sound picture Printer, $975.00; Send for stock list. S.O.S. Cinema Supply Co., 449 W. 42nd St., New York 18, N. Y.

### THEATRE GAMES

DIE CUT BINGO CARDS—$20.00 in 10,000 lots. Smaller quantities, $2.25 per 1,000. 1-75, 1-100. IMMEDIATE DELIVERY. S. Klous, c/o Showmen's Trade Review, 1501 Broadway, New York City 18, N. Y.

FOR YOUR BINGO GAMES. Buy your cards from us—controlled or uncontrolled, dye cut, play right, priced right—service supreme. Samples on request. Premium Products, 354 W. 44th St., New York 18, N. Y.

### THEATRE GAMES

CAN YOU USE $5,000 extra yearly profit? Foto-Nite will positively increase your box-office receipts 200-300% on worst week night. You can't lose! Write, Foto-Nite Shows, Div. American Theatre Supply Co., Inc., 2nd at Cherry, Seattle 4, Wash.

### THEATRE SEATING

500 REBUILT AMERICAN SEATING BALL BEARING Panelback, boxspring chairs, $5.95; 120 Irwin veneer backs and seats, $3.95; 500 American rebuilt, reupholstered red striped velour padded back, spring cushions, metal lined, $7.95; 140 American rebuilt heavy veneer back spring cushions, $5.50; 185 Heywood-Wakefield heavy panelback, springless cushions, $4.95; 300 American veneer back, springless cushions, $4.50; Beautiful Cardinal Red leatherette, 52″ wide, 100 yards per roll, $1.14 yard; cut lengths, $1.25. Wire for stock list, S.O.S. Cinema Supply Corp., 449 West 42nd St., New York 18, N. Y.

SPECIAL THEATRE SEAT VALUE—130 Veneer 19″ used seats, cast legs, solid, usable condition—For the lot $260.00, F.O.B. Lockport, La., Immediate delivery. Arnaud P. Gaubert, P.O. Box 181. Lockport, Louisiana.

### THEATRE WANTED

MODERN EQUIPPED THEATRE in Missouri or Illinois. Write particulars, W. E. Duckworth, Box 332, Salem, Mo.

### USED EQUIPMENT

CLOSING OUT 52″ x 72″ SCREENS, poor condition, tripods alone worth money, $4.95; Mazda Regulators with Ammeters, $16.50; Roth 25A Generator set $57.50; Ashcraft Suprexarc, $164.75; Vallen Curtain Machine, rebuilt, $149.50; Heavy Duty Vacuum Cleaner, rebuilt, $97.50; Brandt Penny Direct Coin Changers, $99.75; Coinometers with Pennies, $69.50. Spring Catalog Ready. S.O.S. Cinema Supply Corp., 449 West 42nd St., New York 18, N. Y.

SIX SOLD LAST MONTH—Vets Establish Your Own House—Complete Army Theatre Booth outfits—Holmes professional latest type sound projectors, 2000′ magazines; lens; Baby Strong Automatic Arclamps; 15 amp. rectifiers; constant speed motors; 3 point adjustable heavy pedestals; High Fidelity 30 watt amplifiers; monitor speaker; 2-way Multicellular horn system, everything ready to go, $1995.00. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

COMPLETE BOOTH. Simplex projectors, automatic arc lamps, rectifiers, lenses, latest model Ballantyne sound with two way horn system, completely rebuilt and guaranteed $1495. Thousand other bargains. Anything you need. Write us. Star Cinema Supply Co., 440 W. 45th St., New York 19, N. Y.

FOR SALE—USED THEATRE SEATS—PROJECTORS—Light Fixtures—New Screens. Lone Star Film Co. P. O. Box 1734, Dallas Texas.

### WANTED TO BUY

HIGHEST PRICES PAID for Simplex, Powers, lamphouses, rectifiers, sound, etc. Star Cinema Supply, 440 W. 45th St., New York 19, N. Y.

SIMPLEX PROJECTORS, LAMPHOUSES, Quarter Horse Motors, Portables, etc. Box 713, c/o Showmen's Trade Review, 1501 Broadway, New York, N. Y.




Nothing up his sleeve! . . . no *gimicks* . . . no *gags* . . . BUT . . . plenty of *moolah* in YOUR Box Office . . . when The PRIZE BABY does his favorite trick . . . of pulling PROFITS out of a hat ★ ★ ★ He's been doing this stunt for Twenty-Five Years . . . and he's never used anything but TRAILERS and ACCESSORIES to pull it off . . . proof that it's not one of those *"faster-than-the-eye"* gags . . . because . . . TRAILERS and ACCESSORIES *insist* on being SEEN! ★ ★ ★ No, The PRIZE BABY is no *magician*, brother . . . just a *smart* Showman . . . which is why all he needs . . . to do this trick . . . is "The Magic Touch of Showmanship" # # #

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

# SHOWMEN'S TRADE REVIEW

THE SERVICE PAPER OF THE MOTION PICTURE INDUSTRY

REVIEWED IN THIS ISSUE


| | |
|---|---|
| Devil Bat's Daughter | 44 |
| Easy to Wed | 20 |
| Home on the Range | 21 |
| Joe Palooka, Champ | 20 |
| Night in Paradise | 21 |
| Sheriff of Redwood Valley | 20 |
| She-Wolf of London | 20 |
| The Captive Heart | 21 |
| The Cat Creeps | 20 |
| The Years Between | 21 |
| Wanted for Murder | 44 |

**PRODUCT GUIDES**
Begin on Page 45



Vol. 44 No. 13

APRIL 13, 1946

Entered as second class matter February 20, 1940, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly by Showmen's Trade Review, Inc., 1501 Broadway, New York 18, N. Y., U. S. A. 10 cents a copy, $2 a year.

CHARLES E. 'CHICK' LEWIS
Editor and Publisher




Morton G. Thalhimer (See Page 4)

©CIB 16951
APR 15 1946

"Oh, Leo, it's wonderful the way they keep holding me at the Capitol N.Y. and wherever they date me."



"Naturally! M-G-M's Technicolorious 'ZIEGFELD FOLLIES of 1946' is the Biggest Show since films began. Just come as you are toots and prepare to stay!"



**At the moment of going to press "Ziegfeld Follies of 1946" is in its 4th Week at Capitol Theatre, N.Y. And still going strong!**

# THE EDITORIAL PAGE

## Point Of Contact

It has occurred to us many times that for an industry with a billion dollars worth of publicity brains we do the world's worst job of selling the motion picture industry to the public. Perhaps this is due to the terrific concentration of effort directed towards selling the pictures and the personalities. But regardless of the alibis or legitimate excuses, we are not doing a good public relations job.

On many occasions in the past when we have raised this issue some industry people tried to convince us we were wrong. Thus far they haven't been very convincing in any of their arguments.

Basically, any good public relations job for our industry has to be done through the theatreman in every city, town and hamlet in the country because he is the logical man to take the industry's message to his community and if you stop to figure how far-reaching the effects could be through this one source you can then best determine whether or not we are right in our contention.

Whether it be the new ATA or the Johnston office that undertakes to get such a job started they must first understand that the theatreman has to be brought around to see the overall value of such a contact with the public. All too often Mr. Theatreman is an exhibitor with an axe or two to grind about some peeve, petty or otherwise, against his industry in general and the distributors in particular.

Every time he gets involved with some local group about this or that picture he takes the lines of least resistance and blames it on Hollywood or the distributors. If he wants to be honest he can confess that the booking was an error of judgment on his part.

We have great faith in the loyalty and integrity of the average theatreman towards his industry. Once shown the tremendous value of building good will for his industry he would go along a hundred per cent.

Any attempt to achieve the same results of coverage through the master-minding method of Mr. So-and-So on Times Square or in Hollywood could hardly have the same value or reach deep into the heart of the community life of our country from which we draw the millions who go to the movies regularly.

The task is not too difficult if properly planned and executed. But no matter how it is launched or planned the first step must be to educate and win the support and approval of the men who run the theatres because they are the direct contact between the industry and their newspapers, radio stations, civic and other groups.

Through the theatremen we can do the kind of a public relations job this industry so badly needs.

▲ ▲ ▲

## Faithful Pete

None can deny the faithfulness of Pete Harrison to the Allied cause. Come hell or high water, Pete gives them all he has and then some.

But we differ, radically, from Pete's advice to independent exhibitors. He says, ". . . for the present," the independent should "assume an attitude of watchful waiting. . . ." toward American Theatres Association.

We say, join this progressive movement now and see for yourself exactly what it is and how it may benefit you. You can always drop out if you feel they will not or cannot do a great job for you.

In other words, don't get your information second hand or flavored according to who is writing or telling it. Become a member and be a part of the organization and thereby find out, first hand, what you should know about it.

The ATA has started off on the right foot. How far it will go depends, to a great extent, on the kind of support it gets from its members, present and future. If it is destined to go far, you, Mr. Independent Exhibitor, should be in as early as possible and take an active part.

* * *

Considering the "keen" interest Pete had shown in broadcasting the Allied propaganda for months before the recent St. Louis convention, we wonder why it was not important enough for Pete to attend in person and, thus, see for himself what took place.

In justice to all exhibitors, especially the independents, Pete should have felt it was incumbent upon him to follow up the wide publicity he gave TAC in advance of the convention so as to faithfully report to his readers what really went on and how far the affiliated influences dominated the convention.

Why weren't you there, Pete? We have met you at many exhibitor conventions up to the time the war shut the lid on such gatherings. If this one was worthy of as much space and effort as you gave it why was it not important enough for you to be there as an observer?

Is it possible that you didn't want to make the discovery that it was nothing like you said it was going to be? We think your readers are entitled to know why you didn't attend. Don't you?

*"CHICK" LEWIS*

# File Pittsburgh Fraud Suits

Eight major distributors spread their percentage fraud claims into the Pittsburgh territory this week as seven suits were filed in the United States District Court for the western Pennsylvania district on April 10 against Michel N. Manos, William Lipsie and the Indiana Theatres Company. In three of the suits the Monessen Amusement Company was included as a defendant.

The plaintiffs—Warner Bros., Paramount, Universal, United Artists, RKO, Columbia, 20th Century-Fox—each filed a separate suit charging fraudulent returns on its respective percentage pictures in several Manos-Lipsie houses, and asking for punitive damages together with an injunction restraining the defendants from altering or destroying their books and records.

All suits alleged that the defendants furnished the plaintiff-distributors with false grosses on percentage pictures in order to persuade the distributors to accept less rentals, to give lower rentals on future deals, or to grant reductions in some cases upon rates for pictures which had already been exhibited.

Houses named in the suits are the Blairsville Manos; Homer City Empire; Latrobe Grand, Manos and Olympic; Vandergrift Arcadia, Casino, Manos Bandbox; Uniontown Manos; Hollidaysburg Manos; Ellwood City Manos—all in Pennsylvania; and the Elkins, W. Va., Hippodrome and Manos.

# Seek Injunction to Kill Clearance in Chicago Case

## *Jackson Pk. Asks Fixed Rentals, Day-Date Runs, $600,000 Added Damages*

Hearing on the Jackson Park supplemental complaint which seeks triple punitive damages on an asserted additional loss of $200,000 and a revamping of Chicago's sales and clearance systems by injunction was set for May 15 by Federal Judge Michael Igoe of the Chicago district court this week.

In the petition, attorneys for the Jackson Park Theatre ask:

Punitive damages under the seventh section of the Sherman Act. The petition claims that because of beng forced to play behind the Maryland and the Jeffrey theatres and due to conspiracy and monopoly, the Jackson Park Theatre lost $200,000 in the period since the original suit was filed to the present. Tripled, these damages would amount to $600,000. (This is separate from the $360,000 damages already affirmed by the Supreme Court).

### Want Open Bidding

An injunction which would:

Allow Jackson Park, as allegedly a finer theatre, to play one week ahead of the Balaban and Katz affiliated Maryland and day and date with the Warner Jeffrey.

Fix film rentals for the Jackson Park at a "reasonable" rental not in excess of the average annual paid by the Jeffrey during five years prior to the suit.

Allow the Jackson Park to bid for films in competition with the defendants, the runs to be chosen by the Jackson Park.

To prohibit all defendants Balaban and Katz, RKO, Warner Bros. Pictures and Theatres, Loew's, 20th Century-Fox, Vitagraph, Inc., and Paramount from licensing film exhibition under the Chicago clearance system which the petition states is detrimental to the Jackson Park Theatre.

Cancel all clearance contracts between defendants which prevent the Jackson Park from playing day and date with the Jeffrey and one week ahead of the Maryland.

Order B&K to divest themselves of interests in the Maryland.

Order Warner Theatres to divest themselves of interests in the Jeffrey.

Declare the Chicago clearance system to be null and void.

The suit is signed by Jackson Park Owners Florence Bigelow, Markon B. Bigelow, John Bloom, William Bloom. Attorney for plaintiff is Thomas McConnell.

Defendants will first seek to have the supplemental petition rejected.

Two other Chicago theatres, the Englewood and the Linden, were reported also ready to file Sherman Act suits.

## Reply Expected Friday In Schine Break-Up Case

The Department of Justice reply to the objections filed by defendant counsel in the Schine case was expected to be presented to the Federal Court Friday, (13), according to word received from Washington.

In attacking the decree which orders Schine to divest itself of houses where it held an alleged monopoly in the field, Schine counsel attacked the divestiture plan and urged that it be rejected.

## Set May 8 for Appeal On F-M Damage Suit

Hearing of the appeal filed by Fanchon and Marco-St. Louis Amusement Company against the dismissal of its $285,000 anti-trust damage suit was set for May 8. The suit, against the American Arbitration Association, Paramount, 20th Century-Fox, Warner Bros. and the St. Louis Apollo and Princess theatres was dismissed. It reportedly arose over clearance.

## Offer 45-Minute 16mm. Show

National Industries projector division claims, according to executive Edward Leven, to have developed an automatic newsreel unit which will run a three quarter hour show of 16-mm. film on an 8x12 screen. The plan is to rent the units for a weekly rental plus a percentage of gross profits to small spots.

### INDEX TO DEPARTMENTS


| | |
|---|---|
| Box-Office Slants | 20 |
| Feature Booking Guide | 45 |
| Feature Guide Title Index | 45 |
| Hollywood | 32 |
| Newsreel Synopses | 43 |
| Regional Newsreel | 35 |
| Selling the Picture | 24 |
| Shorts Booking Guide | 52 |
| Short Subject Reviews | 44 |
| Theatre Management | 16 |


## Stricter Censorship Looms For British Columbia

A tightened form of censorship with an attempt to amend the Canadian motion picture act so as to classify pictures, loomed as a possibility in Vancouver this week as the attorney general said he would thoroughly investigate all types of motion pictures being shown in British Columbia.

The attorney general's statement followed some discussion as to whether censorship was working effectively here, with remarks made about gangster-type pictures. A suggestion that the classification of films as fit or unfit for child audiences might cause children to want to see the banned films was also discussed.

Meanwhile as the controversy progresses, the Odeon is running a head on its ad for "Blithe Spirit" which asks, "Can You Still Blush?" and answers, "You certainly will when you see this gushing, blushing Technicolor treat."

## Claim Cleveland Chains Oppose Price Boost

Alleged opposition of circuit first run houses to price raises may keep admissions at the present level in Cleveland, observers said this week. Subsequent run owners believe they would be justified in a slight boost but claim they are forced to hold the present scale as long as the first run scales remain unchanged since a price differential is imperative.

Warner Theatres and the Skirball houses throughout the territory, in the majority of instances, have made admission boosts from two to 10 cents depending upon conditions.

## Paramount Earnings fo-- 1945 Total $17,821,000

Estimated earnings of Paramount Pictures for the year ending Dec. 29, 1945 were placed by the company this week at $17,821,000 after all charges had been deducted. This approximates $4.75 a share on the 3,752,136 shares of common stock outstanding. Earnings for a similar period in 1944 were $16,488,106 or $4.39 a share of common stock.

Quarterly earnings for the period ending Dec. 29, 1945 were $3,990,000, compared to $4,012,000 for the corresponding quarter of 1944.

### Morton G. Thalhimer

(The Man on the Cover).

President of Neighborhood Theatres, Inc., Richmond, Va., circuit which he founded twenty years ago with a single theatre operation—the Capitol in Richmond—and which now operates over thirty theatres in ten Virginia cities and towns. The twentieth anniversary is being celebrated by Thalhimer's organization with a month-long drive for special achievements in box-office returns, showmanship and efficient theatre management.


**SHOWMEN'S TRADE REVIEW**

*Title and Trade Mark Registered U. S. Patent Office*

Published every Friday by Showmen's Trade Review Inc., 1501 Broadway, New York 18, N. Y. Telephone BRyant 9-5606. Charles E. 'Chick' Lewis, Editor and Publisher; Tom Kennedy, Associate Editor; James A. Cron, General Manager; Ralph Cokain, Managing Editor; Harold Rendall, Equipment Advertising Manager; West Coast Office, 6777 Hollywood Boulevard Hollywood 28, California; Telephone Hollywood 2055: Ann Lewis, manager. London Representative, Jock Mac Gregor, 16 Leinster Mews, London, W. 2; Australian Representative, Gordon V. Curie, 1 Elliott St., Homebush, Sydney, Australia. Member Audit Bureau of Circulations.

All contents copyright 1946 by Showmen's Trade Review, Inc.
Address all correspondence to the New York office. Subscription rates: $2.00 per year in the United States and Canada; Foreign, $5.00. Single copies, ten cents.

NATIONAL NEWSREEL

# Musicians Ask Heavy Studio Pay Boosts

## *Would Limit Sound Track Use and Demand Tripling Present Union Employes*

A 91-item proposal by the American Federation of Musicians which would increase the number of musicians employed in West Coast studios, double their salaries and drastically raise the motion picture production musical bill was being studied this week by representatives of eight motion picture companies.

Just what the proposal would cost the industry seemed to be anybody's guess Friday, with some sources saying that it would bring the bills up to $15,000,000 or $20,000,000 yearly and with the union placing the total cost at around $12,000,000.

However, since the number of musicals which the studios will produce is uncertain and the amount of arranging, copying, and orchestration that will be needed cannot be accurately forecast, no set of figures at this writing would be conclusive.

The proposal, which provides for continuous yearly employment and drops the cumulative time system, calls for a yearly salary of $10,400 for side men in studio staff orchestras as compared with the present $5,200. It covers everyone from copyist to instrumentalist and if accepted and signed as a contract will be for a period ending Labor Day, 1948 and retroactive from April 1, 1946, when the former contract between studios and AFM expired.

Representatives of Warner Bros., Republic, Universal, Paramount, RKO, Columbia and 20th Century-Fox, all of whom studied the proposal, met among themselves to discuss it and were to meet with AFM President James C. Petrillo late this week.

The proposal calls for:

Raising the studio staff orchestras which are employed by the year to 90. (At present MGM, Warners and 20th-Fox employ 35; Paramount, 30; Columbia, Republic, RKO, Universal, 25. The proposal would increase the staff musicians employed from 235 to 720).

Limiting the work of these orchestras to productions which are wholly owned by the contracting producer and prohibiting their use by other producers who may be leasing the studio.

### Ask $200 Weekly

Minimum salary for staff orchestra musicians of $200 weekly for a 10-hour week with not more than six hours' work in any day before overtime starts. (Present salary, $100). Overtime is to be time and a half after 6 p.m., double after midnight and on Saturdays and Sundays. Leaders and contracters draw 50 per cent over basic scale.

Twenty-five dollars extra pay for musicians speaking lines; 50 per cent extra salary for musicians required to furnish more than one instrument or more than a single suit of clothing on a single call.

Eliminating all "weather permitting" calls and requiring calls to be made 24 hours ahead of time.

Restricting the use of sound tracks to the motion picture for which they are made and prohibiting their use otherwise and providing for a registry system of sound track with the AFM studio representative.

Prohibiting the sale, lease or use of library sound tracks for any other pictures or purposes and limiting their use to revivals of the pictures for which they were made.

Prohibiting the use of sound tracks or films containing pictures of AFM members performing on instruments in connection with television broadcasts.

Prohibiting re-recording or dubbing of sound tracks.

Requiring full recording pay to be made to the performing musicians on all transfer of sound to 16-mm. film from 35-mm. film.

Two weeks vacation with pay.

Representing the producers were: Nicholas M. Schenck and Joe Vogel for Loew's; Barney Balaban, Paramount; Jack Cohn, Columbia; Ned E. Depinet, RKO; W. C. Michel, 20th-Fox; Samuel Schneider, Warners; John J. O'Connor, Universal, and Joseph E. McMahon, Republic.

The AFM was represented by James C. Petrillo and officers of the national union.

# *Price Denies Open Shop Charge*

**Motion Picture Association West Coast Vice-President Byron Price attempted to pour oil on troubled labor waters in Hollywood this week with a flat denial that the producers were seeking open shop in some fields.**

**Price's statement was contrary to that of Conference of Studio Unions President Herbert K. Sorrell, who gave the alleged open shop demand as the reason he quit a conference with the producers last week and who wired MPAA President Eric Johnston asking where he stood on the question.**

**Shortly after Sorrell accused the producers of seeking open shop the CSU Machinists and Painters unions as well as the Set Decorators and carpenters voted to strike if open shop were demanded.**

**Almost simultaneously Local 946 of the United Brotherhood of Carpenters and Joiners voted 524 to 11 to oppose open shop with all its power, and authorized its executive board to use "economic action" in event it was proposed. The same vote also supported wage increases, a signed contract, and ordered the union to withdraw from the Los Angeles Central Labor Council to join the Conference of Studio Unions. (The Council has supported the IATSE in connection with certain disputed jurisdictions which the AFL awarded the IATSE over the protests of the CSU).**

**The Screen Actors' Guild, which has no difficulties with major producers at the moment, voted to place Continental Films and Historical Productions on their "unfair list" in controveries over wages which they claim are due their members.**

**In Los Angeles, the three theatres operated by Harry Vinnicof were tied up by Associated Theatre Operating Managers who are demanding recognition of their union. They also picketed the Center, American and Vermont theatres and threatened to extend their picketing to other houses of the circuit unlss they were recognized. The union is chartered by the teamsters.**

## Cinema's Managers Vote On Union April 24

The New York State Labor Relations Board this week set April 24 as the date for election to determine who shall be the bargaining agent for the house managers and the assistant house managers of the Cinema Circuit.

The election was set after the Board had decreed that Cinema's house managers and assistants were not executives but supervisory employes and hence subject to the law. Cinema operates 10 theatres in the New York area. The Motion Pictures Theatre Operating Managers and Assistant Managers Guild (independent) seeks to represent the Cinema employes.

## Seeks to Organize Through Advertising

Through a paid advertising campaign appearing on the amusement pages of the *Press*, the American Federation of Labor in Cleveland is making a bid to organize all front house theatre personnel under rank of managers.

The ads urge this group to call at the AFL office between 9 a.m. and 5 p.m. on Mondays through Fridays to "find out the many advantages you can obtain through union representation." Results have not yet been noted.

### Sign Newsreel Contracts

Contracts covering employment of some 30 West Coast newsreel cameramen were signed in New York this week with the IATSE. New York and Chicago newsreel unions had previous closed contracts calling for $150 weekly salaries and $50 daily salaries for part-timers.

## Monogram Closes Loan Deal for Production

A three-year loan contract which will enable Monogram Pictures Corporation to borrow for production purposes and to guarantee loans of independent producers releasing through it was closed this week between the picture corporation and the Security-First National Bank of Los Angeles, Monogram President Steve Broidy announced.

The contract which expires March 1, 1949, will enable Monogram to have a revolving line of credit $2,000,000 for production and to guarantee bank loans up to $500,000 to independent producers as well as guarantee independent producers returns up to $700,000. Banks involved are Security-First National, California Bank of Los Angeles, the Guaranty Trust of New York and the Manhattan Company of New York.

## Schaeffer in New Firm To Finance Indie Films

A new film financing firm headed by George J. Schaefer, one time RKO president, Chicago Banker Edward Green and Chicago hotelman Edwin Kirkeby, was incorporated in Delaware and Albany, N. Y., this week.

Titled Equity Films, it will finance independent producers and reportedly is already backing the Gene Fowler version of "Rip Van Winkle," and is considering financing of an Ida Lupino-Louis Hayward film, "Prelude to Night," and a William Bendix-Brian Donlevy feature tentatively titled "Scruffy." No distribution outlet other than present sources is contemplated at present.

## Norway, U. S. Agree

Norway and the United States motion picture industry reached a compromise agreement over film rents which will permit American product to reach Norwegian screens. The compromise is based on percentage of 25 to 40 per cent with practically a third of the film imports to fall under the lower rental classification. Producers had asked for 45 per cent which the government declined on the grounds that Norway's exchange was needed for more essential goods.

## NATIONAL NEWSREEL

# MPEA Active in 3 Nations, Seeks Entry into 10 More

The Motion Picture Export Association this week moved to carry out the program which eventually is intended to set it up in the 13 foreign countries where it will initially act as a representative for the distributors who are its members.

Active organization is already functioning in Holland where Henry Kahn is trying to crack the Bioscoop Bond monopoly; in Germany where Morris Goodman is the representative, and in Japan and Korea where Mike Berger is stationed temporarily prior to his return to Universal.

Other countries in which organization is planned are Austria, Bulgaria, Czecho-Slovakia, Hungary, Netherlands East Indies, Poland, Rumania, Russia and Yugoslavia.

The present set up consists of Columbia, MGM, Paramount, RKO, 20th Century-Fox, United Artists, Universal and Warner Bros. PRC, Republic and Monogram have been considering whether they would join the pool or not, according to MPEA sources.

Operations were discussed last week in his press conference by Motion Picture Association President Eric Johnston who is also president of the MPEA.

The Motion Picture Export Association, which is a unit of the Motion Picture Producers' Association, Johnston explained, will decide what pictures will be sent into the countries where it operates.

### Profits to Be Pooled

It will not matter, the MPAA president added, whether one company furnishes the majority of the films used and another few or none since the revenues of the export market will be divided on a basis governed by the percentage each participating company has in the total revenues of the United States market. (Example: If one company did 10 per cent of the entire industry's domestic business, its share of the export revenues would then be 10 per cent.)

The association will maintain one exchange in each of the 13 countries.

Johnston did not mince words in describing the association, which is a legal operation, he said, under the Webb act, but claimed that it was the only way to meet the situation in the countries involved.

"We hope that this will not last too long," he said. "As soon as these markets are open again to free exchange, freedom to do business, we will dissolve. . . . I don't approve of these monopolies. I wish it were a free market. . . . We do not like cartels because we feel that they protect the inefficient."

Johnston declared the MPEA officials would select the pictures to be sent into these markets without governmental interference.

Asked by SHOWMEN'S TRADE REVIEW how this would work out with the request made by several sources (including the Assistant State Secretary Benton) for pictures showing an honest interpretation of American life and democracy, he answered:

"We think the best American pictures are those which have the best appeal to Americans."

He then drew an analogy between selecting pictures for foreign markets and the selectivity employed by a news association in preparing its foreign report. The United Press reporter present reminded him that press associations would furnish special stories for the foreign market upon request.

Johnston pointed out that France and Italy were not included in the export association plans, but that a majority vote of the participating companies could extend it to any country where it might be needed. He seemed optimistic over the situation in France where he pointed out the majors were acting as individual units and pessimistic over the situation in Spain where they are trying to act as individual units. Approaches, he said, had been made in Russia by the export association.

Allowing questions not pertaining to the export association Johnston told the press that the production code would be strictly enforced and that conferences were now being held on the coast for that purpose. He denied this was done in fear of greater political censorship and said: "It's just a matter of plain American decency."

Reminded by the SHOWMEN'S TRADE REVIEW that among the ATA delegates at St. Louis some complaint had been made that the industry was not represented when building restrictions were laid on, Johnston said that he had asked that the entire industry be exempted insofar as set construction was concerned.

## 5 Foreign Nations See First Metro Newsreel

The continental edition of the London-produced Metro News was ready to move into Greece and Bulgaria this week following lightning distribution of its first issue which beat estimated release dates by two weeks and is now playing in Belgium, Italy, Finland, Sweden and Switzerland.

Further distribution into Portugal, Egypt and the mid-East was expected by the end of another week, Loew's International Vice-President George Muchnic declared. In each instance, the narration of the reels is in the language of the country where it is distributed.

Muchnic also announced that Howard Heller, former Pathe news assignment editor prior to his recently completed navy service, had been named his assistant.

Metro News will not be distributed within the United States or Canada but otherwise will have worldwide distribution. The Latin American edition of News of the Day has already been renamed Metro News so as to give one title to all MGM newsreels in foreign distribution.

### Lead in Spain

Despite Franco's frowns, American films led the Spanish market during the five-year war period better than two to one over their nearest competitor. Spanish films came next.

## '. . . 'Scoop' Is Right!

**Tactics used by Holland's Bioscoop Bond booking monopoly to keep American product off Dutch screens were described as "coercive" by Motion Picture Association Vice-President Carl E. Milliken in New York.**

**In answering specific question at a press conference called by MPAA President Eric Johnston, Milliken said that evidence showed the Bond was fixing prices, that the Dutch trade press was rejecting American film advertising, and that exhibitors in Holland were being given the alternative of playing only Bond booked product or of getting out of the monopoly.**

**However, Milliken added, he thought that the American product could crack the monopoly and that exhibitors would drop out of the Bond as soon as they were assured of sufficient American product.**

## Ideas Battle and Trade May Block Export Field

The world battle of ideas and the world battle for trade will be the two formidable obstacles in way of the motion picture industry as it seeks to regain its position in the foreign field, an experienced observer told SHOWMEN'S TRADE REVIEW this week.

Of the two, the observer believes that the battle of ideas would be even a greater road block than the battle of commerce.

"Everywhere today," he declared, "governments are seeking to indoctrinate their thoughts into the minds of other people. They have never been slow to realize the power of indoctrination through entertainment, especially the power of the motion picture. That is why the American industry ran into bans before this war. That is why foreign countries used the screen to preach their propaganda.

"Today with world power depending on how millions and millions of people or nations will take sides, it is obvious that this battle will be more fierce than before."

The observer also pointed to the tremendous merchandising power the American film had in selling American goods abroad. Manufacturers of other nations realizing this are not going to welcome, a medium which may offer them more competition he pointed out. In fact, they will seek to use the screen to sell their products indirectly.

All in all, this observer continued, the action of the state department on behalf of American films has been efficient. The department considers motion pictures in the same category as the press and radio as disseminators of ideas and is pushing for entry of the motion pictures abroad on the same grounds.

## Soviet Newsreel Ready

Artkino is preparing a regular release of Soviet newsreels which will be rushed to the United States by air transport and then to theatres using the service by air express. First of the current "Soviet Film News" was scheduled to open Saturday (13) at the New York Stanley Theatre.

## NBC Plans Video Reel

NBC will set up its own newsreel coverage for television, it was reported in New York this week, with the IATSE having jurisdiction over the newsreel cameras and possibly moving into the studios to take over the television cameras and the lighting.

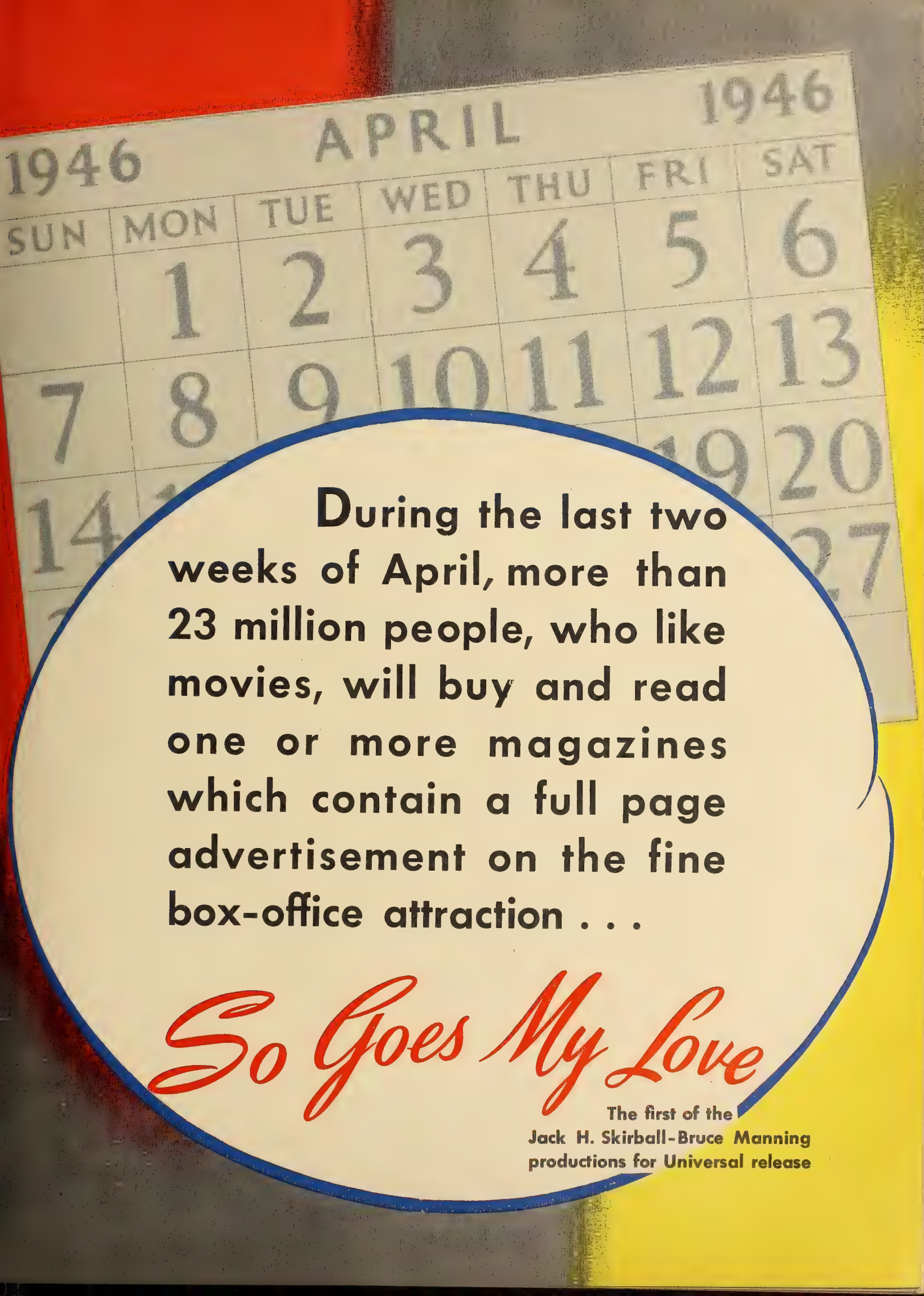
## 'Resourceful Competition'—Rank

**Stating that the British film industry had "strong and resourceful competition" in American product, J. Arthur Rank told his world sales conference in London that the British industry must seek:**

**Widest possible exhibition of British films throughout the world.**

**Increased exports of both British product and other British trade.**

**To present British life and principles to the world.**




During the last two weeks of April, more than 23 million people, who like movies, will buy and read one or more magazines which contain a full page advertisement on the fine box-office attraction . . .

# *So Goes My Love*

The first of the
Jack H. Skirball-Bruce Manning
productions for Universal release

# so Very Funny...!

You'll love it with all your heart...You'll live it with all your love!



A Country girl—who goes to town



A Brooklyn Lodger... who's very clever

JACK H. SKIRBALL · BRUCE MANNING present

## Myrna Loy · Don Ameche

in

## So Goes My Love

A UNIVERSAL RELEASE with

RHYS WILLIAMS BOBBY DRISCOLL RICHARD GAINES

Directed by FRANK RYAN Produced by JACK H. SKIRBALL

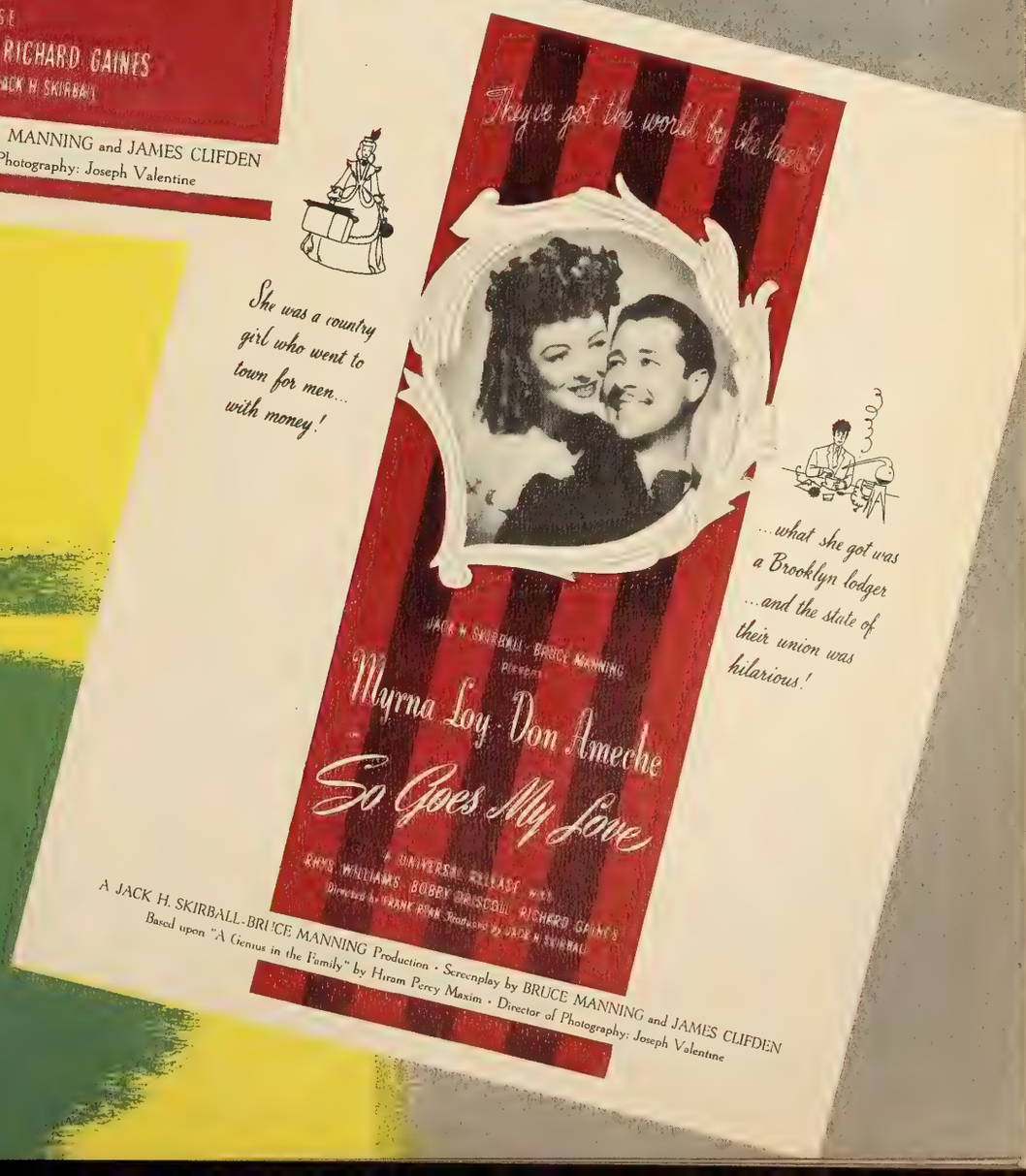
A JACK H. SKIRBALL-BRUCE MANNING Production Screenplay by Bruce Manning and James Cliff

Based upon "A Genius in the Family" by Hiram Percy Maxim Director of Photography: Joseph Valent

**↑ This advertisement appeared in LIFE, on April 12; in Good Housekeeping, on April 20.**




**This advertisement will appear in Women's Home Companion, on April 19; in Screen Guide on April 15; in Movie Show, on April 15**




**This advertisement will appear in Redbook, on April 26.**

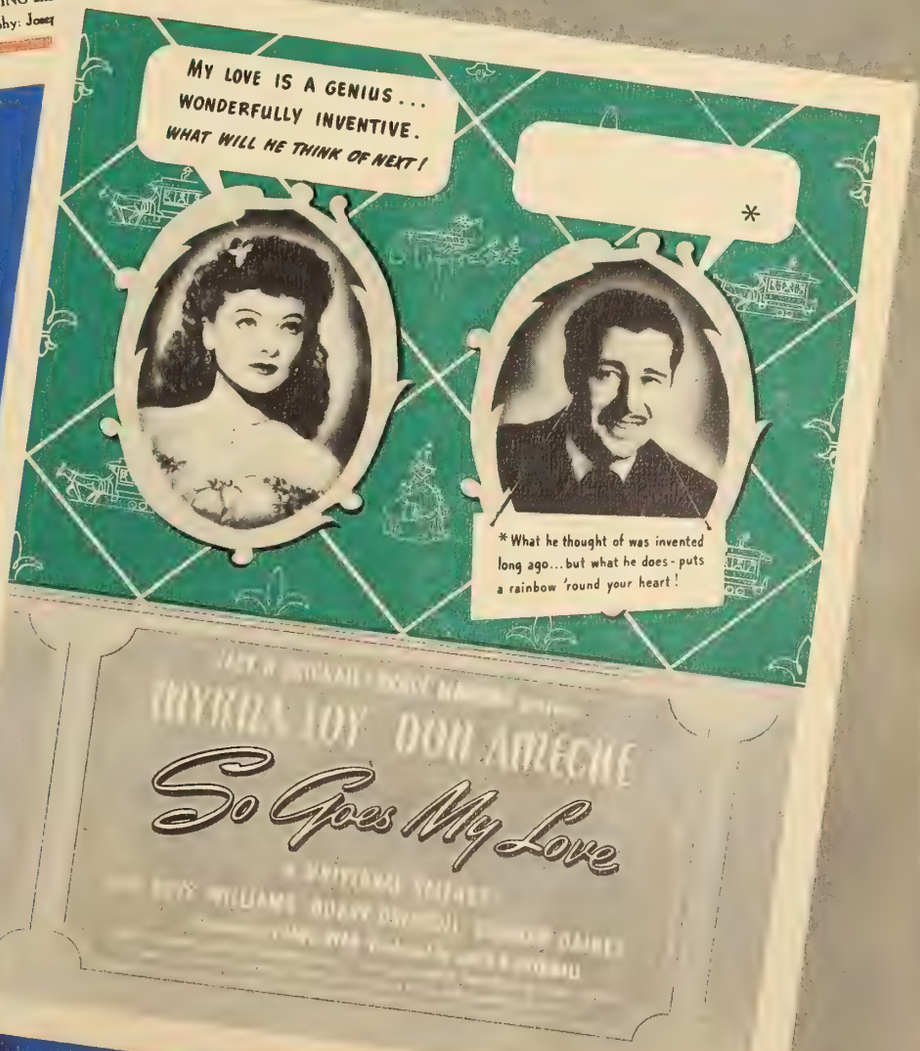

She was a country girl who
went to town for more with money
what she got was a Brooklyn
lodger who knew the town by heart
JACK H SKIRBALL · BRUCE MANNING
present
Myrna Loy
Don Ameche
So Goes My Love
A UNIVERSAL RELEASE
with
RHYS WILLIAMS BOBBY DRISCOLL RICHARD GAINES
Directed by FRANK RYAN Produced by JACK H. SKIRBALL
A JACK H. SKIRBALL-BRUCE MANNING Production · Screenplay by BRUCE MANNING and JAMES CLIFDEN
Based upon "A Genius in the Family" by Hiram Percy Maxim · Director of Photography: Joseph Valentine
This advertisement will appear in Time magazine, on April 18
This advertisement will appear in Family Circle, on April 23; in Movies, Movie Life, and Movie Stars Parade, on April 15.
Head and Heart Above ... the Happiest Hits in Memory!
The merry story of a country girl who fell in love with a genius... and never knew what tricks he'd do or what he'd think of next!
JACK H. SKIRBALL · BRUCE MANNING present
Myrna Loy · Don Ameche
in
So Goes My Love
AS GOES MY HEART
A UNIVERSAL RELEASE with
RHYS WILLIAMS BOBBY DRISCOLL RICHARD GAIN
Directed by FRANK RYAN Produced by JACK H. SKIRBALL
A JACK H. SKIRBALL-BRUCE MANNING Production Screenplay by Bruce Manning and Jam
Based upon "A Genius in the Family" by Hiram Percy Maxim Director of Photography · Joseph




**This advertisement will appear in the following magazines:**

- **Photoplay, on April 18**
- **Modern Screen, on April 15**
- **Movieland, on May 1**
- **Screenland, on April 15**
- **Silver Screen, on April 15**
- **Motion Picture, on April 25**
- **Movie Story on April 25**

**This advertisement will appear in Look magazine, on April 16.**



# And that isn't all . . .

**Backing up this tremendous national magazine campaign, with a readership in excess of 70 millions of people, Universal has gone all out in its efforts to give "SO GOES MY LOVE" the finest promotional campaign ever accorded any picture.**

**It all adds up to extra dollars at your box office.**



A New York Fashion Show with national importance! Two hundred fashion editors and hat buyers assembled in New York to see the picture and to examine and adapt the hats worn by Myrna Loy in "SO GOES MY LOVE".

Three hundred leading milliners and department stores throughout the country will display the resulting fashions, with credit to "SO GOES MY LOVE". The show was covered by the Universal Newsreel and the story broke the national wire services.



SOLD THROUGH THE AIR! A brand new idea in exploitation! Lt. Charles Lockwood, flying a special Aeronca airplane, will deliver prints of "SO GOES MY LOVE" for the press previews in more than twenty key cities. He is front page news wherever he stops. He is material for your Rotary Clubs, Kiwanas, Women's Clubs, and your Chambers of Commerce.

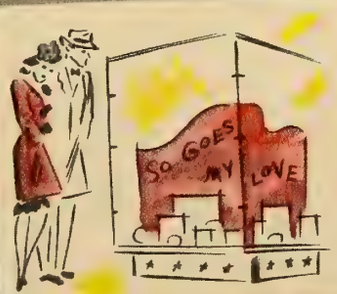
More about this later!




On Sunday, April 28, more than five million people will hear the "DOUBLE OR NOTHING" radio program in its salute to "SO GOES MY LOVE".

236 stations of the Mutual Broadcasting System will carry this program.

Sunday newspapers in more than thirty key cities will run advertisements announcing this program.




Merchandising tie-ups which include Mennen Baby Powder, Lipton Tea, world-famous fashion and dress designers will be running national advertising in all the leading magazines of the country . . .

Many of the tie-ups will be aimed at newspaper advertising timed to your key-city play dates . . . Leading department stores in your city will get cooperation on special windows in conjunction with these tie-ups.




**Back up these national breaks with the fine local campaigns you will find in the press book!**

REGIONAL NEWSREEL

### *Safety at the Movies*

**If you're sitting in a motion picture theatre looking at Bob Hope, it's a ten to one shot you're safer there than anywhere else—unless you break a rib laughing.**

**Anyway, take the word of an insurance man for that (and who wouldn't take the word of an insurance man?). He's Henry Anderson, manager of the Paramount Insurance Department, and he claims that figures show you're safer in the movies than at home, in your automobile (if you have one), or in the street.**

**Reason, according to Anderson: is the protective measures of the theatres, which are regularly inspected, built in accord with safety regulations and have a staff trained to handle emergencies.**

# Draft Blueprint of ATA Public Relations Program

The American Theatres Association this week was preparing the preliminary plan for the public relations program it will put into effect immediately after the first New York meeting of its temporary officers and directorate to be held in that city next week.

The plan so far is broadly divided into two sections, Arthur Mayer, managing director of the Rialto, who is head of the public relations work, told SHOWMEN'S TRADE REVIEW.

First it will take the ATA message to the exhibitor throughout the nation.

Second, it will attempt to carry the broader aspects of the ATA over to the public.

In his exhibitor relation program, Mayer will seek to get the full ATA program publicized through the trade press and through personal contact of ATA selected organizers.

In his program directed to the public, Mayer realizes he has a more difficult problem and plans to use the daily and weekly press, as well as the screens of member theatres who wish to cooperate in that way.

Mayer reiterated a belief that he had expressed earlier that the brains and talent of the industry should be used wherever possible.

He cited the knowledge the exhibitor has of his community, his contact with the local press and with the public and said that in his opinion the local exhibitor would be the ideal man to bring the ATA program to the people of his community.

"I don't mean to imply by this," Mayer said, "that we will not engage expert talent at the national headquarters, even if we go outside of the industry to do it. I mean that we will make full use of the exhibitor member in his relations to his community, in his knowledge of local customs and conditions where it is possible."

President Si Fabian said that the forthcoming meeting at which he expects the majority of the officers to be present and a good percentage of the Board, will move to elect permanent officers, select a permanent board and the executive committee, which will give the final authority to proceed on an organization program and other details such as incorporation.

Among those expected to be present are Fabian, Board Chairman Ted Gamble, Vice-Presidents Charles Skouras and William Skirball, Treasurer Sam Pinanski, and Secretary Bill Crockett.

# Hails Exhibitor Aid to Cancer Week Drive

A united film industry marched shoulder to shoulder behind the cancer drive this week.

As Rep. Augustus W. Bennet, honorary chairman of the cancer drive fund in Orange County, N. Y., arose in the House of Representatives to take issue with a syndicated columnist who had criticized fund drives in theatres, advance information indicated that exhibitors would put on what may be the last drive of 1946 with a spirit and showmanship vigor which has characterized the American theatremen's efforts during the war.

Bennet, in attacking the syndicated columnist, praised the industry. "I am informed," he told the House, "that the combined efforts of the motion picture exhibitors and their patrons have raised in the past four years or so well over $46,000,000 for purely charitable projects, leaving out, of course, the help given the war bond campaign."

During the same week the Independent Theatre Owners of Ohio, were urged by Secretary Pete J. Wood to play the Spencer Tracy cancer trailer.

"We feel," Wood said in his bulletin, "that this movement is so important that those exhibitors who are averse to audience collections should nevertheless show the trailer as a matter of public service to their patrons."

In New York the industry teed off for one of its fund-raising moves by getting behind the Carnegie Hall Cancer show on April 19.

At a luncheon presided over by Loretta Young, Max A. Cohen, chairman of the metropolitan theatre owners' committee, sold $4,800 worth of $24 tickets to 20 bidders in less than six minutes. In addition to this, 10 who could not attend the luncheon added another $6,200 to bring the total up to $11,000.

# Allied, MPTOA Get-Together Hinted As Organization Activity Zooms

Sparks from the organization of the American Theatres Association this week appeared to have ignited fires of exhibitor organization activity as reports indicated that both Allied and the MPTOA are moving to enlarge their membership rolls and even hints arose that some sort of a tie-in move by these two organizations might be in the conversational stage.

Whether these moves will result in a trend away from ATA or develop into some sort of working agreement with it is a matter of conjecture. ATA is ready to invite Allied and other organizations to work with it on the matter of considering drives, approval of films for sponsored showing, tax matters, etc. ATA also is on record as pledging to avoid interference with local exhibitor organizations and to seek cooperation with such units.

Impartial observers point out that exhibitors in many sections are taking an on-the-fence attitude toward ATA, and in such quarters where there is not active suspicion that the ATA may become circuit dominated, there is the disposition to wait and see how the new exhibitor organization will accomplish its program. These same sources point out, however, that ATA seems to be received in the majority of cases with more of an open mind than is usual where trade associations are concerned and the consensus of opinion seems to be that a good job was done in St. Louis in getting ATA away to a remarkable start.

Fred Wehrenberg, MPTOA Board Chairman, gave the first indication this week that MPTOA would swing back into greater activity—an activity which had been predicted by President Ed Kuykendall in an exclusive interview with SHOWMEN'S TRADE REVIEW (STR, March 2, p. 5).

But this week in St. Louis, MPTOA Board Chairman Fred Wehrenberg led off with a statement that the forthcoming May meeting of the board would probably consider a broadened trade practice program and the feasibility of starting a membership drive.

Wehrenberg, who declined a directorate in the ATA because, he said, he did not believe it would work for the benefit of the independent exhibitor, declared that MPTOA planned to treat with more "trade practices and inter-industry matters, inasmuch as the new American Theatres Association is not prepared to do that."

From Columbus, Miss., MPTOA President Kuykendall, who had originally refused to express a view on the ATA until the MPTOA had met and discussed the matter, said he was unable to understand how a trade organization could exist if it did not devote itself to trade problems and practices. He added that certain of the ATA by-laws, whereby one man could upset a committee opinion by holding a dissenting vote, might prevent close connection between the two groups.

Wehrenberg also indicated in his statement that MPTOA might affiliate or work closely with other exhibitor groups and hinted that close cooperation with Allied was not an improbability.

Told of this, Allied General Counsel Abram Myers said:

"Wehrenberg's statement doubtless springs from the conviction now widely held that independents must cooperate on a national basis with respect to film trade practices if they are to maintain their place in the industry."

# *Theatres in License Muddle*

**Theatres in New York and Chicago were having trouble with licensing authorities this week as both cities apparently were starting to crack down on violators of the license codes.**

**In Chicago some 66 houses were warned that they could not operate without licenses. These houses had paid their license fees, but their licenses were withheld because of alleged failures to meet fire, sanitation or construction requirements.**

**In New York License Commissioner Ben Fielding cracked down on 86 motion picture theatres for alleged violations which ranged from admitting school children at improper times to having blocked fire exits. Licenses were suspended for a day on six Manhattan houses, six Brooklyn and Queens houses, and four Granada houses. One New York theatre received two-day license suspension, and 67 more were warned.**

## NATIONAL NEWSREEL

# Cite University Head's Tribute to Theatres as Apt Answer to Critics

The two most important instruments in the educational system of this country are the schools and the motion picture theatres, according to the head of a leading university who also is a Catholic priest. This high estimate of the motion picture theatres of America was publicly stated in St. Louis by the Rev. Father Patrick J. Holloran of St. Louis University in an address to delegates to the American Theatres Association convention.

Theatremen present at the luncheon said the compliments paid to theatres by Father Holloran should receive widespread notice in the industry and belong among the impressive record of endorsements which have been accorded the industry by leaders in the fields of statesmanship, education, science, religion and the arts. Such tributes, theatremen believe, are the perfect answer to mud-slinging attacks on pictures and picture theatres.

Father Holloran's speech in part follows:

"We have just completed an era of remarkable achievement, achievement along the lines of production such as the world has never seen, an achievement along the lines of accomplishment, or changing almost overnight a nation which is not only innured to peace, but more particularly enamored of peace, to the most effective and efficient war machine that historians will ever write about. And finally, achievement along the lines of service—of unselfish, single-minded, generous service.

### Great Home Front Record

"In this last category, as far as my limited sphere of observation permits, I think without fear of repudiation, it can be said that the motion picture heads that list of service here on the home front, every phase of which, when it needed the powerful support that vast resources and matchless technical skill could give to it, received that support, received it immediately, and received it until that part of the line was strong; service on every one of a hundred fronts in every part of the world, and in every clime, with unfailing fidelity and with incomparable generosity. . . ."

"It is a privilege to be able to express the sincere appreciation of myself and many others whom I know think the same way, to those individuals who represent an essential part of this industry, for that task of great service.

"Also I think we should realize that service is not at an end. The actual conducting of hostilities has, thank God, drawn to a close, but we are still confronted with a task that appears to be one of almost equal magnitude, a task perhaps more of education than of anything else, but a task that is of paramount importance, a task of impressing upon the great part of the citizen body of these United States the unmistakable truth that this is the world's most-blessed land. The task of impressing upon those same people that it will remain only that way through a spirit of unselfish co-operativeness, of loyalty, of service.

"It has often been said and I think with a great deal of truth, that every worthwhile institution is generally the lengthened shadow of a man, and it has also been said that the character of a nation, its moral fiber, its general outlook, in fact its whole well being, is to preserve the lengthened shadow of the educational institution.

"I think that needs either qualification or else it needs a full and broad understanding of educational system, but I do think this:

"That perhaps there are no two more important instruments in that educational system and the process of educating your citizen body than the schools of our land and the motion picture theatres of our land.

"If we can work together hand in hand to achieve another great victory, and preserve the fruits of the one that was so dearly bought, I think that we can look forward with hope and confidence to real success . . . and I think that the record of past accomplishment and past service that this body has rendered is a sure guarantee that its contribution will not be lacking in these almost equally important years that lie ahead of all of us. . . .

"May I commend the magnificent work that you have done on so many fronts, and ask that that be continued, that you contribute your large share toward preserving that which all of us know is of a far greater worth and of infinitely more cherished value any importation that can come from abroad, of preserving here at home this great land and its principles and ideals, which alone is the hope of a brighter and more peaceful world."

## *New? Yes . . . and No*

**Manager Jerome Knight of the New Theatre, a Columbus neighborhood house, isn't any too happy these days. When he's not answering questions, he's trying to figure out how to get repairs done in this day of building material scarcity; and just about the time he's got that figured out someone comes along with another question as to whether he's building a new New theatre.**

**If this sounds complicated lend a sympathetic ear to the facts. About 1:30 a.m. one morning last week, an enterprising thief stole a car parked before the theatre, got a bit nervous, sheared off a light standard, swerved and crashed right into the lobby, missing the boxoffice. The thief then disappeared. but the damage didn't. And now it's adding insult to injury when Knight is asked if he's remodeling his lobby.**

## SMPE Meets April 17 On Newsreel Discussion

The Atlantic Coast Section of the Society of Motion Picture Engineers was scheduled to meet Wednesday (17) in the Fox Movietone Studios for a session which will be devoted to the newsreel, Warner Theatres Sound Director Frank E. Cahill, Jr., chairman of the section announced this week.

Program, which is arranged by Movietone News Vice-President Edmund Reek, will have papers by Movietone News Assignment Editor Dan Doherty, Foreign Editor Harry Lawrenson, Sound Engineer Warren McGrath, Unit Director Jack Gordon, Woman's Editor Vyvyan Donner, Cameraman Walter McInnis and Librarian Bert Rolst.

## Brown Subs for Silver

Substitution of William Brown, manager of Loew's New Haven Poli-Bijou for the Lowell, Mass., Strand's Nathan Silver as a flight to London Victory Loan contest winner was announced in New York this week by Chairman Si Fabian. Conflicting business prevents Silver from going and Fabian chose runner-up Brown to replace him. Brown will leave on May 19 with the five other winners.

# The Personal Slant

Warner Bros. Vice-President Jack L. Warner this week was awarded a special world peace prize for the production of the short "Hitler Lives" by the Hollywood Foreign Correspondents' Association. This group, which syndicates to approximately 500 million world readers, said the special award would not be an annual event but would be given whenever a Hollywood picture or other achievement appears, in their eyes, to be a significant contribution to world peace. Warner will receive the award at a luncheon to be announced later.

Clifford George Dickinson has been appointed Monogram's liaison representative with Pathe Pictures, Ltd., in connection with Monogram British distribution. His appointment coincided with the departure of William Satori, continental European Representative for London.

MGM's E. K. O'Shea is back after baking out at Hot Springs, Ark. Eastern Story Head Carol Brandt returned from a seven-week tour of Europe, while Pincus Sober is off to Indianapolis.

Walt Disney world wide sales supervisor William Levy, is back in the states after 6 weeks abroad. He announced the London premiere of "Make Mine Music" for June 16 at the New Gallery and Tivoli.

Warner Theatres General Manager Harry M. Kalmine, accompanied by Construction Department Head Herman R. Maier, this week toured the circuit's New England theatres.

RKO-ites who are coming and going this week include Leon J. Bamberger, sales promotion manager, who is back after visiting the midwest for the cancer control committee; Cresson B. Smith, the Phil Reiseman personal representative, who is off to Capetown on the first lap of his Far East tour, and Jack Votion, in charge fo European production, who sailed for England.

PRC President Harry Thomas is back after a series of sales conferences in Boston with District Manager Abe Weiner. Thomas recently announced the promotion of Philadelphia representative Elmer Hollander to the New York home office as playdate department head.

John Corfield, one of the J. Arthur Rank independent producers, is on his way to New York prior to a Hollywood conference trip.

Kam, Inc., a new firm to translate and market French story properties, was formed this week by Glen Allvine, executive secretary of the Motion Picture Association of America, Stage Producer Charles Gordon and former French Producer Jacques Kaminsky.

Film Classics has received a request from the State Department for a print of "The Stars Look Down" to be used as a study by the Department of British treatment of Labor problems.

## Mull Daylight Saving

Referendums on Daylight Saving will be held in three Illinois cities this week as the clock-forwarding movement seems to be spreading in that state. Towns to vote on the time are Springfield, Freeport and Galesburg. Towns which already have it are Chicago and the majority of communities in Cook county, Rockford, Waukegan, Aurora, Joliet, Kankakee, Streator, Quincy, LaSalle, Spring Valley, Peoria, Bloomington and Jacksonville. Moline, Rock Island, Macomb, Lincoln, Champaign and Urbana have turned down fast time.

# NATIONAL NEWSREEL

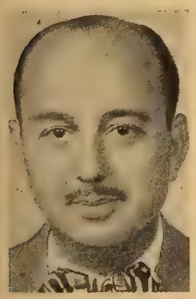
## Goes Flesh for $$

**Canada's Wartime Price and Trade Board Regulations sent Hymie Singer's State Theatre at Vancouver from a motion picture and stage show policy into an all-flesh stage show policy as Mr. Singer was fined $1,000 and court costs for raising his admissions without authority.**

**Singer's switch in policy was made to enable him to avoid the price regulations, which apply to films only. The fine came about as he raised his admissions under the flesh-film policy from 25 and 40 cents to 50 and 75 cents. Under the present all-stage-show policy he is charging 75 cents to $1.50. Singer claimed he could not make money under the authorized motion picture prices.**

## Sachson in Charge of Sales for Goldwyn

Arthur Sachson this week took over the post of General Sales Manager of Samuel Goldwyn Productions. The appointment was announced Tuesday by Samuel Goldwyn.



Arthur Sachson

Sachson left Warner Bros., with whom he has been associated for the past twenty years, to take over the post vacated some time ago by William J. Heineman, who resigned from the Goldwyn company to become general sales manager of United World Pictures.

Various sales positions were held by Sachson during his long tenure with Warner Bros. When Ben Kalmenson became the head of sales for Warner, Sachson was appointed one of his assistants, a post in which he has served up to his departure from the company this week.

As general manager of sales for Goldwyn, Sachson will make his headquarters in the company's New York offices in Radio City.

## Warner Service to NSS

Warner Bros. theatre accounts were notified this week that effective April 15 all standard Warner accessories would be distributed by National Screen Service.

## Win Promotions



I. F. Dolid



Bernard R. Goodman

Ben Kalmenson, vice-president in charge of sales for Warner Bros., this week announced the promotion of I. F. Dolid to more important duties on his sales staff and the advancement of Bernard R. Goodman to Dolid's former post as supervisor of exchanges.

# St. Louis Moviemen Call Newspapers 'Uncooperative'

## Complain Local Film News Gets 'Brush'; Observer Urges a Get-Together

That man in the St. Louis Blues song might have a heart like a rock cast in the sea but take it from St. Louis exhibitors, he is as tender as mammy's home-fried chicken when compared to the free space policies of that city's three dailies.

It's a strange situation, for the St. Louis press, which ranks high on any one's newspaper books and includes one of the nation's outstanding newspapers, does seem to lean backward on motion picture news in a day when all other media seem to be going in heavy for it. But the situation becomes stranger yet when the complaining exhibitors state unreservedly that the business and the editorial departments of the newspapers are kept separate and that an argument with the business office is not reflected in any unfair treatment from the editorial rooms.

The main exhibitor complaints are:

That they can't get local publicity on pictures.

That local critics have little or no space for local items.

That Hollywood columns are junked when the papers are tight.

That the business office policies on at least one paper are stringent.

Actually the situation seems to boil down to this:

St. Louis newspapers in prewar days did give space to Sunday layouts but scrapped these when the problem of paper shortages came up. Today there are no stories saying that such and such a picture will play in the so and so theatre on a certain specified date.

There are, however, a limited number of features on stars, dress designers, sets, etc., and photo layouts which treat of the motion picture from a national viewpoint. These are well written, well-handled and could make the grade from a news or a feature viewpoint by any honest newspaper standards. They are prepared either by local theatre press agents or by Hollyood studio writers and must appear within a specified time before the picture is to open. Each story, the papers insist, must be exclusive. The result is interesting motion picture copy.

The amount of space devoted to these stories is not regulated by the amount of advertising purchased by the exhibitor.

Critics in some instances buy their way into theatres to review pictures. One circuit makes it a policy of never quoting the critics in its ads. It has been having difficulty with the *St. Louis Post-Dispatch* reviewer who refuses to go through the procedure the circuit prescribes for its pass users, which is to register at the door. A compromise plan to have the manager meet the critic did not work out and the newspaper rejected its pass and buys its way into the theatres now. (Incidentally other exhibitors say that the use of issued passes by other personnel of the press has not been noted. They either wish to pay their way in or don't attend movies.)

The newspapers also print a movie clock guide listing the starting times of the shows.

Those exhibitor complaints which seem justified center largely about business office policies.

One daily is accused of throwing out ads without proper notice when space is tight. (The inference is that the space was given other advertisers.)

The amusement pages of all three papers are not exclusively for amusements. (One page contained a quarter page whiskey ad; another was taken up by space for a liquor house which sells nylons on the side; a third carried a department store lollipop ad.) None of the news copy on these pages pertained to amusements.

While local space breaks are nil for motion picture houses, the legitimate stage is well treated.

The amusement page makeup is unattractive, with ads getting lost in the solid makeup. (St. Louis Amusement Company uses little art; Fred Wehrenberg-Kaiman Theatres none at all; Loew attempts a layout with pictures.)

### Business Policies Irksome

The entire situation seems based on questions which possess merit and which lack merit and which might be solved by understanding on both sides.—Specht.

## Columbia Field Forces Honor Grad With Drive

The Columbia sales organization will pay tribute to Maurice Grad in recognition of his recent appointment as short subject sales manager by a country-wide sales drive during the month of May. The idea originated with Pittsburgh Branch Manager A. H. Levy. Each of the nine sales divisions of the company will be represented on a committee to conduct the event to be known as "Maurice Grad Month."

Grad has been a member of the Columbia sales organization for 14 years, his first position being as assistant to the sales promotion director.

Serving on the committee which is headed by Levy, are: Saul Trauner, New York; Lester Wurtele, Philadelphia; Tim O'Toole, New Haven; Lester Zucker, Cleveland; Phil Fox, Buffalo; Tom Baldwin, Kansas City; George Roscoe, Charlotte; Dewey Gibbs, Oklahoma City; and L. E. Tillman, San Francisco.

## RKO to Screen 5

RKO announced five trade showings for the April-May with "Ding Dong Williams" for April 15, "Truth About Murder" "Badman's Territory" for April 16, "Partners in Time," April 17, "Without Reservations" May 7. The showings will be in all exchange centers but St. Louis which will run a day behind schedule excepting for "Without Reservations" which is unscheduled for that city.

## 'Music' Shows April 16

Advance showing of Walt Disney's RKO release "Make Mine Music" will be held in the Normandie Theatre in New York on April 16 at 10:30 a.m. Other cities excepting Des Moines will see it on May 14. The Des Moines showing is set for May 15.

## Kids Kum for Kartoons

**Continued success of special kiddie morning shows with cartoon programs in Cleveland has led Warner Theatres to join the parade of houses putting on this type of Saturday morning entertainment.**

**The Warner Colony, Uptown and Variety will inaugurate the policy on April 27. Meanwhile, RKO District Manager Harry Schreiber, who started the program at the 3300-seat Palace, found it sold out and had to move it also into the Allen, bicycling the films. He then added Keith's east 105th St. to the list.**

# THEATRE MANAGEMENT



## The Brass Tacks of Efficient Picture Theatre Management

### BUILD A SHOWMAN'S 'HOPE CHEST'

**By Jack Jackson**

*According to one very able advertising manager in this industry, what the advertising and publicity man in show business needs most is more tools. One of the most reliable tools an advertising and exploitation man can obtain is that which is recommended in this article. The "Hope Chest" referred to has proved a life-saver for many an important theatreman when put to the test of getting a good box-office result for a weaker attraction. Also, these Hope Chests are great savers of time and effort. Read this and start your file, or Hope Chest.*

Every theatre and every theatreman, whether they know it or not, owns an advertising "hope chest" some place where an army of ideas and plans is held in readiness to protect the box-office revenue against attack from below-par pictures, bad weather, seasonal slumps, etc.

Depending on the "go-gettum" qualities of the owner, the chest is bulging or barren of well-planned business maneuvers—some personally proved "sure-fire," some merely nebulous brain-babes but always bulwarked with a hoard of detailed reports of "what the other fellow did."

The location of these "hope chests" are as varied and multiple as the class and conditions of the theatres and the mental qualities and physical energies of their owners. They may take the form of a heap of clipped pages from press sheets and trade journals piled haphazardly on a closet shelf or a bundle of typed and penciled pages stacked carelessly in a hidden cranny of a seldom-used desk—sometimes they even repose between the very ears of their owners (a very poor storeroom where things get all cluttered up and can seldom be located when needed). The above conditions exist when the chest's owner is unaware of the treasure it holds and the power it can wield over adverse business conditions.

But the fellow whose mental processes are of the modern, jet-propelled order has his advertising "hope chest" in a special file drawer or cabinet, indexed and cross-indexed, where whatever plan or plans called for to thwart a threatened box-office invasion can be brought forth on a moment's notice. This fellow is acutely conscious of the fact that his advertising "hope chest" contains material far more valuable than uranium; that it holds a magnetic power for the attendance record as potent and irresistible to the amusement seekers of his community as the music of Circe's lyre proved to the crew of Ulysses of Greece.

### Should Be Well Bound with Budget Tape

With the idea in mind that the urgent need of a properly classified and well kept "hope chest" of advertising, publicity and exploitation ideas and sales plans will be needed in the not-so-distant future, I'd like to offer a few suggestions on construction, supply and maintenance.

The basic materials for a modern up-to-date "chest" are: radio, newspaper advertising, newspaper publicity, front display, screen trailers, merchant tieups, civic or community tieups, church and school contacts, lobby displays, direct mail and special exploitation. There will, of course, be many ramifications and classifications of each subject but practically every maneuver will fall under one or more of these headings. The whole should be well bound with budget tape—not the picture-to-picture kind but a budget to cover some specified period such as 4, 8 or 13 weeks. That kind of a budget allows for contraction on expenditures when the film is pre-sold by distributor or other activities and the use of the money saved to enhance and amplify campaigns where extra effort is needed. This kind of budget control does not hamper the imagination nor does it restrict the activities of the manager, yet it exercises the control essential to induce "thought before spending" and the planning that keeps bank

(Continued on Page 22)

## Bonus Plan Considered For Showmanship Drive

Preliminary talks relative to the institution of a unique incentive bonus plan in connection with the forthcoming 4th annual Charles Skouras National Theatres Showmanship Drive, April 21-July 13, were held at Fox West Coast Theatres' home offices one day last week.

The meeting was conducted by George Bowser, general manager of Fox West Coast, and attended by both Northern and Southern California district managers.

Those attending from Northern California were Richard Spier, division manager, and his district manager staff, including Herman Kersken, Harry Seipel, Fred Glass, W. C. Ricord, Jr., and Fay Reeder. Southern California district managers attending were: Bruce Fowler, Spencer Leve, Dave Ross, James Runte, Stanley Brown, Terry McDaniel, William Thedford, Dick Smith, Homer Gill, Milton Arthur.

## Check the Temperature

Assuming that a theatre has a fairly good air conditioning system it has been found that the only sure way to maintain an even, healthful temperature is by periodic checks of temperature throughout the theatre. If readings are off the norm, steps may be taken to make necessary corrections. Experienced engineers recommend readings at hourly periods.

## Summer Lighting

Those cool, blue tinted interior lights will be installed soon as a contrast to the straw colors used to warm up the interior appearance during the winter months. A check with the maintenance man will reveal just how many of the cool lights are in stock so that when the change is ordered all will be in readiness.

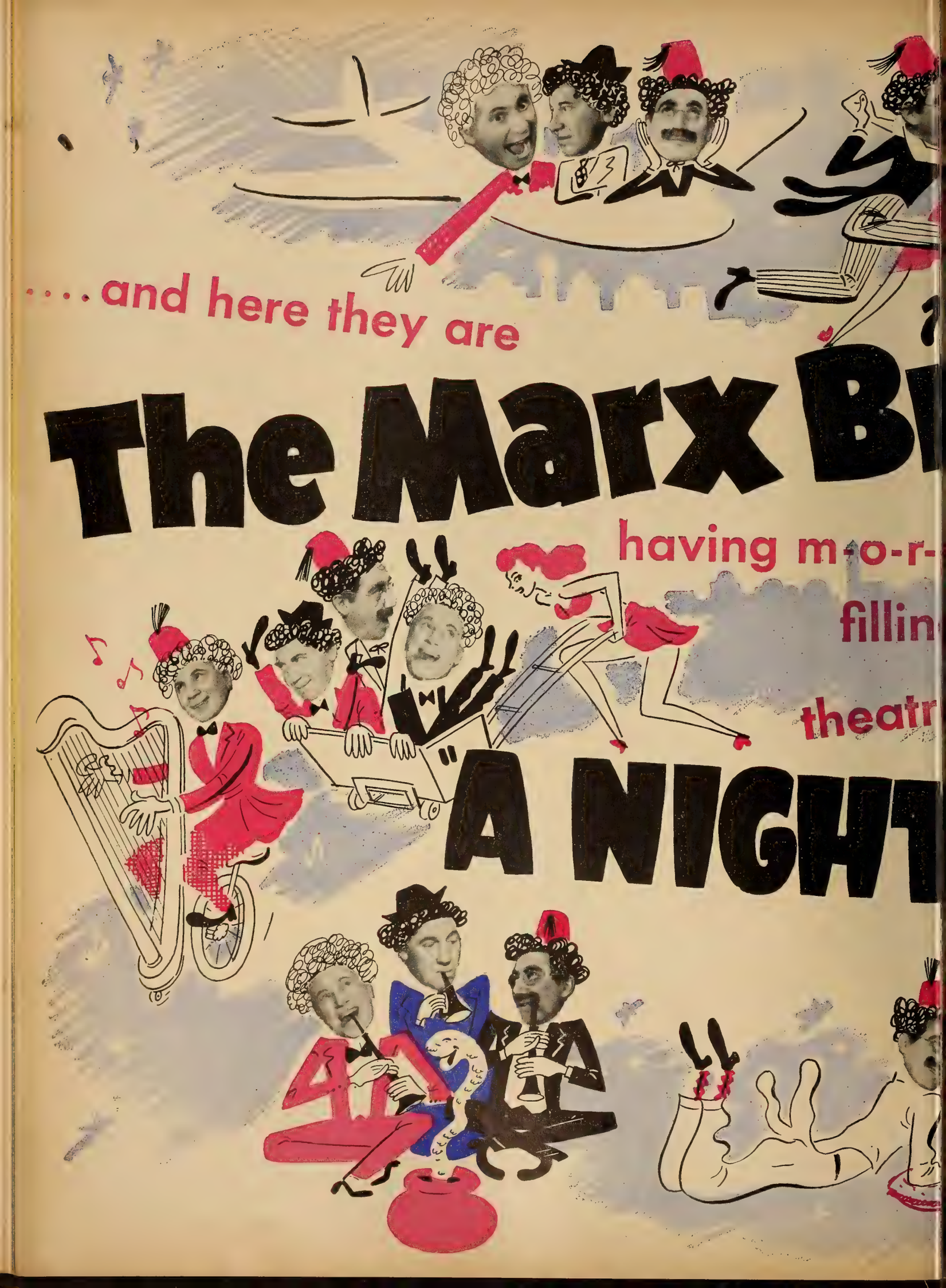
## Management Observation

**Just recently this observer had occasion to drop into a well known Broadway theatre to see its manager on business. While waiting at the door he noticed another person approach the doorman, ask for the manager and wait patiently while the doorman, with a gesture, motioned for him to step aside. The doorman used the house phone and upon receiving information to send the visitor in, just gestured with an extended thumb over his shoulder which was interpreted by the visitor as an invitation to enter.**

**This observer has yet to hear the doorman utter one direct word to the visitor or to himself, and discovered that the gruff, forbidding man was not actually dumb only because he saw and heard him use the telephone.**

**Knowing the training given to employes of the chain of theatres of which this one is a prominent member, it is difficult to understand how a theatre manager can tolerate this kind of treatment to friends of the theatre, much less to ticket-buying patrons. All of which is just a reminder to theatre managers that an occasional check-up might reveal that their training and admonishments to employes sometimes are completely forgotten to the detriment of their theatres.**


How many people does it take to fill your theatre?
Just THREE!!..


. . . . and here they are
The Marx Br
having m-o-r-
fillin
theatr
A NIGHT




# IN CASABLANCA"

## the funniest thing that will happen in 1946!

CHARLES DRAKE · LOIS COLLIER

LISETTE VEREA · SIG RUMAN · DAN SEYMOUR · LEWIS RUSSELL

—Presented by DAVID L. LOEW · Directed by ARCHIE MAYO

Original screenplay by Joseph Fields and Roland Kibbee

from UA!

# THE BOX OFFICE SLANT

## Sheriff of Redwood Valley

**Republic** **Western** **57 mins.**

**AUDIENCE SLANT: (Family) Better-than-average Red Ryder adventure to amuse the fans.**

**BOX-OFFICE SLANT: Will be popular box-office attraction in the customary Western spot.**

Cast: Bill Elliott, Bobby Blake, Bob Steele, Alice Fleming, Peggy Stewart, Arthur Loft, James Craven, Tom London, Kenne Duncan, Bud Geary, John Wayne Wright, Tom Chatterton, Budd Buster, Franc McCarroll. Credits: Produced by Sidney Picker. Directed by R. G. Springsteen. Screenplay by Earle Snell. Photography, Reggie Lanning.

**Plot:** A shady lawyer frames the Reno Kid in order to get his land, which will enable the lawyer to control the railroad franchise. The Reno Kid breaks jail and there's a $50,000 robbery. By this time the townsfolks are dead set against the Kid and so Red Ryder and Little Beaver must see that justice is done.

**Comment:** With a better-than-average screenplay, and plenty of the necessary action, this Red Ryder adventure maintains the entertainment standard set by previous films in the series and will do well in the Western-conscious market. All the usual constituents—Bill Elliott's heroics, Bobby Blake's antics as Little Beaver, with the happy addition of Bob Steele—add up to an amusing 57 minutes for their fans. Production phases are very good, as Westerns go, and direction is a credit to R. G. Springsteen.

## Joe Palooka, Champ

**Monogram** **Comedy** **70 mins.**

**AUDIENCE SLANT: (Family) Top-notch entertainment. One of the best all-around wholesome pictures to come out of Hollywood in a long time.**

**BOX-OFFICE SLANT: Should mean extra shekels for average exhibitors because of the tremendous popularity of the comic strip and the name values in the film.**

Cast: Leon Errol, Joe Kirkwood, Elyse Knox, Eduardo Ciannelli, Joe Sawyer, Elisha Cook, Jr., Warren Hymer, Robert Kent, Sam McDaniel, Sarah Padden, Dave Willock, Lou Nova, Eddie Gribbon, J. Farrell MacDonald, Jo Ann Marlow, John Kelly, Roger Daniel, Sam Hayes, Dick Fishell, Phil Van Zandt, Betty Blythe, Carol Hughes, Emmett Vogan, Carole Donne, Michael Mark, Russ Vincent and Joe Louis, Henry Armstrong, Ceferino Garcia, Manuel Ortiz, Jimmy McLarnin, Jack Roper. Credits: Produced by Hal E. Chester. Directed by Reginald Le Borg. Screenplay by Cyril Endfield and Albert de Pina. Original story by Hal E. Chester. Based on the comic strip by Ham Fisher. Photography, Benjamin Kline.

**Plot:** During a tour, a fight promoter finds a young boxer in a small town. With the help of a society girl, he signs the man to a contract, and he wins a series of sensational matches. His training for the championship suffers because of misunderstandings with the girl and also because of a gangster who is trying to get him to "throw" the big match. The gangster is captured when he attempts to shoot Joe Palooka in the ring; Joe wins the fight and the girl.

**Comment:** This is one of the little surprise packages of the year for small-town and neighborhood audiences. Monogram can well be proud of this comedy feature with its capable cast and fleeting glimpses of such big prize ring names as Joe Louis, Henry Armstrong and Jimmy McLarnin. Joe Kirkwood, son of the famous golfer, makes a perfect Palooka and there couldn't be a happier choice for Knobby Walsh than Leon Errol. According to actual statistics, the Joe Palooka comic strip is the most widely read of any in the United States and Producer Hal E. Chester deserves a pat on the back for being faithful to the spirit of the cartoon. Credit should also go to Director Reginald LeBorg for keeping the picture rolling at such a neat tempo. Elyse Knox makes a specially pretty and gracious Anne Howe, Joe's sweetheart. Should draw well in average communities.

## Legion of Decency Ratings

(For Week Ending Apr. 13)

**SUITABLE FOR GENERAL PATRONAGE**

Boy's Ranch
Home on the Range
In Old Sacramento
Wife of Monte Cristo

**SUITABLE FOR ADULTS ONLY**

Cat Creeps
Devil Bat's Daughter
From This Day Forward
Heartbeat
The Phantom Speaks
She-Wolf of London

**OBJECTIONABLE IN PART**

Night in Paradise
A Scandal in Paris

## The Cat Creeps

**Universal** **Horror** **58 mins.**

**AUDIENCE SLANT (Adult) This is good dual fare for any and all subsequents, although the number of deaths by killing hardly makes it desirable for neighborhoods whose patrons are preponderantly children.**

**BOX-OFFICE SLANT: Title will pay off at the box-office though little word-of-mouth praise can be hoped for.**

Cast: Noah Beery, Jr., Lois Collier, Paul Kelly, Douglas Dumbrille, Fred Brady, Rose Hobart, Jonathan Hale, Vera Lewis, Iris Clive, William Davidson, Arthur Loft, Jerry Jerome. Credits: Directed by Erle C. Kenton. Associate producer, Will Cowan. Executive producer, Howard Welsch. Screenplay by Edward Dein and Jerry Warner. Original story by Gerald Geraghty. Photography, George Robinson.

**Plot:** A star reporter is assigned to investigate a tip to his editor that a 15-year-old suicide case was in reality a murder. Accused of committing the crime, which involves a huge sum of money, is the father of his fiancee. The trail leads to a lonely island, marked by more killings, where a pet cat helps turn up the murderer.

**Comment:** For the second runs and neighborhoods this horror picture will fill a satisfactory half of a double bill. The cast is composed of mostly old timers whose faces are familiar to the regular moviegoer and their work makes a job that creates no amateurish blunders. To the regular customer who is seeing this as a time-filler rather than a horror show, the wise cracking and antics of the hero and his assistant will seem amusing. To the creeper addict, the humor will be received with less good grace. The funny and sometimes amusing remarks detract from the pace and directness of the story and distract the addict from the intense absorption in the film, which drags him to see such product. Performances are all on a high level. In the role of the wise-cracking reporter, Fred Brady is a comparative newcomer who will do until someone better comes along. A new face, and body too, appear in the person of Iris Clive who looks like a comer.

## She-Wolf of London

**Universal** **Horror** **61 mins.**

**AUDIENCE SLANT: (Adult) Good fare for houses where chiller-dillers are standard product.**

**BOX-OFFICE SLANT: Will find good sale where this type of product brings in business; in most other situations it will make a satisfactory filler in support of a fast-moving mystery.**

Cast: Don Porter, June Lockhart, Sara Haden, Jan Wiley, Dennis Hoey, Lloyd Corrigan, Eily Malyon, Martin Kosleck, Frederic Worlock. Credits: Directed by Jean Yarbrough. Produced by Ben Pivar. Screenplay by George Bricker. Original story by Dwight V. Babcock. Photography, Maury Gertsman.

**Plot:** A young English girl fears she has inherited the curse of her family, said to be haunted by the spirits of wolves. A week before her marriage, she is terrorized by the savage murder of a child near her home. Convinced that she is the half-human killer, a "she wolf," she acts very strangely to her family and at last gives herself up. As police are summoned, she is threatened by her aunt, who is the real murderer and who comes to an accidental end before the girl is harmed.

**Comment:** As half of a bill in neighborhoods, this will hardly be the fare that parents will send their children out to see. On the other hand, in those situations where horror and icy chills are the delight of the hour, this will do very well. Title is a leader and if exploited in full, will bring in as much as any such film can expect. Much of the cast are program people, just as the picture is program product. The three women stand out for good performances. Sara Haden as the kind and understanding Aunt, who is later disclosed to be insanely jealous of the wealth of her ward and who is responsible for the killings, is and has always been an excellent actress. June Lockhart gives the perfect presentation of a terrified girl who believes she is insane, and Jan Wiley carries off the role of the daughter with poise and assurance. Direction is by Jean Yarbrough and shows fine feeling for the subtle suggestions and background sights and sounds that make a horror picture realistic. Production is by Ben Pivar who has blended legend with fact to satisfy the title and audiences who are not too discriminating about plot.

## Easy to Wed

**(Color)**

**MGM** **Comedy with Music** **109 mins.**

**AUDIENCE SLANT: (Adult) Laugh-filled, fast-moving plot; good music and production numbers, and plenty of Technicolor glamor and romance to please all types of audiences.**

**BOX-OFFICE SLANT: A look at those names should be ample proof of this picture's potent box-office value.**

Cast: Van Johnson, Esther Williams, Lucille Ball, Keenan Wynn, Cecil Kellaway, Carlos Ramirez, Ben Blue, Ethel Smith, June Lockhart, Grant Mitchell, Josephine Whittell, Paul Harvey, Jonathan Hale, James Flavin, Celia Travers, Sybil Merritt, Sondra Rogers. Credits: Produced by Jack Cummings. Directed by Edward Buzzell. Adapted by Dorothy Kingsley from the screenplay, "Libeled Lady," by Maurine Watkins, Howard Emmett Rogers and George Oppenheimer. Musical score supervised and directed by Johnny Green. Musical numbers staged and directed by Jack Donohue. Photography, Harry Stradling. Art direction, Cedric Gibbons, Hans Peters. Technicolor color director, Natalie Kalmus. Songs by Pedro Galindo, Osvaldo Farres, Ralph Blaine, Johnny Green, Raul Soler, Ary Barroso.

**Plot:** To get even with a young socialite who filed a libel suit against his paper, a

# BOX-OFFICE SLANTS

reporter gets a former employe to help him frame the girl. This friend makes a play for the girl, then falls in love with her. Complications arise because there is a wife, whom he married in order to carry out the frame-up, and also because of his promise to the reporter. But everything is eventually cleared up to everyone's satisfaction.

**Comment:** Even if this were only average screen fare, it would still have tremendous box-office pull in the names of Van Johnson and Esther Williams, not to mention Lucille Ball and Keenan Wynn. But along with its box-office value, "Easy to Wed" also has ample entertainment to back up its business-getting qualities. There's a laugh-filled, fast-moving plot; a generous supply of sultry, rhythmic Latin-American music; a production number or two; and all the romance and glamor one could desire in a Technicolor setting. In other words, here is a film with all the necessary elements to please present-day moviegoers. The adolescents, and not a few of the older folk on the distaff side, will sigh and swoon at Van Johnson who, after appearing in Army uniform in a number of recent films, is once more a civilian here —and a likeable and charming one, too. Few feminine screen personalities are as gorgeous as Esther Williams, and once again, as in her past films, that eye-filling beauty is displayed to full advantage. Also, once again, to most spectators' delight, her swimming prowess is demonstrated, with an underwater osculation scene between herself and Johnson likely to "send" the feminine contingent right "out of this world." From an acting standpoint, Lucille Ball is probably the film's high spot, for she essays a difficult comedy role extremely well. Good, too, is Keenan Wynn whose popularity, already growing by leaps and bounds, will advance still further with this film. From every angle, including Jack Cummings' lavish production treatment and Eddie Buzzell's fast-paced direction, "Easy to Wed" is a swell evening's entertainment and a potent box-office property.

## The Years Between

**(Reviewed in London)**

**Eagle Lion** **Drama** **100 mins.**

**AUDIENCE SLANT: (Adult) Intensely human story of the problems that beset married couples separated by the war. Should please most audiences.**

**BOX-OFFICE SLANT: A class production with Daphne du Maurier's name as a selling asset. Will need careful exploitation for best results.**

**Cast:** Michael Redgrave, Valerie Hobson, Flora Robson, James McKechnie, Felix Aylmer, Dulcie Gray, Edward Rigby, Yvonne Owen and others. **Credits:** Adapted from Daphne du Maurier's play by Muriel & Sydney Box. Music by the London Symphony Orchestra under the direction of Muir Mathieson. Directed by Compton Bennett. Produced by Sydney Box.

**Plot:** Valerie learns that Redgrave, her husband, has been killed in action and takes the news badly, but pulls herself together by taking on his work as a Member of Parliament. She is highly successful and after four years becomes engaged to McKechnie. On the eve of their wedding, it is learned that Redgrave is alive; he had covered his activities in the underground movement. On returning home, he is ill prepared for the change in conditions and the two have difficulty in adjusting themselves to each other. He wishes her to give up her Parliamentary work and she decides to leave him for McKechnie. In time, she realizes where her heart really belongs and the two are both re-elected to Parliament.

**Comment:** This is a very human story of the problems that beset married people separated by the war. Freely adapted from Daphne du Maurier's successful West End play, Director Compton Bennett has ingeniously camouflaged its origin with many pleasing exteriors of the countryside, VE Celebrations, the Houses of Commons in session and a montage flashback to introduce the pre-war life of the couple. Valerie Hobson is credible as the wife who overcomes her grief by taking on her husband's work. Michael Redgrave does well in the unsympathetic part of the bigoted husband who cannot easily readjust himself to circumstances. A neat performance is turned in by Flora Robson as the old family retainer and James McKechnie is pleasing as the understanding neighbor who befriends the wife. The production values are good and Daphne du Maurier's name should be a useful selling angle. The film as a whole, however, would be improved by judicious cutting since it takes some time to come to grips with its main theme. Will need exploiting. Redgrave, Hobson and Robson are fairly well known in the States, especially in metropolitan centers.

## Night in Paradise

**(Color)**

**Universal** **Costume Drama** **84 mins.**

**AUDIENCE SLANT: (Adult) A very pleasing picture, to the eye and the audience's risibilities.**

**BOX-OFFICE SLANT: Should be a potent moneymaker, what with its excellent names and its costly spectacle done in Technicolor.**

**Cast:** Merle Oberon, Turhan Bey, Thomas Gomez, Gale Sondergaard, Ray Collins, Ernest Truex, George Dolenz, Jerome Cowan. **Credits:** Produced by Walter Wanger. Directed by Arthur Lubin. Associate producer, Alexander Golitzen. Screenplay, Ernest Pascal from a novel by George S. Hellman. Photography, Hal Mohr and W. Howard Greene. Technicolor director, Natalie Kalmus.

**Plot:** In ancient Greece, King Croesus, growing increasingly rich because of the tribute he exacts from other countries, is about to marry a neighboring princess. She wants him just for his wealth, but loses that desire when she falls in love with Aesop, an emissary of unusual wisdom from a small nation. Aesop disguises himself as an old, crippled man at Croesus' court. When Aesop and the beautiful princess are discovered, they are thrown to the rocks many feet below. By a miracle, though, they escape unharmed and live happily ever after.

**Comment:** A lavishly produced film, with enough entertainment value for the most discerning patron. Turhan Bey and Merle Oberon have good box-office names, but the sheer spectacle of the production will give it excellent word-of-mouth publicity. Gale Sondergaard, as a scheming sorceress, is splendid, and Thomas Gomez does an unusually fine job as the rapacious Croesus. Music is done well and the sets are something to talk about. Costumer Travis Banton deserves special mention for his fine job of costuming, with Miss Oberon looking better in each successive change. The dialog is cleverly handled, with emphasis on laughs in many spots. This picture should be one of the better audience-gatherers of the season.

## Home on the Range

**(Color)**

**Republic** **Musical Western** **55 mins.**

**AUDIENCE SLANT: (Family) Excellent musical Western in color that will please generally.**

**BOX-OFFICE SLANT: Monte Hale is a new name in his field, but he should prove an adequate draw even in this initial effort. Color process ought to be helpful factor for drawing customers, too.**

**Cast:** Monte Hale, Adrian Booth, Bob Nolan and the Sons of the Pioneers, Tom Chatterton, Bobby Blake, LeRoy Mason, Roy Barcroft, Kenne Duncan, Budd Buster, Jack Kirk, John Hamilton. **Credits:** Associate producer, Louis Gray. Directed by Robert Springsteen. Original story by Betty Burbridge and Bernard McConville. Screen play, Betty Burbridge. Photography, Marcel LePicard.

**Plot:** Ranchers in the vicinity harbor ill feelings toward the owner of a large plot of land because he refuses hunting privileges on his property. The villain, hopeful of getting the man to sell, secretly sets a vicious bear to work killing cattle. This really enrages the people, who demand a showdown. When the man is killed, apparently by a bear, his friends believe the slaying is a result of a scheme by the crooks. Running down clues, they expose the villain and give the man's land to the government for a memorial park.

**Comment:** This is Republic's first attempt with its own color process, Magnacolor, and the attempt comes off pretty well, considering it is an initial try. Although not quite up to the long-established Technicolor the new process nevertheless shows signs of becoming a factor in that field. Monte Hale makes his initial appearance also, and scores. He is a handsome, personable chap who really looks the part of a Western star. He sings in an average tone of voice, but the producers very cleverly kept his solos to a minimum and used the strong Sons of the Pioneers for most of the numbers. Adrian Booth gets co-billing, but does not register nearly as well as Hale. Others are fine, and technically, the picture is good.

## The Captive Heart

**(Reviewed in London)**

**Eagle-Lion (Ealing)** **Drama** **108 mins.**

**AUDIENCE SLANT: (Adult) Off-the-beaten-track, intensely human drama of life in a German Stalag. Irresistible mixture of fun and poignancy.**

**BOX-OFFICE SLANT: Beautifully acted and finely conceived, this will well satisfy audiences, but will need careful exploitation because of lack of names, with possible exception of Redgrave.**

**Cast:** Michael Redgrave, Rachel Kempson, Mervyn Johns, Jack Warner, Gordon Jackson, Derek Bond, Jane Barrett, Meriel Forbes, Basil Radford, Guy Middleton, Jimmy Hanley, Jack Lambert, Karel Stepanek and others. **Credits:** Screenplay by Angus MacPhail, Guy Morgan. Story by Pat Kirwan. Directed by Basil Dearden. Produced by Michael Balcon at Ealing Studios, England.

**Plot:** France falls and the captured British troops start their forced march across Europe to the German Stalag. They are a motley crowd and include Bond, a newlywed, Radford a bookie, Middleton, a playboy, Hanley, a sneak thief, Warner, an old soldier and Lambert, a padre. Redgrave is a mystery man, at first believed to be a Gestapo agent but in reality an Oxford educated Czech who has escaped from Dachau and assumed the identity of a dead officer. Rachel, his "wife" writes to him and knowing that the Gestapo are watching him, purposely injures his right hand so he must write with his left. Unknown to him the dead officer had deserted his wife, but the tone of Redgrave's letters re-kindles her love and he too finds himself developing an affection for her. Troops are to be re-patriated, but the Gestapo hold him. Friends manage to get him away and in England he meets Rachel with the inevitable result.

**Comment:** Off the beaten track and beautifully conceived, this is a highly emotional and intensely human production depicting with great feeling the sufferings, expectations and the spirit of the men who spent the greater part of recent years behind barbed wire. Laughter and tears are evenly mixed and few will sit through it with dry eyes. The picture is uneven in places and is at its

(*Continued on Page* 44)

# Jackson Offers Ideas for 'Hope Chest' Maintenance

(*Continued from Page* 16)

deposits ahead of withdrawals.

One almost has to atomize moving pictures to detail all units of their content that promise to attract public attention and spread a ticket-buying epidemic when applied through one or more of the avenues listed above. Elements which guarantee box-office results when properly employed in showmanship efforts include the following:

Star value, star activities, star endorsement, author fame, best selling books, film titles, reputation of director or producer, size and scope of national advertising campaign, special units or items of local interest being included in film, historic values, topical subject matter or news interest and many others including that greatest of all 1946 stars, color.

In the factional appeal bracket—where special approach to a certain segment of your community assures added interest and revenue—the list is long and varied but I'll attempt to name a few of those offering cardinal promise. Name bands, grade, high, college, music and other student groups; film backgrounded in foreign countries when any considerable number of people descended or migrated from that nation reside in your vicinity; group interest such as church or school choirs, boy scouts, civic organizations, etc.; family interest, father and son, daughter and mother, etc.; special romantic slants; millinery, wardrobe, beauty hint, and other angles of particular woman appeal. The list continues endlessly with each picture providing a multitude of opportunities for special and general activities.

### Customer-Attracting Jewel

Each of the units and items mentioned —as well as the numberless unmentioned ones—is a customer-attracting jewel possessing facets to enliven the appeal of each approach to the public purse that you have developed. Radio, news ads, publicity, merchants coop, etc., etc.

This brings us to the procedure of filing your plans, ideas and data in a manner that will afford easy access to definite material at a moment's ontice. The late Lem Stewart devised one of the most complete and easily accessible "tickler" files I ever encountered, yet even Lem's system would have to be elaborated upon today because of the immense strides in radio and the high development of national cooperation.

Today's file should be divided into sections to conform to the principal avenues of public approach, such as; radio, newspaper advertising, newspaper publicity, merchant cooperation, national tieups, direct mail, fronts, screen trailer emphasis, exploitation, civic, church, school and community cooperation, etc., etc.

Each section should be divided into departments such as: mystery, comedy, drama, star stills, star publicity, star endorsement, contests, etc., etc.

All this should be done alphabtically to aid in quick locating. And care should be used to see that each placement in the departmental file is—so far as is possible —kept in alphabetical order to prevent confusion.

With such a file at your finger tips you can have before you a reliable setup of all possible public contacts on a moment's notice. You'll know what radio, newspapers, etc. promise for the publicizing and exploitation of your attraction and have a fair idea of the probable cost. You'll have ideas for fronts, trailer emphasis, lobby displays, etc. and potential costs. You'll have samples of successful newspaper advertising campaigns and be able to compare against the local rates to see if they come within the scope of your expenditures. And, finally, you'll be able to see the whole scheme at once which enables you to pick out the activities coming within your budget that promise the greatest revenue return to your theatre.

From such a "hope chest" you can garner the ideas that will permit of especially directed material to factional segments of your audience potential that will practically guarantee the box-office success of those hard-to-sell attractions. Such a "hope chest" will practically eliminate the wastage of any portion of your budget because you will be using "sure-fire" ammunition and making every shot count. Of course, it will always be necessary for you to keep the cost of your selection of activities in line with your budget limitations and to carefully analyze the amount of physical energy the contemplated sales plan requires of yourself and your staff to make certain that no severe strain is placed on the usual house service functions in carrying out exploitation and publicity effort. By having complete plans detailed well in advance you will be able to make use of those many "spare" moments that the house staff enjoys during "slack" periods and minimize the amount of "extra" help needed for these special campaigns. The long range planning also permits of locating previously used or discarded accessories and their revamping for the added effort. This maneuver will serve to cut down on expense as well as make available novelty banners and other materials not to be found in today's marts. It would be well to inventory these formerly used items as they come into evidence with a view of having a list to supplement the "hope chest" file. The combination will allow for some startling effects at surprisingly low prices. When new displays, banners and other extra accessories are needed try to make the copy of such nature that the unit does not become worthless with the single using but lends itself—with minor changes—to frequent service.

Never let an opportunity pass to cash in on the swell national displays created and made available (without cost) by manufacturers and distributing companies who use billboards, cutouts, paste-ons, etc. of well known motion picture personalities to glamorize their merchandise. Contacting the local distributor or dealer will bring scads of this material for use in advance and current with your exhibition date. If your contact is made early enough you may even be able to get some sizable newspaper display advertising at no cost to the theatre.

In addition to the schedule of contents recommended above, your "hope chest" should carry a folder of information on each of your coming attractions. Trade paper reviews, selling plans, copies of the national ads, studio advance information and all the many other items made available through trade papers and fan magazines, as well as the distributor advertising departments, should be filed for reference and examination as soon as the picture is dated. These may suggest some new and purely local effort to add to the general scheme brought from the other departments and sections of your "hope chest." When the picture has finished its engagement transfer the material into the general file and make use of the folder for another coming attraction.

### Seek 'Something New'

Don't ever get the idea that your "hope chest" is complete. I've seen voluminous files representing 20 and more years of collected material but the men who assembled them are still avidly grasping for that "something new" while at the same time making profitable use of the older stunts that time has made brand new again.

If your "hope chest" is poorly or incompletely constructed and if the filing system is confusing—and most of them are—start working it over today—(maybe the suggestions offered here will be of help)—and a few months from now you'll find your advertising job a lot easier and your activities more successful.

A well kept "hope chest" will ease the budget restrictions and keep them from binding while at the same time adding materially to the bank account and the effectiveness of expended effort. By all means if you happen to be one of those fellows who own a "between-the-ears" hope chest take it out and put it on paper so the bugs can be sprayed.

# The first four days of *The Outlaw* in four theatres in Los Angeles has broken every existing full week's gross for any picture ever playing these theatres.*!




*Downtown, Beverly Hills, Hawaii, Hollywood

# SELLING THE PICTURE

## 'Kutest Kid' Contest Good Baby Week Stunt

National Baby Week, which starts April 27, affords managers potentialities for exploitation. Nearly everyone is either a parent, planning to become one, or, at least, loves babies, if there isn't one in the family.

One stunt which may be capitalized on fully, according to PAR, Fox West Coast house organ, is a "Kutest Kids" contest, or any type of baby contest you choose to run. It can be based on Baby Week alone, or run in conjunction with a film that contains a baby among the cast.

Contest rules should be simple:

1. Any baby four months to four years is eligible.
2. Photo of contestant taken free by Blank Studio—Phone for appointment.
3. Studio turns in entry blank and picture to the theatre for lobby contest display.
4. Entries must be in by (date).
5. Contest decided by votes, each theatre admission ticket is good for ten votes.
6. Votes are to be deposited in box in theatre lobby, or at certain downtown stores.
7. Entries will be numbered and votes cast by number only.
8. Tabulations posted at the theatre at contest's termination will be final and official.
9. Prizes will be awarded for the greatest number of votes in each category.
10. Winners will be announced at all shows on (date). Weekly standings will be listed in (name of newspaper).

Contests can be run in many groups. Boys and girls separately, prettiest baby, cutest, healthiest, etc. Merchant tie-ins can be arranged for prizes, as well as black and white or colored enlargements of a baby photo made by the studio cooperating in the contest.

The contest can be broadcast by your local newspaper, which can run a daily entry blank and set of rules. Co-op ads with merchant tie-ups, dressed-up theatre fronts, lobby and foyer displays, and a screen trailer, will further spread news of the contest throughout the community. By all means, give cooperating merchants full credits.

A baby contest calls for a great deal of extra work on your part, and on your staff's part, but the extra work will return extra dividends at the box-office.

## Cardozo Joins Warner Ad Publicity Staff

Peter Cardozo, formerly with *Life* and *Time* and more recently a junior grader in the Navy, has joined Warners' advertising and publicity staff Vice-President Mort Blumenstock announced this week.

Cordozo had been motion picture editor of *Life* and an editorial associate of "The March of Time." While in the Navy he wrote and directed training films as well as documentary shorts. He will work out of the coast studios in publicity under Alex Evelove.

### *Marquee Mishap*

**Neon signs were seriously affected during Milwaukee's recent severe snow storm. Many merely flickered, but one really presented a humorous result when the last letter went out. Minus the letter, the sign read: "Leave Her to Heave."**



**FINDERS KEEPERS. In an alleyway William Strako of Perth Amboy, N. J., finds a diamond hidden by a local jewelry store in connection with a Diamond Hunt which the firm sponsored as part of the campaign for the showing of Universal's "Tangier" at the Ditmas Theatre, managed by J. C. Lewis.**

## 'Tangier' Gem Hunt Sells Film for Lewis

Because the various characters in Universal's "Tangier" search for a diamond during much of the picture's action, a tieup with a local jewelry store to stage a diamond hunt proved a "natural" for Manager J. C. Lewis in exploiting the showing of the film at the Ditmas Theatre, Perth Amboy, N. J.

Every day for four days in advance of the opening the Perth Amboy *News* gave a clue concerning the diamond's whereabouts. The store also devoted a large window to the picture and the contest. A three-column picture of the winner and a story about him appeared in the newspaper the day after the opening.

Because the showing was first run, even ahead of New York, Manager Lewis ran a newspaper teaser campaign of two-column by two-inch ads using only the world "Tangier." He also persuaded the newspaper to run a story hailing the first-run engagement. With no reviews from New York available, the newspaper sent a reviewer to see the film.

## Six RKO Theatres Set Midnight Horror Show

Six RKO theatres in Greater New York and Westchester will present "The Asylum of Horrors," a combination stage and screen msytery show at midnight performances early in May. Presented by a Dr. Silkini, the horror show contains eight "shocking" scenes and such characters as spooks, ghosts, flying reptiles, giant spiders, human vampires, phenomenal luminous creatures and the personal appearance of the Frankenstein Monster.

To exploit the single performances at the Mt. Vernon, Yonkers, White Plains, Alden, Madison and Royal theatres of the RKO chain, a "Faint Check" is attached to the tickets which are being sold in advance, which entitles the holder to return in case of a "pass out" or, in the event the holder is afraid to go home alone, the theatres guarantee the services of an usher as escort.

## Displays, Tieups, Radio Feature 'Bandit' Selling

A special newspaper and radio campaign, special attention to window displays, store tie-ups and cooperative newspaper advertising were highlights of the extensive exploitation efforts essayed by Manager Gerry Wollaston, State Theatre, Harrisburg for his two weeks' showing of Columbia's "The Bandit of Sherwood Forest."

One of the outstanding window displays was in a sporting goods shop where Ben Pearson archery equipment was featured. At Feller's department store displays of Black Friar women's clothes was arranged in the show window and inside the store. This department store also bought space in Harrisburg's newspapers to tell the town about its tieup. Pomeroy's another department store, featured Max Factor makeup in one of its windows.

Music window displays were effected at the J. H. Troup store, Troup Brothers, Caplan's Spengler's, Shenks' all featuring "Robin Hood Albums."

Via station WHP, local CBS outlet, a program of music from the albums was presented on a half-hour show. The album also was featured on WHGB the night before opening.

The Harrisburg Public Library recognized the value of tieing its promotional activity in with the film by setting up a display showing stills from the picture, a blow-up of the Magna Charta and by distributing 3000 book marks about the film.

Imprinted lunch and dinner menus, displays at five-and-ten-cent stores and a daily spot announcement on the Sears Roebuck radio show were other features of the campaign.—HA.

## Easter Shows Set By Alliance in Chicago

Bugs Bunny and a special Easter atmosphere will be combined for the Easter Saturday juvenile shows which will be a feature of all Alliance Theatres in Chicago, it was announced this week.

Specially printed tickets, Easter trailers, lobby displays and newspaper ads will be used to boost the shows, which are intended to be attendance record breakers.

Live bunnies, Easter candy bar gifts, Bugs Bunny cartoons and a special Easter feature are part of the announced program. Admission will be 20 cents for children.—CH.

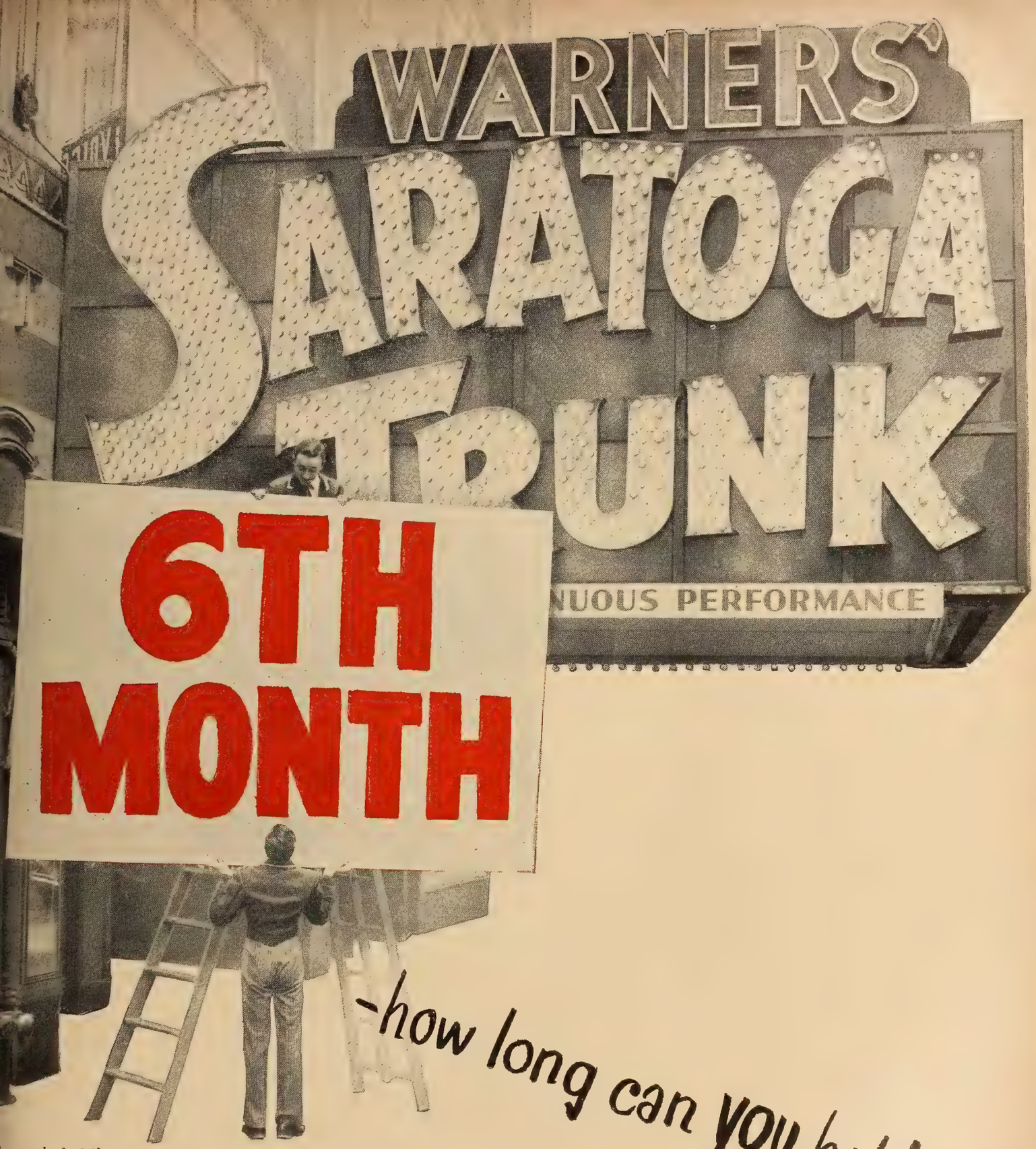
## 'Music' Plug in Look

*Look Magazine,* in its April 16 issue, features a double-page color layout on the "Peter and the Wolf" sequence from Walt Disney's full-length Technicolor film "Make Mine Music," an RKO Radio release.

### *Gams and Glamor*

**"Free nylons. Inquire at the box-office."**

**This sign hanging over the RKO Grand at Columbus almost had the reserves out as ladies crowded up to find out the why and wherefores. It turned out to be Manager Larry Caplane's stunt whereby he would award a dozen pairs of the gam-glamorizing hose to the best 12 letters on "Why I Liked Monogram's 'Black Market Babies'."**




# 6TH MONTH



-how long can you hold it?

*tographed at the*
*ywood, N. Y.*
*of the two Broadway*
*es devoted exclusively*
*Warner Product.*

GARY COOPER · INGRID BERGMAN
in EDNA FERBER'S
"SARATOGA TRUNK"
with FLORA ROBSON
HAL B WALLIS PROD'N. · DIRECTED BY SAM WOOD
SCREEN PLAY BY CASEY ROBINSON · FROM THE NOVEL BY EDNA FERBER
MUSIC BY MAX STEINER

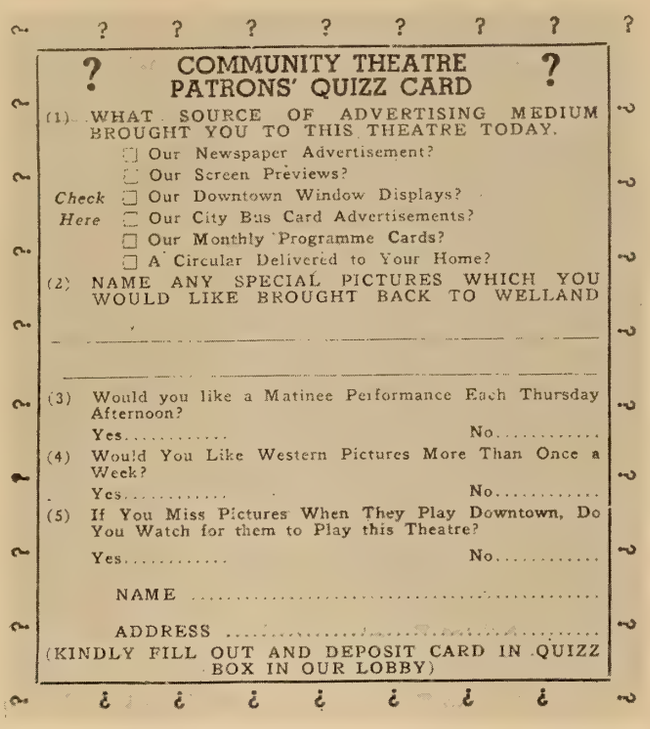
# SELLING THE PICTURE

## Quiz Time Aids Show Policy

Not content to confine his showmanship to the ordinary, as was so amply demonstrated in his "All Wild West Show" as reported in these columns recently (STR, March 30, p. 16), Manager Ralph G. Tiede of the Community Theatre, Welland, Ontario, Canada, tried out a new wrinkle recently which aided him in establishing a policy that would please the largest number of people, and in concentrating mostly on forms of advertising that would attract the most patronage.

Labeling his new showmanship wrinkle "Quiz Time," Tiede had a large number of quiz cards printed which he distributed to all patrons (especially women) for a full week (see cut). The space on the card providing for the recording of the patron's desire for the return of a picture was an incentive for patrons to return the cards.

Tiede wanted to know, via the card questions, what advertising medium brought patrons to his theatre, the names of pictures they wanted brought back to Welland, whether or not they wanted a matinee each Thursday afternoon, whether or not they wanted Westerns more than once a week, and if they missed pictures downtown, whether or not they watched for them to play the Community.


? ? ? ? ? ? ? ?

? COMMUNITY THEATRE PATRONS' QUIZZ CARD ?

(1) WHAT SOURCE OF ADVERTISING MEDIUM BROUGHT YOU TO THIS THEATRE TODAY.

Check Here
- ☐ Our Newspaper Advertisement?
- ☐ Our Screen Previews?
- ☐ Our Downtown Window Displays?
- ☐ Our City Bus Card Advertisements?
- ☐ Our Monthly Programme Cards?
- ☐ A Circular Delivered to Your Home?

(2) NAME ANY SPECIAL PICTURES WHICH YOU WOULD LIKE BROUGHT BACK TO WELLAND

(3) Would you like a Matinee Performance Each Thursday Afternoon?
Yes..... No.....

(4) Would You Like Western Pictures More Than Once a Week?
Yes..... No.....

(5) If You Miss Pictures When They Play Downtown, Do You Watch for them to Play this Theatre?
Yes..... No.....

NAME .....

ADDRESS .....

(KINDLY FILL OUT AND DEPOSIT CARD IN QUIZZ BOX IN OUR LOBBY)

¿ ¿ ¿ ¿ ¿ ¿ ¿

To promote Quiz Time, the alert Welland theatreman used lobby displays consisting of special one-sheets, window banners and teaser cards in the shape of a question mark. He also set up a Quiz Box, together with a large sign which directed patrons to fill out their cards and drop them in the box.

Tiede had not completed the results of his Quiz Time survey when these lines were written, but it would be safe to assume that with a week's collection of cards he had the material—right from the patrons themselves—to aid him in formulating a policy that would benefit the Community box-office.

Quiz Time proved an excellent institutional stunt— one that pleased the patrons no end because it gave them an opportunity to express themselves. That old axiom about being popular by making others feel important is certainly appropriate in the case of Tiede and his patrons.

## Poster Informs Patrons Of Manager's Return

A unique stunt was employed by Belmont Theatre Manager Ralph Hathaway, of Los Angeles, to inform patrons of his return from service. He placed a poster in his front lobby which contained his picture, an enlargement of his discharge button, and copy reading, "Hello Folks, I'm back on my old job and would like to say hello to everyone again. Fox West Coast Theatres were 1000 per cent behind the war effort and are continuing to serve by backing their returning veterans. I hope my staff and I may serve you well with entertainment and continue to make the Belmont your place to go." This proved to be an outstanding goodwill stunt and many of the people who knew Ralph when he was managing the Belmont and other Fox West Coast theatres before the war dropped in to welcome him back.

Many old school acquaintances and buddies he met in service got in touch with Ralph when they saw the poster. Hathaway believes that the idea will serve just as well for many other servicemen returning to pre-war jobs with theatres. For, as he points out, people like to know that veterans are receiving jobs and it makes them feel that the pre-war standard will once again be noticeable in their favorite theatres.

## 'Whistle' Sold Via Air In Cincinnati Campaign

Special attention to radio which resulted in free time on stations WCPO, WLS and WSAI highlighted the exploitation campaign for United Artists "Whistle Stop" at the RKO Albee Theatre, Cincinnati, with WCPO's Man in the Street program being especially effective in arousing interest for the Seymour Nebenzal film.

Contestants on the street quiz show received guest tickets for the George Raft starrer, insuring at least eight mentions over the air during each program for three days prior to the opening. Thirty spot announcements also sold the film to the listening populace before and during its run.

## Philadelphia Premiere For 'Centennial Summer'

Arrangements for the world premiere of Jerome Kern's "Centennial Summer," 20th Century-Fox Technicolor musical, to be held in Philadelphia in mid-July were made last week at a luncheon meeting of Mayor Bernard Samuel; Charles Schlaifer, head of 20th's advertising, publicity, exploitation and radio departments; Alfred M. Greenfield, chairman of the convention bureau of the Chamber of Commerce, and other city and film officials.

Choice of Philadelphia for the premiere was particularly appropriate since Albert E. Idell's novel, on which the musical was based, is the story of the famous Centennial celebration held there in 1876. The "Centennial Summer" premiere will be held under the auspices of the Chamber of Commerce and the Board of Trade and will have the backing of Mayor Samuel and all city officials.

## Sell 'Diary' Via Ad Co-ops, Windows, Radio

Cooperative newspaper advertising, window displays and radio promotions featured the exploitation campaign for UA's "Diary of a Chambermaid" at Loew's, Richmond, essayed by Manager George Peters and UA Representative E. M. Milburn. Extra art and publicity stories broke daily for a week in advance of the showing, building additional audience acceptance for the film.

The Burton Jewelry company used heads of Paulette Goddard and Hurd Hatfield in its Richmond *News Leader* ad; the Kaufman Department Store's beauty salon placed ads twice in the *Times Dispatch*, using three-column heads of Paulette Goddard to show different styles of hairdos.

A lingerie window display in Kaufman's and one on books in Richmond Stationers featured the many merchant tieups with the Philip Levy Furniture Store using its nightly Pied Piper radio program via station WRVA to plug the film's showing at Loew's with a guest ticket give-away. A man-in-the-street program also featured "Diary" for three days prior to opening.

## Dealers Issue Tickets In 'Cinderella' Tieup

Tom Wallace, manager of the Strand Theatre, Muncie, Ind., employed a slightly different twist in conducting his search for the local Cinderella in connection with the engagement of Warners' "Cinderella Jones."

He arranged with local merchants—who used cooperative newspaper advertising to announce the contest—to issue sales checks entitling the bearers to try on the glass slipper in the lobby of the theatre.

## Seat in Congress

**A Los Angeles theatre received national publicity recently when the Truth or Consequences radio program brought it into the limelight. One contestant, as a reward for speaking at length on a certain subject, received a hundred-dollar bond and a seat in Congress. The seat referred to was one at the Congress Theatre on south Vermont Street. Manager K. E. Simmons reports that he and his staff, employes of the Vinnicof Circuit, are eagerly awaiting the appearance of the gentleman, so they can give him a royal "Congressional" welcome.**

# REPUBLIC KEEPS THE BIG ONES ROLLING...



Tops in Rhythmic Revelry!

**MEXICANA**

starring

TITO GUIZAR · CONSTANCE MOORE · LEO CARRILLO



Roaring Epic of Guts and Glory!

**DAKOTA**

starring

JOHN WAYNE · VERA HRUBA RALSTON

WALTER BRENNAN

Sizzling with Searing Suspense!

**MURDER IN THE MUSIC HALL**

starring

VERA HRUBA RALSTON · WILLIAM MARSHALL

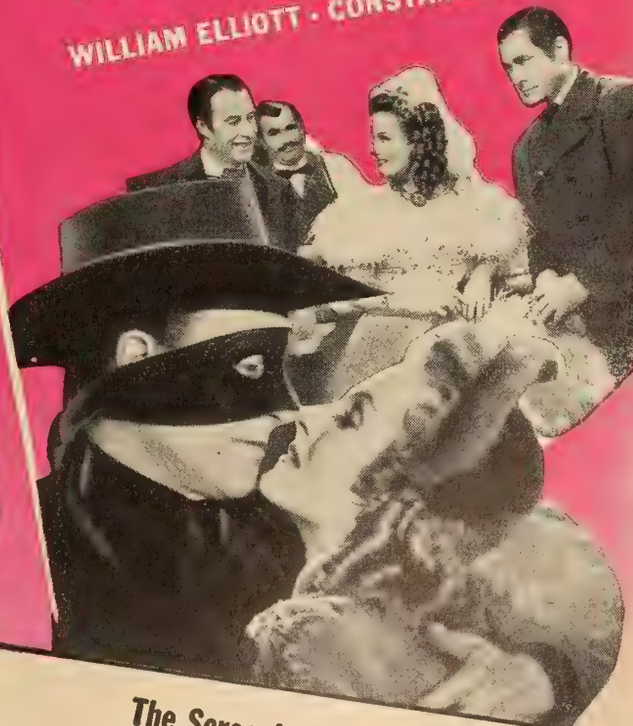


Fabulous Love in a Flaming Era!

**IN OLD SACRAMENTO**

starring

WILLIAM ELLIOTT · CONSTANCE MOORE



watch for

BEN HECHT'S *Specter of the Rose*

•

The Screen's Loveliest Musical!

**EARL CARROLL SKETCHBOOK**

## SELLING THE PICTURE

# Warner Coast Men Have Field Day With 'Saratoga Trunk'




**BANNERS GALORE. As far as the eye can see in this photo of Hollywood Boulevard, Los Angeles, street banners about Warners' "Saratoga Trunk" were stretched by the publicity department of Lou Halper's West Coast Zone of Warner Theatres, as part of their campaign to promote the showing of the film at the Hollywood, Downtown and Wiltern theatres.**

With scores of tieups effected, including radio, newspaper and store promotions, the publicity department of Lou Halper's West Coast Zone of Warner Bros. Theatres had a field day in preparing "Saratoga Trunk" for the biggest opening in the history of Warners Hollywood, Downtown and Wiltern theatres in Los Angeles.

The completed campaign embraced every sure-fire ticket selling idea that could be put into practical use.

Radio coverage before opening and during run generated this salvo of exploitation projectiles: 560 teaser time signals on KFWB starting eight weeks prior to opening and then followed through on other Los Angeles stations; over 1000 special 15-second and 60-second recorded spots used on all stations during run; "Saratoga Trunk" 15-minute tribute broadcasts over KFWB nightly for four weeks before opening and continuing during engagement. Program featured an 18-piece concert orchestra which played theme music, and at the midway spot narrator read specially written narration concerning many aspects of picture with script changing nightly.

More radio: Jerry Austin, featured as "Cupidon," the dwarf, in the film was guest star on Erskine Johnson's coast-to-coast hook-up over KHJ and the Mutual Network and also on Al Jarvis' "Make Believe Ballroom" show over KFWB. The "People Are Funny" air show over NBC with 168 stations plugged picture with special opening night stunt; Perry Ward, m.c. of "What's Doin' Ladies?" show over ABC Coast Network, gave out 100 photos of Ingrid Bergman to members of radio audience and Marian Manners, KMPC commentator, plugged New Orleans "Jambalaya," a tasty dish featured in the film. Chef Milani of KFWB did likewise.

Approaching the picture from other exploitation angles, the following eye-catchers resulted: City-wide tieup with the Grosset and Dunlap editions of the novel. All book stores, as well as book departments in drug chains—Thrifty, Owl-Sontag-Rexall and Mid-city, featured displays of the novel with tie-in copy and blowups.

In utilizing Ingrid Bergman's costumes and accessories, valuable window space was garnered including nine windows at the Eastern-Columbia store. Bullock's Downtown store displayed life-size wax figures of Cooper and Bergman in costume, Barker Bros. used a window display of furniture from the production. Hollywood Blvd. stores also got on the bandwagon: Deardon's, Froman's and Mandel's displayed costumes and accessories used by Miss Bergman.

Through a cooperative tieup with the Cigar Institute of America 3000 posters were distributed to cigar and drug stores in greater Los Angeles.

Windows in 10 leading music stores featured the record, As Long as I Live, sung by Dinah Shore. Song was inspired by Max Steiner's theme music from the film.

Billboard campaign combined 50 teaser 24-sheets posted five weeks before opening and covered three weeks later with regular pictorial 24-sheets. Twenty were also sniped on circus locations.

Forty-five branches in Los Angeles public library carried special printed displays with stills in tieup with the book.

Newspaper advertising and publicity campaign started three weeks in advance of opening. Ad campaign continued after opening with large sizes maintained.

Publicity spreads included special feature on Jerry Austin in the *Times,* special interview with Austin by Bill Oliver in *Herald-Express,* line drawing coloring contest planted with 20 community papers and Ingrid Bergman beauty art used by Marie Mode in *Herald-Express* and Babbette in *Examiner.*

Prudence Penny in the *Examiner* used two-column picture and story featuring the "Jambalaya" recipe.

Half-page ad on "Saratoga Trunk" was run in Hollywood *Citizen News* Academy-Award section, as well as two 1000-line ads in *Herald-Express* and *Examiner,* by *Cosmopolitan* magazine.

Riding high on the publicity wave started in Los Angeles, William Osborne, manager of the Granada Theatre, Santa Barbara, sold two restaurants the idea of featuring the "Jambalaya" recipe by placing table card announcements containing the famous formula. The plan was supported by newspaper advertising and radio broadcasts daily on the restaurants' sponsored time. A soda fountain also featured the Saratoga Trunk Sundae.

Another important publicity-exploitation accomplishment achieved by Osborne was a full page of cooperative newspaper advertising placed in the Santa Barbara *News Press.* A feature of the page was the dominating influence of art from the production and the "Culinary Echoes from New Orleans" article which included detailed information about how to prepare "Jambalava." This part of the ad was sponsored by Castagnol Sea Food Stores, well known on the west coast.

Book window displays and promoted broadcasts were other features of Osborne's campaign.

## Midwest Newspapermen UA Guests in Chicago

A group of amusement editors and motion picture critics from St. Paul, Minneapolis and Milwaukee journeyed to Chicago this week as guests of United Artists to meet Jane Russell, currently on the stage of the Oriental Theatre with "The Outlaw," now in its fourth week there.

Mori Krushen, United Artists exploitation manager, who is in Chicago to join the members of the press, will also hold a series of meetings to set up exploitation campaigns in the midwest for the Howard Hughes production as well as David L. Loew's "A Night in Casablanca," starring the Marx Brothers, which is scheduled to open April 18 at the Oriental.

## Gable Picture on Stands

Penn Theatre Manager J. G. Bell, New Castle, Pa., made a tieup with all local newsstands to display adventure magazines, and to cover the stands with special posters boosting the magazines and the showing of MGM's "Adventure."

## *Press Book Lives Up to Picture*

**A press book on "The Wife of Monte Cristo" that in every way lives up to the film's rating as the studio's most impressive and highest-budgeted production to date has been prepared by PRC pictures under the direction of Arnold Stoltz, national director of advertising and publicity.**

**The 24-page manual includes a generous assortment of newspaper ads in a wide variety of sizes; six pages of publicity material, one of the features of which is a five-day picture-serial strip; a wealth of exploitation stunts and tieups, and reproductions of posters and other accessories.**

**Showmen who play the picture have, in the attractive, conveniently-sized press book, all the material necessary to aid them in exploiting and publicizing "The Wife of Monte Cristo" for highly successful engagements.**






*es, YOU,* MR. EXHIBITOR!

he *Answer* to *Cancer* is in your
*ster Week* Audience Collection!

CANCER IS OUR LAST CAMPAIGN! ITS NEEDS ARE SO URGENT--SO VITAL -- WON'T YOU PLEASE JOIN 10,000 OTHER THEATRE-MEN IN THE FIGHT?

*This Ad*
*onsored by*

NATIONAL *Screen* SERVICE
*PRIZE BABY OF THE INDUSTRY*

# SELLING THE PICTURE



**GOOFIER AND GOOFIER. This is another example of the screwball sense of humor that seems to be sweeping the country in connection with showings of the Golden-United Artists picture, "Breakfast in Hollywood," starring Tom Breneman. Left of the lady patrons of the Paramount Theatre, St. Paul, Minnesota is Carl Hoff, columnist of the St. Paul Dispatch which sponsored the Goofy Hat Contest with the theatre, and on the right, seeming to get as much fun out of the doings as the ladies, is L. Ward Farrar, United Artists representative.**

## Search For Beauties a la Ziegfeld In Capitol's 'Follies' Campaign

A stunt that might well be adapted to the campaigns of other theatres to play MGM's "Ziegfeld Follies of 1946" highlighted the campaign for the picture essayed by Paula Gould, publicity director of the New York Capitol Theatre, in which Miss Gould arranged with newspapers in Manhattan, the Bronx and Brooklyn and with radio commentators to find the four beautiful girls who in the opinion of competent judges most resembled the famed Ziegfeld Girls. The girls were to act as hostesses at the theatre, receive cash bonuses and gold plated "Z" pins inlaid with rhinestones and privileged to wear the spectacular gowns worn by the stars who made the picture.

Response to the contest was gratifying, with photographs of aspiring misses continuing to come in daily. Winners will be selected by a committee headed by the president of Ziegfeld Club, composed of former Ziegfeld Girls; Harry Greenman, managing director of the Capitol, and Russell Patterson famous artist. The winning girls also will be presented on stage by Xavier Cugat, headlining the show. An interesting sidelight is Producer Billy Rose's request to the theatre asking that winners be sent to him after their Capitol Theatre stint for presentation at his famous Diamond Horseshoe.

Interviews were arranged with former stars and show girls who worked for Ziegfeld, tying up the interviews directly with the film.

### Ziegfeldiana Exhibited

Exhibits of Ziegfeldiana, including hundreds of photographs of stars and show girls of former Ziegfeld Follies was placed on the theatre's mezzanine floor with an exhibit of dolls dressed in duplication of costumes worn by former Ziegfeld beauties.

While waiting for results of the contest to find the four beauties most like the former Ziegfeld girls, four professional models acted as Ziegfed Girl hostesses in the lobby during opening day afternoon and evening shows. The girls wore gowns and headdresses from the picture, "Z" pins and in the afternoon distributed programs. In the evening they distributed corsages which were promoted from the Metropolitan Florists Association. Photos of the girls, taken with Xavier Cugat, made the New York City newspapers, with direct mention of the film playing at the Capitol.

During the run of the picture members of the Ziegfeld Club, (about forty members in New York) will attend a performance en masse, with their officers acting as hostesses in the lobby. Other special stunts are planned for every Monday during the picture's run.

## Plessner's Sports Show Tieup Sells 'Bandit'

M. L. Plessner, publicity manager of the Ambassador Theatre, St. Louis, tied in the theatre's showing of Columbia's "The Bandit of Sherwood Forest" with the Northwestern Sports Show scheduled for the same time as his playdate by arranging to have a seven foot cut-out of Cornel Wilde, with theatre credits, placed over the Sports Show's archery display—a section of the exhibition seen by nearly 350,000 people. He also promoted a program tieup that encompassed every person attending the exhibition.

Free ads from local stores, tied in with the film were another feature and Robin Hood records played in schools and via two radio stations added emphasis to a smart campaign.

## Using Fashion Layouts

Publix Great States Theatres circuit, at the suggestion of Maurice M. Rubens, are getting additional newspaper breaks on Warner's "San Antonio" by the use of special fashion layouts as well as action press mats.

## 'Cinderella' Contest Still Potent Selling Stunt

Minneapolis' State Theatre Manager Charlie Zinn, in a tieup with radio station WTON, conducted a contest to select the local Cinderella-for-a-day, as part of the advance campaign for the opening of Warners' "Cinderella Jones" at his theatre. Daily announcements were made over the station and a trailer plugged contest at the State. The Minneapolis *Star* cooperated with breaks and stories for the newspaper readers.

As part of the advance promotion for the St. Louis showing in Fanchon and Marco Theatres, Field Representative George Wood, in a tieup with the St. Louis Public Service Co., planted stills of Joan Leslie and Robert Alda, the film's stars, on trolley and bus passes.

These were the regular weekly passes issued by the company to business people, shoppers, theatre-goers, and all and sundry, who use Public Service transportation.

## Windows, Cards, Heralds Sell 'Crime' in Syracuse

Spencer Steinhurst, Loew's Strand, Syracuse, highlighted an exploitation campaign for PRC's "Crime Inc." through window display tieups with stores featuring mechanical toys by using the angle, "Instructive toys will aid in forming a child's outlook on Life. . . . Give your child the necessary training with Blank's toys." Window backgrounds were dominated by the film's title, theatre playdate and stills from the picture.

Other highlights of the campaign included the distribution of display cards with copy "Guard Against Colds as you Guard Against Crime. . . . See 'Crime Inc.' etc." Bookmarks, special heralds, etc., also were used.

## Jolley's Music Tieup Sells 'Because of Him'

Aware of the enduring popularity of the song Danny Boy, which Deanna Durbin sings in Universal's "Because of Him," Manager Mel Jolley of the Marks Theatre, Oshawa, Ontario, Canada, utilized it as the basis for a tieup with Wilson & Lee, a local music store.

The Oshawa theatreman was successful in promoting gratis a three-column by five-inch cooperative newspaper ad in which the music store announced the sale of Danny Boy song sheets and referred to the fact that Deanna Durbin sings the number in the picture. A large portrait cut of the star featured the layout, and theatre and playdate credits were included.

## Ties in Film's Title With Jobs for Veterans

Utilizing the title for a good-will tiein, the Golden Gate Theatre, San Francisco, exploited RKO Radio's "From This Day Forward" with specially imprinted cards which were affixed to street light standards.

Copy on the cards: "Make Jobs for Veterans 'From This Day Forward'—List openings with U. S. Employment Service."

## *Revivals Popular in Richmond*

**Bringing back the "Ten Best" of the previous year, an anual pre-spring policy of the Lee Theatre, Richmond, Va., has long-since proved popular and very heavily patronized by movie-goers throughout the city.**

**This year an ad was placed in all local papers giving the films and playdates, and asking patrons to clip out and save the list as a ready reference. This increased the house's grosses considerably. Pictures listed were "Wilson," "A Tree Grows in Brooklyn," "Laura," "Keys of the Kingdom," "The Corn Is Green," "National Velvet," "The Story of GI Joe," "Anchors Aweigh" and "The Valley of Decision."**



Both of these scenes were made in daytime —the larger on Eastman Infrared Film.




REALISTIC NIGHT SCENES—in sunlight with a suitable filter—as well as other spectacular effects are "routine" for Eastman Infrared Negative Film, one of the family of Eastman Films, favorites of the industry for more than fifty years.

EASTMAN KODAK COMPANY, ROCHESTER 4, N. Y.
J. E. BRULATOUR, INC., Distributors
FORT LEE, CHICAGO, HOLLYWOOD

# EASTMAN INFRARED NEGATIVE ... for dramatic effects

# HOLLYWOOD

STR West Coast Offices 6777 Hollywood Blvd. Hollywood 28, Calif. Telephone Hollywood 2055

# CHECK-UP ON PRODUCT IN WORK

## Activities of Independent Producers Increase as Current Shooting Schedules Cover Over 45 Films; Lack of Studio Space Still a Pressing Problem

**As represented in the shooting list of over 45 features currently in work at the Hollywood plants, as well as in the department of planned production activities, the independent picture-makers loom very importantly, indeed. It's a dull week in Hollywood, these days, that does not bring a veritable parade of big news announcements from independent producers, and more and more the impression gains that theatres will have far more product from which to choose next year than has been the case for many years—for the entire "duration" as a matter of fact.**

**One of the scarcest articles in all Hollywood is studio space, which is at a premium to such a degree that there are almost shouts of joy when an announcement issues stating that so-and-so is planning to build new stages and facilities to relieve the shooting-pace shortage.**

In this connection of space shortage, the one outfit to stand out like a beacon of contrast this week is the Metro-Goldwyn-Mayer plant at Culver City. There the company has six pictures rolling, but there, also, are to be found several stages that are idle.

### PRC's Alexander Stern Unit Starts New Feature

PRC has launched a new feature, "Secrets of a Sorority Girl," being produced by the very active Alexander-Stern unit, which last week completed "Queen of Burlesque." Mary Ware has the lead in "Secrets," with Lew Landers directing.

George Breakston and York Copeland leave this month on the Brazil expedition to shoot material for "Two Yanks on the Amazon." Rushes will be flown to PRC's Hollywood plant three times weekly for processing and cutting, according to present plan. At PRC, also, Pat DiCicco's Imperial Films is planning "High Conquest" for its second release and follow-up to "Avalanche," just completed. Joseph Berne, who will produce "Missouri Hayride" for PRC release, has eight songs recorded for the picture in which Martha O'Driscoll, John Carradine, Eddie Dean, William Wright and Mabel Todd will appear.

### Paramount Shooting Five; Pine-Thomas Film Starts

Betty Hutton has returned to the Paramount lot following a siege of illness and "Perils of Pauline" is back in action at the lot, where a total of five features currently is before the cameras. The five include another just started by Pine-Thomas, which unit last week completed "Seven Were Saved." The new picture launched by P-T is titled "Nightmare."

The Fred MacMurray-Paulette Goddard co-starring vehicle, "Suddenly It's Spring" is nearing its fiftieth day of shooting, and the Bob Hope starrer, "Where There's Life" was in work nights several evenings last week to do exterior shots at Douglas Airport in Santa Monica. Sidney Lanfield is directing "Where There's Life," in which Signe Hasso, George Coulouris and Victor Varconi appear with Hope. Bing Crosby, Barry Fitzgerald and Joan Caulfield are on their sixth week making "Welcome Stranger," which Elliott Nugent is directing.

### Units Humming at RKO; Goldwyn Has Two in Work

RKO Radio tops the list of studios for number of new productions in work. The list of eight pictures shooting there includes two Goldwyns and one Disney. The latter is proceeding with his "Song of the South," a combination animation-live actor essay that holds a sort of spotlight place in current Hollywood discussion.

The elaborate "Sinbad the Sailor" which is being produced in Technicolor has gone into its eighth week with Douglas Fairbanks, Jr., Maureen O'Hara and Walter Slezak as hero, heroine and villain respectively—what else?

Other pictures on the fire at RKO: "Honeymoon," starring Shirley Temple, Guy Madison and Franchot Tone is employing the time and chatter of a large number of Spanish-speaking players since its plot centers in Mexico City. To the latter city will go the whole "Honeymoon" troupe one day soon for authentic scenes; "Dick Tracy Versus Cueball" is the intriguing title of the next film in the "Tracy" series, and another series offering is being produced under the title of "The Falcon's Adventure," which latter was launched last week.

The Goldwyn pictures in work are "The Best Years of Our Lives" and "The Secret of Walter Mitty," with William Wyler directing Myrna Loy, Fredric March, Dana Andrews, Teresa Wright, Virginia Mayo and others in the former, and Danny Kaye starring in the latter, in which Miss Mayo also will play the leading love interest.

### Rogers and Earl Carroll Films on Republic List

Republic studio is going strong with four features and a new serial on the active list. Among the features in work is "Earl Carroll's Sketchbook," now in its fifth week of shooting. Interest at Republic's also centers on the Roy Rogers picture titled "Under Nevada Skies." Other rolling: "The Plainsman and the Lady," starring William Elliott, Donald Barry, Vera Hruba Ralston and Joseph Schildkraut; "Stagecoach to Denver," one of the Red Ryder series. The serial "The Crimson Ghost" is now in its third week of production.

### 20th-Fox Concentrating On Two Big Specials

Twentieth Century-Fox has only five pictures actually in work—but they are big efforts and require plenty of the studio resources. The pic-

(*Continued on Page* 34)

## 'Escapist Fare' Trend Is Seen by Producer Kraike

"Outright entertainment" will be emphasized by film makers in the next six months, it is declared by Michel Kraike, producer, who recently joined RKO Radio after several years at Columbia. Currently preparing "To Beat the Band," a musical, for early June production, Kraike believes that musicals, period stories, comedies and even murder mysteries will keynote filmdom's "escape entertainment" for the near future.

"The shifting values of the world scene simply can't be out-guessed by Hollywood," the producer said in an interview last week, "so consequently it would be fatal to make pictures dealing with international themes in the hope that they will accurately reflect coming events."

He pointed out that war stories must be sidetracked until a broader perspective of the conflict can be achieved. In explanation: "While the war was on, inspirational films were needed to reflect and to heighten the temper of the people. Now, the emotional let down makes the war story anachronistic."

Responding to a question concerning the em-

(*Continued on Page* 33)

### Pal to Combine Live Action, Puppets

Plans to combine live action and puppets in a new technique were disclosed last week by George Pal, who produces the Puppetoon Shorts in color for Paramount.

Cartoons and human characters have been combined in recent films but live action never has been introduced in the Puppetoon field because of the many photographic and technical problems involved. The new technique has been perfected, and Pal is seeking a suitable story with music as a vehicle to introduce the innovation.

### Jarrico to Script 'The White Tower'

Paul Jarrico, recently discharged from the Navy and now under contract to RKO Radio, will do the screen play of James Ramsey Ullman's best-seller "The White Tower."

Edward Dmytryk, who will produce and direct it, plans a trip to the Swiss and French Alps in search of fitting locations.

### Korda Signs Goddard

Paulette Goddard has been signed by Sir Alexander Korda to star in the film version of Clemence Dane's novel, "Babyons," which will be adapted for the screen by Anthony Veiller, Hollywood scenarist. Miss Goddard will go to England next month for conferences and tests, and again in April 1947, for the actual filming.

### Buys Maugham Story

International Pictures has bought "Ashenden," by W. Somerset Maugham, the story of a British agent which embraces many of Maugham's personal experiences as a government agent. James Hilton, author of many best sellers, has been signed to write the screenplay.

# HOLLYWOOD

## Sekely Comedy to Have World Tour Background

Budgeted at $1 million, a comedy with a world tour background which will be made by a big-name troupe actually visiting at least nine foreign countries, will be produced by Steve Sekely next summer under the title of "What a World." The company will visit Brazil, North Africa, Italy, France, England, China, India, the South Seas and Hawaii during a three-month junket. Interiors will be made later in Hollywood.

Lou Greenspan, former trade paper reporter and agent, will be associate producer. Releasing arrangements are to be announced soon.

## Duane Opposite Drew

Michael Duane has been set by Columbia to play the male lead opposite Ellen Drew in "His Face Was Their Fortune," romantic post-war comedy to be produced by Wallace MacDonald.

## Arleen Whelan Inked

Arleen Whelan has been signed by Paramount to a long-term contract as a result of her performance in "Suddenly It's Spring."

### *Mrs. Showman Goes Studio Strolling*

Dear Mr. Exhibitor's Wife:

I've chosen a very unusual set for us to visit today: the gambling casino at Monogram. This was built for the picture "Don't Gamble With Strangers," and from what I hear, rivals many of the Hollywood night spots.

Picture is another of Jeffrey Bernerd's exploitation-special "taken-from-the-headlines" stories. It is an expose of the gambling rackets, built around an incident that occurred on New Year's Eve at one of filmland's famous places.

Kane Richmond and Gloria Warren have the leading roles. He plays the part of a gambler who eventually takes over the club, when he discovers that the proprietor had planned a holdup in order to cover his own losses. Gloria supplies the love interest.

In spite of the advance buildup, we find the set lives up to our every expectation. It is very modern in design with the roulette, blackjack, dice, poker and chuck-a-luck tables made of blond wood; beautiful modern crystal sconces on the walls to light the place, and lots of potted palms and flowers used for deporation. At the far end, in an alcove, is a very attractive small bar.

An important scene is coming up, and everyone is getting ready for the action to begin. This is the one where the holdup men appear, and only one gambler —a woman—has presence of mind enough to drop her terrific winnings down the front of her dress. Fortunately, she had ample room).

Formal clothes are being worn by most of the players, with Gloria wearing a very lovely, gold-studded black wool cocktail dress in slender, pencil-slim silhouette lines. The stud pattern is a sunburst design starting at the nectk with large and closely spaced round studs which gradually become more infrequent and smaller, until there are none at the hemline. For accessories she wears golden ball earrings and a three-chain bracelet, also of gold balls. Her shoes are black pumps.

Willam Beaudine, the director, now gives the order for "camera, action," at which time the players step into their places and the games begin. We find it intensely interesting to watch the goings-on. So much so, that we become oblivious of the fact that this is a motion picture, and are startled back to reality when Beaudine yells "cut." (That gag with the woman gambler proves exceptionally funny).

With the shooting over, we meet Richmond and Gloria, and then after chatting with Bernerd about the picture, get permission to fool around the tables ourselves. When they are ready to go again, we bid adieu.

I'll be back with you again soon.

Ann Lewis

# STUDIO NEWS & PROGRAM NOTES

## Irene Rich Returns to Screen in Republic Picture; Lee Bowman Gets Male Lead in 'Rio' for Columbia

Marilyn Maxwell has been set to play a top role in Eugene O'Neill's "Ah Wilderness," which will be directed by Rouben Mamoulian and produced by Arthur Freed for MGM.

Lee Bowman was chosen by Columbia for the leading male role in "Rio," Latin-American musical in which Evelyn Keyes and Ann Miller will also be starred. S. Sylvan Simon directs.

Phil Karlson has been assigned as the director of "Jade Lady," third in the Monogram Shadow series co-starring Kane Richmond and Barbara Reed, with Joe Kaufman producing.

Frances Robinson will return to the screen after a three-year absence to play a Wac captain in Paramount's "Suddenly It's Spring," co-starring Paulette Goddard and Fred MacMurray. Miss Robinson's most recent appearance before the cameras was in "Lady in the Dark."

Lillie Hayward, one of the industry's best-known scenarists, has been made a producer at RKO under the banner of Sid Rogell's unit. Her first picture will be "Banjo," her own story which she will scenarioize as well as produce.

Director Ted Tetzlaff and a camera crew will go to the Panama Canal to film background scenes for RKO's "The Big Angle," which will star Pat O'Brien and Anne Jeffreys.

Gail Patrick was signed for the second feminine lead in Republic's million-dollar adventure romance, "The Plainsman and the Lady," starring William Elliott, and Vera Hruba Ralston, and produced and directed by Joseph Kane.

Malcolm Stuart Boylan was assigned by Columbia to write the screenplay of the new film adaptation of the Gene Stratton Porter novel, "Keeper of the Bees," which will be produced by Leon Barsha.

Earl Robinson, noted composer, will compose five new tunes for MGM's "Romance of Rosy Ridge," scheduled to go before the cameras next month with Jack Cummings producing.

Universal will borrow Helen Walker from 20th-Fox to play the top feminine role in the comedy, "She Meant No Harm." Tom Powers, Scotty Beckett, Bennie Bartlett, Fuzzy Knight and George Givot have also been signed by Associate Producer Charles Haas and Executive Producer Marshall Grant. Jack Rawlins will direct.

Douglas Dick won a long-term contract with Hal Wallis Productions as a result of his performance in "The Searching Wind."

H. B. Warner, veteran character actor, was signed by Liberty Films for a featured role in Frank Capra's "It's a Wonderful Life," starring James Stewart and Donna Reed. Warner joins such featured players as Lionel Barrymore, Thomas Mitchell, Henry Travers, Gloria Grahame and Frank Faylen.

Cathy Ross, wife of war hero and ex-middleweight champion Barney Ross, has been given a role in Republic's filmusical, "Earl Carroll Sketchbook," starring Constance Moore and William Marshall.

Irene Rich returns to the screen after five years of retirement, in the role of the Quaker mother in John Wayne's initial Republic production, "The Angel and the Outlaw," which he will star in as well as produce. James Edward Grant will direct.

Jean Gillie, British motion picture actress, was signed by Benedict Bogeaus and Casey Robinson for a featured role with Gregory Peck and Joan Bennett in "The Short Happy Life of Francis Macomber." Zoltan Korda is directing for United Artists release.

Maria Montez' next picture for Universal will be "Pirates of Monterey," story of early California, in which she will co-star with Rod Cameron. Erle Kenton will direct the Technicolor film for Producer Paul Malvern.

Bonita Granville returns to MGM to resume her role as Andy's latest sweetheart in "Uncle Andy Hardy," Mickey Rooney starrer which Robert Sisk will produce.

Robert Scott was set by Columbia to play the second male lead in "Cowboy Blues," third in the series of Western musicals being produced by Colbert Clark. Ken Curtis and Jeff Donnell head the cast.

Nancy Brinckman and Wee Willie Davis have been signed for roles in "Hot Money," current Monogram Bowery Boys film starring Leo Gorcey. Phil Karlson is directing for Producer Jan Grippo.

## 'Escapist Fare' Trend Seen by Michel Kraike

(*Continued from Page* 32)

phasis of our brand of democracy via American films for foreign consumption, Kraike said: "Americans are proud of their government and their way of life, but when they attempt to foist it on the people of other countries, it is resented, because other countries are equally proud of their way of life and their traditions. In my opinion, American democracy is evident in every phase of a picture—its characterizations, its dialog, its makers. In other words, the picture that does *not* moralize more gracefully 'sells' our democracy."

Kraike doesn't see the end of escapist fare, but he predicts that it will eventually be outnumbered by pictures of a more serious nature. The screen, he declares, reflects the mood, attitude and thinking of the people.

## Schroeder to Pen Original For New 'Hopalong' Film

Doris Schroeder, who wrote the first "Hopalong Cassidy" Western 12 years ago as a vehicle for William Boyd, was signed this week by Boyd and Producer Lewis Rachmil to write an original story for the first in the new series of 18 feature "Hopalongs."

Benedict Bogeaus, Carl Leserman and Boyd head the new producing company which plans to start production of the first film on May 15.

## Mrs. New Yorker Cast

Ariane Allen Ross, wife of Harold Ross, editor of the *New Yorker,* has been signed for a featured role in Paramount's "Welcome Stranger," which stars Bing Crosby, Joan Caulfield and Barry Fitzgerald.

# HOLLYWOOD

## CHECK-UP ON PRODUCT IN WORK

(*Continued from Page 32*)

tures include "Forever Amber" and "The Razor's Edge." The former ran into a delay due to illness of Peggy Cummins—new-star who plays the much publicized "Amber" role but it is now going ahead under full steam and, presumably, still fresh from the laundry where the novel was given a screen treatment that passed muster with the code authorities.

"Razor's Edge" had a company of 300 extras last week strolling about garden scenes in the opening sequences of the picture adapted from Somerset Maugham's novel. The picture, which Edmund Goulding is directing, is said to be costing about $40,000 per day to make. Since it is estimated that a minimum total of 90 days will be required to complete the camera work, you can figure for yourself the high cost of turning out big pictures these days.

The other features currently rolling are: "Claudia and David," "Home Sweet Homicide," and "My Darling Clementine."

### United Artists Units Girding for Action

United Artists producers are showing more activity than in some months past. Now three pictures are rolling, and more are scheduled for imminent starts at various plants around Hollywood.

Andrew Stone has extended his stay at Hal Roach studios for a week, but is now back at the home General Service plant, finishing "The Bachelor's Daughters."

Benedict Bogeaus and Casey Robinson last week launched "The Short Happy Life of Francis Macomber," in which Gregory Peck stars with Joan Bennett and Robert Preston. Two-thirds of the scheduled two months of shooting time for "Macomber" calls for location work. Bogeaus is also doing advance work on "The Life and Loves of Anna Pavlowa," which he has scheduled for production early next month.

Comet Productions started its first picture last week with Jo Ann Marlowe starring as "Little Iodine." Buddy Rogers and Ralph Cohn co-produce, with Reginald LeBorg directing.

Next week calls for the start of Bing Crosby Producers, Inc., first picture: "Abie's Irish Rose," with Joanne Dru playing Rosie. Eddie Sutherland will produce and direct. Cast so far includes Vera Gordon, George E. Stone and Michael Chekhov. Another UA picture scheduled to go next week is Loew-Lewin's "Bel Ami." This will star George Sanders, Angela Lansbury and Ann Dvorak. Shooting is to be done at the Enterprise lot.

### MGM Giving Care, Color To Pair of Extra Specials

Metro spent a year shooting "The Yearling," but it looks as though the studio is trying to even better that mark with the care, apparently tireless efforts, and the splashes of Technicolor for "Fiesta," one of a total of six pictures currently before the MGM cameras. In this one, Esther Williams stars in a cast that includes John Carroll, Akim Tamiroff and Mary Astor. There were some retakes last week at Metro for the Van Johnson starrer, "No Leave, No Love," and several days were devoted to this production chore. However, there also is on the fire at MGM the Technicolor special, "Till the Clouds Roll By," an Arthur Freed production which Richard Whorf is directing. The other pictures rolling at the Culver City plant include "Undercurrent," with Katharine Hepburn, Robert Taylor and Bob Mitchum; "Tenth Avenue Angel," featuring Margaret O'Brien, George Murphy and Angela Lansbury; "My Brother Who Talked to Horses" (try that title on your marquee) which is—surprise—a comedy in which Peter Lawford, Butch Jenkins and Beverly Tyler play principal roles; "A Woman of My Own," the Greer Carson-Robert Montgomery co-starring vehicle. Much of this latter production will be shot in the French fishing village set, which is the largest construction job whipped up in MGM studio history, with 35 buildings facing 200 square feet of harbor in which a fishing fleet of 12 craft is afloat.

Before signing off from MGM, it is worth noting that this week theatremen from China and Egypt arrived for indoctrination courses in the elaborate 16-mm. programs the company has set up for distribution of all its pictures in markets abroad.

### A & C on Active List at Universal; Beach Yarn Set

Universal had only three films rolling at the end of last week but there were several ready for launching soon. The active list featured "The Ghost Steps Out," with Abbott and Costello starring; "The Runaround," Rod Cameron and Ella Raines co-starring, and "Claude's Wife," starring Brenda Joyce and Don Porter.

### Columbia's Top Stars Currently Busy on Films

Columbia studio is relatively leisurely this week insofar as the number of films before cameras is concerned, but not with respect to the star personalities involved. With only two pictures in work, Columbia, nevertheless, has Stars Rita Hayworth, Glenn Ford and Janet Blair wearing greasepaint and emoting under the lights. Ford and Blair are co-starring in "Gallant Journey" at present, and Miss Hayworth is busy on "Down to Earth," in which Technicolor will do justice to the Hayworth chromatics as she plays the top role in a special in which Larry Parks, Marc Platt, Edward Everett Horton, Jimmy Gleason and Adele Jergens handle the prime supporting assignments.

Columbia has several important films set to roll. These include "Rio," musical, with Ann Miller, Lee Bowman (who steps into the part turned down by Melvyn Douglas), and Evelyn Keyes in featured roles; "Sing While You Dance," starring Ellen Drew (former two are due to start shooting April 15), and "Cowboy Blues" and "The Coffin."

Columbia has signed Charlie Starrett for the 12th straight year, which is said to establish a new record of continuous service for a cowboy star at one studio. Starrett's new pact calls for eight "Durango Kid" releases in which Smiley Burnette will co-star.

Columbia's "The Jolson Story" received some additional work last week, with Larry Parks, who plays the Jolson role, doing a sequence in which he impersonates Al singing the famous "Mammy." Parks will keep especially busy next week by doing additional scenes for "Jolson" and his role in "Down to Earth."

### Monogram Unit Gears Up For Kentucky Derby Scene

Monogram—which made headlines in connection with financing that sets that end of the company's production schedule for the next three years—has two pictures in production and plans for several more now lined up. Jeffrey Bernerd has completed his plans for the Louisville, Kentucky, junket on which scenes will be shot at Churchill Downs and at the running of the Kentucky Derby for "Black Gold." Bernerd's companions on the trip will be Ducky Louie, the jockey of the picture, and a camera crew.

Now shooting at the Monogram plant are: "Jumpin' Joe," being produced by Lindsley Parsons with Bill Beaudine directing, and "Trail to Mexico."

### Warner Plant Swings Back To Busy Camera Schedule

Warner Bros., currently going at a fast clip with six pictures in production, has swung into stride again, having added "Stallion Road" to the active list and having things in such readiness for "Life With Father" that the film based on that hardy stage perennial may go into actual work momentarily. Zachary Scott and Alexis Smith play the roles originally set for but refused by Humphrey Bogart and Lauren Bacall. Ronald Reagan co-stars in the picture.

When "Life With Father" gets going, it will be with Irene Dunne and Bill Powell as co-stars.

Other films now rolling at Burbank are "Humoresque," "The Sentence," "A Very Rich Man," "Cloak and Dagger" and "Cheyenne."

Special music hall sequences were screened last week for "Cheyenne" by Director LeRoy Prinz.

John Garfield, leaves the lot following the expiration of his pact. Garfield is making "Humoresque" his last for the company.



**BASIC ELEMENTS. The combination of star, producer and exhibitor, which together comprise showmanship, is shown above on the set of International's RKO Radio release, "The Stranger," as Charles P. Skouras (left), president of National and Fox West Coast Theatres, visits Loretta Young, star of the film; William Goetz, Sam Spiegel and Leo Spitz of International.**

# REGIONAL NEWSREEL

## PHILADELPHIA

Warner's Harry M. Warner will be honored for his use of motion pictures as a medium of fostering American democracy when the Philadelphia Fellowship Commission, in co-operation with Station WFIL, presents its program, "Within Our Gates," over that station on Sunday morning, April 14, from 11 to 11:30 a.m.

Twentieth Century-Fox Ad Sales Manager William Solomon had his picture on the front page of last Monday's *Record* when robbers looted the apartment of his parents Saturday evening when everyone was out.

Morris Felt, of the local circuit, is in the University Hospital after an operation.

PRC's Elmer Hollander is off to New York after spending many weeks at the local branch.

Columbia's George Raupert, of the New York office, will spend several weeks here working at the local exchange.

Warner Theatre Zone Manager Ted Schlanger's son, Charles, has been discharged from the Army.

Betty Schultz is new in the Columbia billing department.

John Garfield may come here to speak in behalf of Al Schmid, blinded ex-marine hero, who is running for Secretary of Internal Affairs in the next local election.

Radio Station WCAU Movie Commentator Jane Read is reported engaged to William Batt, Jr.

Exhibitor Lew Rovner's son, Barton, recently discharged, has become engaged to Miss Mildred Phillips.

Former Local Columbia Exploiteer Ed Rosenbaum sends regards to all localites from Boston, where he has been working for Columbia. He expects to return here about the 15th.

Clark Film Night Inspector Ed Rosenthal, also an operator in local theatres, is resting at the Jewish Hospital, after a blood clot laid him low. It will be a few weeks before he will be up and around.

Guy Hunt, of the Hunt's Theatres, Wildwood, became the father of a baby girl last week.

Horace Wright is the new United Artists salesman in the Scranton territory.

New Columbia Salesman Ralph Peckham takes over the Scranton territory, and Stanley Kosistsky moves back to the Harrisburg territory, which he handled before he became ill several weeks ago.

National Screen Service's Stanley Goldberg has 450 trailers available for theatres in this area for the coming Cancer drive.

Ralph Pielow, Jr., has joined 20th Century-Fox as an assistant to District Manager C. E. Peppiatt.

York's Capitol Theatre Manager Gil Fradeneck has resigned.

In York, George Kemble moved over to the Capitol, John Kane moves to the Rialto, and John Dempsey, assistant at the Capitol, manages the Ritz.

## INDIANAPOLIS

William Rosenthal Enterprises, Inc., with headquarters at 528 Illinois Building, Indianapolis, has been organized to operate theatres and other amusement enterprises. Incorporators are Theodore R. Dann, Sadie Heidenreich and Ted O. Hays, with William Rosenthal as agent.

Unless the City Council repeals the present ordinance, on April 28 at 2 a.m. Daylight Saving Time will go into effect here. Thus far there has been no indication of any repeal move.

Indianapolis Neighborhood Theatre Owners gathered for a luncheon meeting last Thursday in the Hotel Warren under the guidance of Earl Cunningham, president.

Pauline Dolan of the 20th Century-Fox office staff and Del Collier were married April 6.

Twentieth Century-Fox Booking Department's Herman Hallberg was elected president of the employes family club at the annual elections held April 1.

Film Row visitors included Mrs. William Haney, Milan; Abe Kaufman, Terre Haute; Hobart Hart, Auburn; Max Factor, Chicago; Oscar and Jesse Fine, Evansville; Fred Willey, Brazil; R. L. Hudson, Richmond; Trueman Rembusch, Franklin and J. B. Sconce, Edinburg.

Louisville, Ky., East Broadway Theatre Operator Louis Steurle is in Chicago on a combined business and pleasure trip.

Connersville Exhibitor Joe Schilling has been discharged from the Fayette Memorial Hospital there, after a minor operation.

Fred Dolle, Fourth Avenue Amusement Co., Louisville, Ky., and Harry Katz, New York City, held a business conference in that city during the past week.

The local Keith's Theatre, motion picture and vaudeville house, will close for the summer, May 12.

Strand Theatre Manager James Kennedy has been promoted to manager of Amusement Enterprises, Inc., who control the Strand.

United Artists Auditor Charles E. Touchin has left for the Cleveland branch.

Tommy McCleaster, after 40 months in the Air Corps, has returned to the 20th Century-Fox sales organization.

Samuel Perk, well known in motion picture circles in Indiana, has acquired an interest in the firm of Ger-Bar, Inc., distributors of theatre supplies and equipment. He is the vice-president of the company.

Variety Club Tent No. 10 announced its social events for April: Ladies Night, April 12, and Farewell Party for Whitey Wagner, MGM salesman, April 22, at the club headquarters.

Frank Flynn has returned to his post as Rivoli Theatre manager after his Army discharge. He served with the combat engineers in the ETO.

## REGIONAL NEWS INDEX


| | |
|---|---|
| Albany | 35 |
| Atlanta | 38 |
| Chicago | 40 |
| Cleveland | 42 |
| Columbus | 41 |
| Denver | 37 |
| Des Moines | 43 |
| Harrisburg | 43 |
| Hartford | 43 |
| Indianapolis | 35 |
| Los Angeles | 39 |
| Memphis | 35 |
| Milwaukee | 36 |
| New Orleans | 40 |
| New York | 41 |
| Omaha | 36 |
| Philadelphia | 35 |
| Pittsburgh | 43 |
| Portland | 39 |
| St. Louis | 36 |
| Toronto | 42 |
| Vancouver | 38 |
| Washington | 38 |


## MEMPHIS

Memphis Variety Club this year will follow the example of the other private clubs and Carnival Associations and entertain with a ball during Cotton Carnival Week, May 13-18. This will be the first time the National Cotton Carnival has been held since before the war.

C. T. Willis, of Munford, Tenn., was a visitor to Film Row last week.

National Screen Service Corp. Branch Manager Al Rothschild entertained his employes with a wiener roast.

J. W. Shinn is opening a theatre at Jasper, Ark., within the next two weeks.

Memphis salesmen traveling the Arkansas territory report that J. B. Roberts has one of the prettiest small town theatres in Arkansas in his Lincoln, Ark., house. He recently completed a new marquee, redecorations and other improvements.

W. B. Wacaster, Ozark, Ark. exhibitor, has purchased the theatre at Altus, five miles from Ozark.

Joe Dunn, back from the service, has joined his brother Clint Dunn, Fort Smith, Ark., exhibitor, and is operating the Dunn houses at Mulberry and Alma.

National Screen Service Corp. has asked Branch Manager Al Rothschild and Salesman Jack Lustig and Milton Kress to come to New York the first week in May for conferences.

National Screen Auditors Harry Weisbrod and John Pritchard were in Memphis, with Weisbrod busy explaining Brooklyn to the Southerners.

The freeze on commercial construction deferred work on the Webber Hall Theatre in the Highland Ave. district, and the Malco Crosstown house. Nate Evans-Cullins' Negro house, "The W. C. Handy," was far enough along so that construction can continue.

The birth of a son to Mr. and Mrs. William Wyler of Hollywood interested Memphis. Mrs. Wyler, formerly Margaret Tallichet, was a native of Memphis.

Evansville, Ind., Loew's Manager Arthur Groom, formerly with Loew's State here, is spending his vacation visiting friends and relatives in this town.

Lynn Ward, nee Katherine Vorder Bruegge, Warner Bros. Theatres' daily movie commentator on WMPS, has recovered from her recent illness.

Barney Woodner's drive-in theatre on Pigeon Roost Road, just outside Memphis, will open for the summer on April 12.

## ALBANY

Neil Hellman, of the Hellman Circuit, went to New York for several days. Hellman announced that the Drive-In Theatre on Saratoga Road will open April 20, and the Drive-In on Schenectady Road is scheduled to open Decoration Day.

MGM Home Office Master Booker Arthur Sterling is in town for ten days to audit accounts.

Monogram Franchise Owner Harry Berkson visited the Albany office.

Troy Theatre Manager Sid Sommer has promoted gift giveaways for Wednesday, April 17, at the Troy, Lincoln, Proctor's American and Griswold theatres. Gifts will include a 1946 Plymouth sedan, Bendix automatic home laundry, and Norge deluxe gas range.

John Rubach, new RKO salesman out of Albany, was formerly booker at the New

(*Continued on Page* 36)

# REGIONAL NEWSREEL

(*Continued from Page* 35)

Haven exchange.

Welden Waters, formerly Paramount salesman here and Fox salesman in Atlanta, Ga., has taken over as manager of the 20th Century-Fox exchange here, replacing Harry Alexander, who has not announced his future plans.

Al Bondy, of Bondy Film Co., was in Schenectady for a day on his way to Boston.

Fabian District Head Saul Ullman, Columbia Manager Holbrook Bissell and Proctor, Troy Manager Larry Cowan addressed a meeting of managers and salesmen in the Fox screening room, Monday, on the coming Cancer drive theatre collections.

Jack McGrath has assumed his duties as Albany Theatre Supply Company manager, after his release from the armed forces.

Francis O'Neil has been appointed head shipper and Gene Ross assistant shipper at the National Screen Service exchange.

Former Pam-O-Film Salesman Ben Smith is now associated with Film Classics of Buffalo as salesman.

Ben Smith was "King for a Day" at the Variety Club dinner held at Jack's Resturant. Guests of honor were members of the Public Nurse Service who told of some of their experiences on cases throughout the city.

National Screen Service's John Bylancik is happy with the return of his two Marine sons. John, Jr., first Albany Marine to land in Japan, has just been discharged, and Edmund, of the Marine Air Corps, is home on a 30-day furlough.

MGM Booker Dot Finkelstein is holidaying in Buffalo and Canada.

Condolences are being extended to MGM Booker Bennet Goldstein upon the death of his two-month-old daughter.

Visitors along the Row included Sam Davis, returned from Key West, Fla.; Clarence Dopp, Johnstown; Harry Savett, Utica; Walter Becker, Long Lake; Sam Rosenblatt, Watervliet; Kingsley Ryan, Ausable Forks; Mr. and Mrs. Jerry LaRocque, Warrensburg; Inez Ferguson and Edward McIntyre of Copake.

Warner Bros. District Manager Norman Ayres held a meeting at the local office in conjunction with the opening of the Wild West Show sales drive.

Effective April 15, Warner Bros. exchange is discontinuing accessory sales, which will be handled by National Screen Service.

Smith and Howell have opened their own terminal in Utica to facilitate handling of film.

Columbia District Manager Carl Shalit and Home Office Representatives Lou Weinberg and Vincent Borrelli visited the Albany office on their way to Gloversville for a conference.

MGM District Manager Herman Ripps returned from New York last weekend and left for Oneida.

## OMAHA

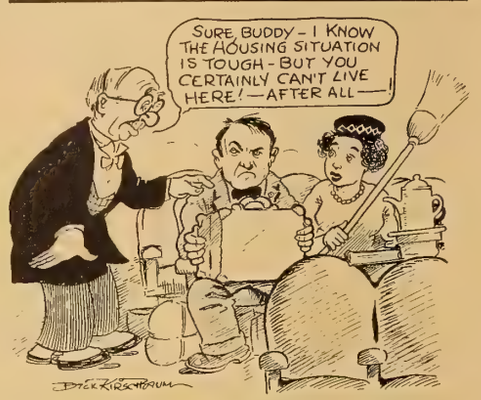
Grand Island police are looking for the person or persons who placed a lighted "safety fuse" on the Island Theatre roof, timed so that a fire would be ignited after the evening's final feature showing. The flare was spotted by a cruising police car and tossed to the ground before damage could result to William Youngclaus' theatre.

Officials of Union Pacific, Milwaukee, Burlington and Missouri Pacific railroads were in town to attend a special screening of "All Aboard," arranged by Exploiteer Allan Kohan.

Eugene Rich has come here to handle exploitation for MGM in this territory, after four years in the Army. Prior to Army service he was an exploiteer working out of Chicago.

Mr. and Mrs. Frank Hollingsworth, Beatrice Theatre owners, are back from a vacation in Hot Springs, Ark.

## Kirschbaum Kartoon




Adolph Rozanek visited here last Monday from Crete, Neb., where he operates a theatre. Adolph spends most of his time in Berwin, Ill., where he owns another house.

Universal Brank Manager Harold Johnson spent Friday and Saturday in Minneapolis.

Bob Livingston, popular Lincoln exhibitor, is recovering from a short illness.

Ann Schreiber, Wisner exhibitor, returned from her vacation at Hot Springs, Ark.

United Artists Inspectress Gladys Pullman has resigned to move to Chicago.

Mary Leary is the new record clerk at United Artists, having formerly worked at Columbia.

Twentieth Century-Fox Auditor Harry Woods is paying a visit to the local office. Cashier Roy Casey spent the week-end in Cherokee, Ia. Student Trainee William Lampros spends the next 12 weeks on the road with the salesman, following his exchange departments course.

RKO-Brandeis Manager Will Singer has returned from his visit to Chicago.

Pattie Syfert, daughter of Roy Syfert, Ainsworth, Neb., exhibitor, is recovering from a recent operation.

A recent poll shows Omahan's split 50-50 on Daylight Saving Time. Inference is that the city will remain on standard time for the summer, much to the delight of theatre operators.

John Doyle, Lennox, S. D., visited the local Row this week.

Metro Head Shipper Charlie Lorenz, who is recovering from an operation, is scheduled to return to work next month.

## MILWAUKEE

Edward J. Friedwald, a veteran who returned to this city Feb. 3, having been an Army sergeant, was made manager of Warner's Alhambra Theatre this month. Besides his appointment as manager, one of the pleasant things Friedwald discovered on his return was that a suit of clothes he bought before entering service fits him perfectly now. The assistant manager, H. W. Schneewis, is also a returned veteran.



E. J. Friedwald

Standard Theatre Co., operated by Stanley Levine and Associates, is building a new theatre in Fox Lake, Wis. Ground for the 600-seat house was broken in March and construction is expected to be completed in June.

The Salem Theatre, West Salem, Wis., has been bought by Mr. and Mrs. Harold Saxlund, who will take over May 1.

Mrs. Ella Saxlund has purchased the Fort Theatre, Ft. Atkinson, Wis., from Mr. and Mrs. Harold Saxlund. The new owner has just returned from a trip to California.

An application has been made for the building of two theatres in Walworth, Wis., one by Woodstock Amusement Corp. and the other by W. C. Brown. The Woodstock firm now operates theatres in Woodstock and Harvard, Ill.

Walden Ryan, who was made manager of Warner's Alhambra Theatre earlier in the year, has returned to managing the Rex, Sheboygan, because he couldn't find living quarters for his family here.

Sterling Campbell has been made manager of the Lloyd Theatre, Monomonee, Mich., after his refresher course in theatre management taken since his discharge from the service. Harold Pearson, who was temporary manager at the Lloyd, returns to the management of the Rialto Theatre, Marinette, Wis.

Milwaukee has the following firms listed as being in the motion picture and equipment distribution business: motion picture distributors, 17; film libraries, 5; producers and studios, 5; and projection service, 8. With a population of 700,000, Milwaukee county has 74 movie houses, 28 of which are operated by Fox Wisconsin Amusement Corp.

Van Altena Trailer Film Service reports that business is exceptionally good. Some theatre managers may not run trailers, but the great example is the manager who would not even run a war bond trailer during the war, or a community chest or Red Cross trailer after the war.

Milwaukee has been selected for the world premiere of "Two Guys from Milwaukee," starring Dennis Morgan and Jack Carson, former Milwaukeeans, and produced by Alex Gottlieb, of Madison, Wis. All three are expected to appear at the premiere.

Milwaukee Motion Picture Commission Secretary Lester Bradshaw received a citation for civic duties well performed at the Sunday Morning Breakfast Club's meeting April 7. An engraved citation was presented to Bradshaw on this occasion by Club President Sylvester H. Dretzka. The club meets every Sunday morning for breakfast and presents a citation to a worthy citizen once a month.

## ST. LOUIS

Funeral services were held Monday, April 8, for Edmond Koeln, City Collector for 26 years and one of the pioneer midwest motion picture theatre owners, who died at his home April 4, at the age of 79.

Farrar and Turner, Harrisburg, Ill., who have been partners with Frank Barnes in the Carmi and Strand theatres here for several years, are taking over the booking and buying for the local houses. Mr. Barnes plans to take things easy for a while, and is leaving for an extended visit to California with Mrs. Barnes and their son, an officer in the Navy.

I. W. Rodgers Theatre Circuit General Manager Carson Rodgers, Cairo, Ill., left for Florida to join his father, I. W. Rodgers, company president, and his mother, Mrs. Grace Rodgers, who does the film buying for the circuit. Chief Booker Bill Griffin just returned from his vacation in Mexico City and Monterey, Mexico, and is enthusiastic about the scenery and climate of our Latin neighbor.

Funeral services were held here last week for United Artists Atlanta Salesman Francis Rudolph, brother of Charles B. Rudolph, Trojan Theatre owner, Troy, Mo., and Eddie Rudolph, Columbia, Ill., who manages the State, Columbia, and the Capitol, Waterloo, Ill.

Seen along Film Row were Martin Operle, Orris Theatre, St. Genevieve, Mo., and Dean Davis, Avenue and Davis theatres, West Plains.

# REGIONAL NEWSREEL

Warner Bros. Prairie District Manager Hall Walsh was in Kansas City and Des Moines, Iowa, this week.

Warner Bros. Manager Lester Bona visited Cairo, Ill., Paducah, Ky., Harrisburg, Ill., and Herrin, Ill., last week.

Warner Bros. Salesman D. J. Edele, recently released from the Army, on April 15, will resume his old territory in northern Illlinois and northern Missouri. Sam Garber, another former GI who had this temporary job pending Edele's return, will move down to the southeastern Missouri territory.

Jack Bloom, assistant to 20th Century-Fox Western Sales Manager William C. Gehring, and District Sales Manager W. E. Scott were in town visiting last week.

Republic Pictures Manager John Houlihan and Salesman Bill Sharpe visited Paducah, Ky., Cairo, Ill., and Harrisburg, Ill., this past week.

Republic District Manager Nat Steinberg will be in Des Moines, Iowa, and Omaha, Neb., this week.

National Screen Service Vice-President in charge of Sales George F. Dembow, after spending four days here, left by plane for the west coast.

Warner Bros. are transferring their accessories department to National Screen Service.

RKO Radio Manager Tommy Williamson and Mrs. Williamson have purchased a home in the St. Louis Hills section of southwest St. Louis, adjacent to Francis Park.

PRC Midwestern Division Manager Max Roth has been in St. Louis. His headquarters is in Chicago.

The 250-seat Divernon, Divernon, Ill., was opened recently by Earl Anderson and has been playing to good business.

Rollamo Theatre Owner R. E. Carney, Rolla, Mo., on April 2, for $10,000, bought the town of Arlington, Mo., population of five, including 120 acres of land along the Gasconade and Little Piney Rivers, a brick store building, 14-room hotel, filling station, several small houses and tourist cabins. Carney plans to fix over the place and make it a summer resort.

## DENVER

PRC Denver Exchange Manager Sam Milner has been transferred to the Dallas branch as manager. Salesman Bill Williams replaces Milner here.

Edward Leistikow, just out of the Navy, is back on the job as assistant booker at the Paramount exchange.

State Theatre Assistant Manager James Burgess and Mrs. Burgess are the proud parents of a baby girl, Diane Jean, born last week. United Artists Exchange Manager Clarence Olson thus becomes a grand-daddy.

Western Service and Supply have their Film Row offices all remodeled and redecorated and are ready to take care of customers.

New theatres at Wray, Colo., and here have had construction halted by the new building restriction order.

Former Republic Franchise Holder J. T. Sheffield spent a few days here looking after his business interests.

H. E. Kelly was forced to close his theatre for a week due to a fire which damaged his projection equipment. Other parts of the theatre were damaged by smoke and water.

John C. Wood, who recently sold his theatres in Espanola, N. M., to N. P. Fidell, is remaining as manager temporarily.

Joe Giordano, who is building a 500-seat theatre at Walsenburg, Colo., says he has all the material except 60 feet of cast iron pipe, and he can get that out of a coal mine he owns.

Former Theatre Manager Ralph Hamilton is in town awaiting his Army discharge.

Stanley Thomatoes is the manager of the Alpine.

Harold Campbell is office manager at Warner Bros., succeeding M. R. (Bud) Austin, who moved to PRC in a similar capacity.

New seats are being installed in the Grand, Rocky Ford, Colo., and the Rialto, Loveland, Colo.

The Antlers, Helena, Mont., will be opened about May 1, following remodeling.

The Lensic, Santa Fe, N. M., and the Roxy, Denver, are also being remodeled.

Lt. Jack Kramer, just out of the Army, is back as city manager for Fox Intermountain Theatres. He succeeds Keith May, who is awaiting assignment.

Ed Nelson is redecorating the Rex and the Fox, Montrose, Colo.

Esquire Manager Helen Spiller is flying to Mexico for a vacation.

The Mayan Theatre staff had a party at a local restaurant to bid goodbye to Manager John Lindhart, who resigned to enter business for himself, and to welcome back former Manager John Denman, just discharged from the Navy.

Webber Theatre Manager Henry LeClair entertained his staff as a picnic and horseback riding party at Tiny Town as a reward for the

(*Continued on Page* 38)

MR. EXHIBITOR:

# HERE'S GOOD NEWS

**If you are worried by a slump in B.O. receipts, ALEXANDER reminds you that only two minutes playing time each day for theatre screen advertising will pay handsome returns.**

**For 27 years ALEXANDERS have been producing and distributing to leading independent and chain operated theatres top notch commercial films that sell merchandise and result in 80% repeat business.**

**Our theatre partners now number nearly 10,000. These partners will share about TWO MILLION DOLLARS screening revenue this year!**

**Let us tell you about our theatre partner plan. Drop us a postal card today.**

Branch Offices
Principal Cities

ALEXANDER FILM CO.
Colorado Springs, Colorado

# REGIONAL NEWSREEL

(*Continued from Page 37*)

special spring clean-up job done. Those present with their dates were Chief of Service Walter Kissell, Doorman Norman Schock, Cashier Evelyn Palarao, Candy Girls Lorraine and Lois Jones, and Usher George Rohr.

Burglars, who jimmied the safe at the Paramount, North Platt, Neb., got some petty cash $56 belonging to the staff fund. Being unable to open the inner safe they failed to get the theatre receipts.

Walter Eikenberg has reopened the Sun, Otis, Colo.

Out-of-town exhibitors seen on Film Row were Jack McGee, Cheyenne, Wyo.; Mike Zalesny, Las Vegas, N. M.; Robert Wilson, La Junta, Colo.; C. W. Inman, Hugo, Colo.; Joe Novak, Pueblo, Colo.; W. H. Harrison and F. O. Anderson, Eaton, Colo.; Mr. and Mrs. Chick Kelloff, Antonito, Colo.; James Hughes, Yuma, Colo.; Kenneth Powell, Wray, Colo.; Mr. and Mrs. Fred Lind, Rifle, Colo.; H. O. Russell, Fowler, Colo.; Larry Starsmore, Colorado Springs; John C. Wood, Espanola, N. M.; Walter Eikenberg, Otis, Colo.; Tom Poulos, Paonia, Colo.; H. E. Kelly, Mancos, Colo.; J. A. Greve, Eagle, Colo. and Mrs. Nora Wright, Flagler, Colo.

## VANCOUVER

A new $100,000 800-seat theatre will be erected at Kelowna, B. C., by a local syndicate and leased to Famous Players, who already operate the Empress Theatre there. The building will have 100-foot frontage on the main street. Construction will start as soon as the present lease expires, August, 1946.

Odeon Head Office Booker Frank Soltice is on the sick list.

Vogue Theatre Manager Mike Goldin made a fast air trip to Toronto to see his sick baby.

Orpheum Theatre's morning matinees are proving a huge success with 1600 kids attending last Saturday's show. Special cartoons and a cowboy feature are shown and, since they start at 9:30 a.m., do not interfere with the regular performance. The Orpheum shows to more kids than the combined five Odeon movie clubs in the neighborhood, and the shows serve to keep the kids away from night performances.

Alfred Gaskin's father passed away in West Vancouver last week. Gaskin is with the Oak Theatre, Burnaby B. C.

Lyric Vancouver Theatre Owner Robert Scott, veteran B. C. showman, is at the Mayo Bros. Clinic, Rochester, Minn. He hasn't been well for some time.

WHENEVER YOU WANT SPECIAL TRAILERS
Specially FAST Specially GOOD
SEND YOUR NEXT ORDER TO...
FILMACK
1325 S. WABASH CHICAGO 5, ILL.

**PATENTS and TRADE MARKS**
Protect and profit by your ideas. Full information on request. Prompt expert service. 30 years' experience.
**LESTER L. SARGENT**
*Registered Patent Lawyer*
Post Office Box 3156
1115 K. St., N. W., Washington, D. C.

**New Ideal Theatre Chairs**
**JOE HORNSTEIN *has it!***




**WAY DOWN SOUTH. Mark Jenkins, MGM field representative now making a tour of smaller situations throughout Louisiana with MGM's Show Builder Unit No. 1, is pictured here (right) with Ken Prickett (left), New Orleans field representative, and Rudy Berger, MGM southern sales manager, at the company's New Orleans exchange before leaving on his trip.**

Shirley Parkes is the new secretary to Leslie Allen of David Theatres Ltd., who operate the York Theatre in Victoria. The head office is on Vancouver Row.

Norman Reay, after three years in the RCAF, is a new member of the Paradise Theatre staff. Dorothy Clark, from the Odeon booking department, is assistant manager at the same theatre.

Spring weather, plus intermittent rains over the week-end, held grosses down. "Bells of St. Mary's" at the Orpheum, is still leading at the box-office.

Gene Sorentino, who gave up the Rio Theatre, Trail, B. C., was a local visitor and will announce his new plans shortly.

The City Council of Burnaby, B. C. turned down Lloyd Owens bid to purchase 11 acres bordering on the town hall as a site for a drive-in theatre and barbecue. Fifty badly needed homes will be built there instead. A few weeks ago, however, the Council granted a license for another drive-in theatre in the same district and said one was enough.

The 200-seat theatre at Wadena, Saskatchewan, has been purchased by Isadore Reinhorn, who operates the Roxy, Regina, from C. Cummings, who is moving to B. C. The house, formerly the GWVA Theatre, will be renamed the Roxy.

David Tracey, after four years in the Army, is now assistant manager at the Plaza, an Odeon Circuit first run house.

Columbia Exchange Manager Nat Levant and Warner Bros. Exchange Manager Earl Dalgleish joined the Canadian Picture Pioneers.

## WASHINGTON

Rick La Falce, brother of Frank La Falce, Warner Bros. advertising and publicity head, has taken a publicity position with radio station WWDC. Rick worked in Warner Bros.' publicity department before entering the service.

Sidney Lust brought vaudeville back to his suburban theatres with Bud Gilbert and His Buddies as the stage attraction at the Marlboro Theatre, Upper Marlboro; Cameo Theatre, Mt. Rainier; Milo Theatre, Rockville; Kaywood Theatre, Mt. Rainier; and Hyattsville Theatre, Hyattsville, all in Maryland.

RKO Keith Manager Sol Sorkin and Mrs. Sorkin are the proud parents of a baby boy, Robert Allen.

WRC General Manager Carleton D. Smith, member of Variety Club Tent No. 11, was named director of the Washington Board of Trade to serve through 1948.

Republic Pictures Manager Jake Flax is at the hospital undergoing a check-up.

MGM's "Buddy" Hall, who becomes Mrs. Frank Marshall on Easter Sunday, had a party thrown for her by 30 co-workers at the Willard Hotel, and was also feted at a surprise party at the MGM exchange.

Five Warner employes total 106 years service with the company. They are District Manager Harry Lohmeyer, 27 years; Martinsburg, Va. Central Theatre Operator Oswald M. Russler, 25 years; Tivoli Operator De Forest L. Ormes, 22 years; Lexington, Va., Lyric and State Theatres Manager Ralph I. Daves, 20 years; and Earle Theatre Building Engineer Claude Ellis, 12 years.

MGM Washington-Cincinnati-Pittsburgh District Manager John S. Allen flew to Cincinnati for conferences with Branch Manager Eddie Booth.

"Saratoga Trunk," after three weeks at the Earle and Ambassador theatres, broke all records and set an all-time high for the number of persons to see a motion picture at these two houses.

Twentieth Century-Fox's testimonial dinner to Edgar More, held in Philadelphia, was a gala affair, with a large delegation of Washingtonians attending.

Frank La Falce had three recent visitors to the Warner Bros. advertising department: PRC's Arnold Stoltz, who conferred on the "Enchanted Forest" campaign; Warner Bros.' George Fishman, to map out the "Devotion" exploitation; and Columbia's Sid Zins, who planned the campaign on "The Bandit of Sherwood Forest" for the Earle.

MGM contract department's Vivian Kelly reports her husband home from India.

Warner Bros.' contact department gave a farewell luncheon for Norman Henry, who resigned from the firm.

## ATLANTA

The Waycross, Ga., City Council has received notice from the board of deacons of the Central Baptist Church that it is petitioning other church groups to join in a move to ban Sunday movies and baseball, and to outlaw liquor stores in that city.

Plans for a new, three-story, $200,000 building for the southeastern district headquarters of Universal Pictures have been received at the city building inspector's office from George A. Eberling, Cleveland, Ohio, architect. Construction on the building, which will have the latest air-conditioning and lighting equipment, will be done by George A. Fuller Co., Washington, D. C. Located in the heart of the film exchange district, the building will have complete office facilities, a 50-seat projection room, inspection plant, vaults and loading platforms, with a front of green and white marble.

Universal Branch Manager Nick Lamantia is resigning, effective June 1, to enter the theatre business in Bougaloosa, La. His family operates several houses in that section.

Elrod Sims, of Barnesville, Ga., recently discharged from the service, has been named city manager for the Georgia Theatres Co., at Gainesville.

New Orleans Monogram Southern Exchange Special Sales Representative Babe (Swifty) Cohen visited the local branch.

Paramount Southern Division Manager Jack Kirby is back from a visit to the home office in New York.

Mrs. Arthur C. Bromberg, wife of Monogram southern exchanges president, has returned to her home after a two-week illness in Emory University Hospital.

Mrs. Cessie Pattitt, Paramount booking de-

# REGIONAL NEWSREEL

partment, has returned home from the Ponce de Leon Infirmary.

United Artists Southern Division Manager Fred Jack saw "Breakfast in Hollywood" for the first time while visiting Branch Manager Henry Krumm.

Marion Dunaway has joined the secretarial force at Florida State Theatres headquarters, replacing Sara Folger, who resigned.

Mrs. Carrie Foster has been added to the accounting department of the Theatrical Printing Co.

Columbia accounting department's Mrs. L. A. Rogers has returned from a visit to Bay St. Louis, Miss.

The Strickland Film Co. is remodeling its building and will install all new equipment.

The Paramount Pep Club, reorganized at a party April 5, plans a get-together once a month hereafter.

Clarence Edwards has returned to his post at the Wilkin Theatre Supply Co. after a siege of illness.

National Theatre Supply Co's Bill Hart, who was also ill, is back at his office.

Film Row visitors were Walter Bracken, Ozark Theatre, Birmingham, Ala.; Paul Engler, Birmingham, Ala.; Mary Brockett, Crescent Amusement Co., Nashville, Tenn.; Mrs. Cowan Oldham, Cumberland Amusement Co., McMinnville, Tenn.; B. H. Eastman, Raydonn Theatre, Sycamore, Ga.; Forman Rogers, Macon Theatre, Tuskegee, Ala.; and Mrs. C. R. Cross, Star Theatre, Jamestown, Tenn.

Paramount Pictures Theatre Corp. Upstate New York General Manager Harry Royster is visiting relatives here.

## LOS ANGELES

More than 600 theatres in this area will participate in the Cancer Week campaign, April 21 to 28. Co-chairman are Sherrill Corwin and Jack Berman. Jack O'Loughlin, United Artists sales manager, is distributor chairman, while George Topper and Seymour Peiser are treasurer and publicity chairmen, respectively.

Downtown Music Hall Chief Usherette Barbara Quinn is mighty happy these days; her husband returned from Japan.

MGM Chief Booker Jack Valpey was given a surprise birthday party last week.

Morris Borgos, Film Row correspondent, left for Cleveland to visit his father.

Warner Bros. Theatre Executive "Riff" Rodgers is the proud father of an eight-pound boy named Ronald Stanley.

Jack Lawrence is with Screen Guild as a salesman. Helen Gordon succeeds Marian Rische as secretary to Sam Decker at the same company.

Republic West Coast Division Manager Francis Bateman was given a party by friends on the Row for his 11 years with Republic.

Warner Bros. West Coast Sales Manager Roy Haines returned from regional meetings in Memphis and San Francisco.

Helen Lehman, wife of Syd Lehman, PRC impresario, is coming along nicely after an operation at Cedars of Lebanon Hospital.

MGM Salesman Russell Gaus returned from a trip to Arizona.

Principal Theatres' Mike Rosenberg is back from a short jaunt to San Francisco.

Downtown Music Hall Doorman William Strode was drafted and left for the Army this week.

Twentieth Century-Fox Pacific Coast District Manager B. J. Stoner held a meeting of local exchange department heads at the Ambassador.

Warner Bros. Beverly Hills Manager Vic Rosen will hold a special kids show on April 20, with everything but the kitchen sink thrown in for this special showing.

Tommy Thomas, of the Riviera, Catalina Island, and Mrs. Foster Jackson, Elsinore, Elsinore, paid visits to the Row last week.



**BACK HOME AGAIN. Harry and Mrs. Michalson returned from Florida this week where the former has been convalescing from a recent illness. Michalson will shortly resume his duties as RKO Radio's short subjects sales manager.**

Howard Perrett is now second booker at MGM.

Among those flocking to Palm Springs these days are MGM West Coast Sales Manager George Hickey, MGM's Rae Winnick, UA's Miriam Cohen, Republic's Francis Bateman, and MGM Assistant Branch Manager Bill Calihan.

Hawaii Usher Jim Thomas is being looked at by Columbia Pictures. A talented actor, Jim may be signed by that studio.

Warner Bros. Screen Writer Doris Gilbert, daughter of songwriter L. Wolfe Gilbert, was married Sunday, in Hollywood, to Hank Levy, independent publicist.

Warner Bros. Star Gig Young left town last Monday for a two-week vacation in San Francisco.

## PORTLAND

Oregon theatres are making extensive plans for the Easter Week Cancer drive under the command of "Banjo" Miller for the many independent operators, Jack Matlack of J. J. Parker Theatres and Albert Fink, Evergreen Theatres in Oregon.

Word was received from Al O'Camp, of United Artists, recently in the Latin American countries, boosting Charlie White's Star Room collection of film celebrities.

Mark MacDougal, for some years past on Warner's sales staff, has joined the Adamson Theatres Circuit in Oregon and Washington.

RKO Radio Seattle Exploitation Representative John Matis is being transferred to Omaha.

Monogram Western District Sales Manager Mel Hulling was the guest of Seattle Manager Ralph Abbett.

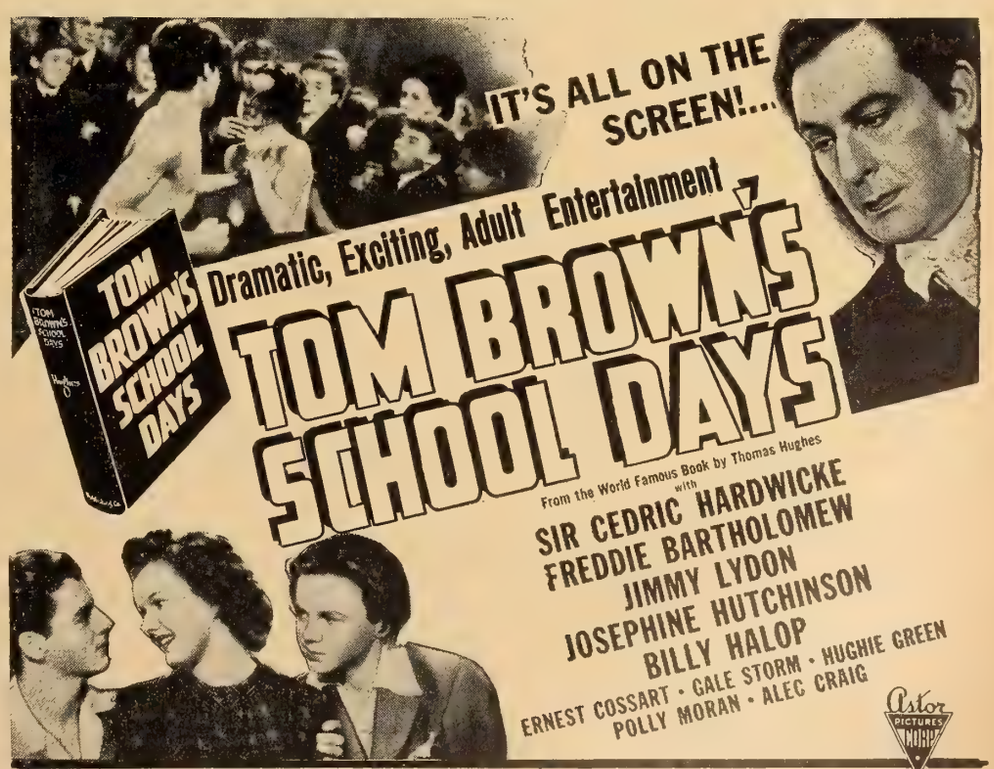
Red Cross Field Representative Fred Kisselingbury, in charge of motion picture booking, is covering Oregon's key cities.

The latest theatre robbery occurred at the Irvington Theatre, where yeggs stole about $400.

RKO Radio District Manager Herbert McIntyre, while in Seattle for a conference, was removed to a hospital for an examination, then was taken, by plane, to Los Angeles.

Mr. and Mrs. Richard Evans and Mr. and Mrs. E. W. Landry, of Cheney, were on Seattle

(*Continued on Page* 40)




**BOOK IT NOW**
AT THESE ASTOR EXCHANGES

Atlanta, Astor
Boston, Embassy
Buffalo, Pam-O
Charlotte, Astor
Chicago, Capitol
Cincinnati, Popular
Cleveland, Imperial
Dallas, Astor
Denver, Commercial
Des Moines, King Enterprises
Detroit, Allied
Kansas City, King Enterprises
Los Angeles, Astor
Memphis, Astor-Dallas
Milwaukee, Astor
Minneapolis, Astor
New Haven, Conn. Film
New Orleans, Dixie
Canada, Peerless Films, Ltd.
New York, Astor
Oklahoma City, Astor-Dallas
Philadelphia, Astor
Pittsburgh, Crown
Portland, Star
St. Louis, Astor
San Francisco, Astor
Seattle, Star Film
Washington, Astor

# REGIONAL NEWSREEL

(*Continued from Page* 39)

Row. The Landrys recently purchased the Pix Theatre from Evans.

Hamrick Theatres General Manager Billy Conners, Tacoma, returned from a hurried trip to New York City.

New MGM Seattle Branch Manager Tom Aspell left by plane for a San Francisco conference.

Universal Western District Sales Manager Charles Feldman is visiting the Portland and Seattle exchanges.

United Artists Eastern Washington Salesman George Mitchell went to Seattle for a monthly conference.

Paul Lukas, the movie actor, spoke at the Northwest Division of Independent Citizens Committee dinner.

RKO Radio Portland Salesman Harry Engleman traveled 700 miles to secure pledges in the industry's Red Cross Week.

Post Street Theatre Assistant Manager Charles R. Jacobs was married to Head Usherette Emma Rose Biggs.

RKO West Coast Exploitation Supervisor Dave Cantor is covering the Portland and Seattle exchanges.

Jack Blum has joined the sales staff of National Theatre Supply Company's Seattle branch.

Oregon, as expected, went well over the top in the recent Red Cross drive.

C. J. "Pat" Scollard, from the Paramount home office, is visiting the Portland and Seattle exchanges.

## CHICAGO

The Chicago Variety Club collected $3,500 for LaRabida Sanitorium during their "Night in Reno" party at their new Congress Hotel quarters. The club has secured a five-year lease on the new clubrooms. Admitted to new membership were Leonard Bland, Harry Goldman, Howard Lubliner, Walter E. McVay and Morris Zimmerman.

MGM Publicity Director Bill Bishop returned from Omaha where he started Capt. Gene Rich on his duties there as MGM publicity representative.

Eddie Zorn returned to his Pontiac offices.

United Artists Publicity Man Chick Evans says the Orpheum Theatre, Omaha, will have the midwest premiere of "Rebecca," a reissue, this month.

MGM Western Manager Jack Flynn, head of the theatre division Arthritis drive, says the dinner meeting of theatre executives slated for the Waldorf Astoria, New York, May 20, has been postponed to Oct. 7, so as not to conflict with other drives and campaigns now underway or to be projected.

Jack Goldsmith, advance agent for MGM's "Day Before Spring," is in town for advance publicity arrangements.

Former RKO District Manager Tom Gorman was married to Mrs. Gilbert B. Geiger in Peoria, Ill. They are on their honeymoon on the west coast where Gorman will be associated with the Warner Bros. studio.

Al Winston, handling publicity for the Greek drive to secure animals for the homeless Greek natives, has a goat on his hands, donated by a generous contributor. Now Al is worrying how to get rid of the goat.

MGM District Manager Sam Shirley is in New York for business conferences.

Salt Lake City Paramount Executive Tracy Barham is in Chicago for conferences. He was in St. Louis for the ATA meeting.

MGM Transportation Manager Warren Slee is spending a three-week vacation with his wife and daughter in Nassau, Bahamas.

Milton Woodward and his publicity staff arranged for the midwest premiere of Abbott and Costello's "Little Giant," starting April 3, at the Palace Theatre. They called the program "Nut Week" and gave free breakfasts to patrons on opening day.

Warner Bros. Western Sales Manager Roy Haines was a recent visitor here.

The Warner Bros. exchange reports the demand for "Mildred Pierce" is so great that they had to borrow extra prints from other exchanges.

Robert Tucker, of Balaban and Katz's electrical department, died recently.

George Skouras arrived in town April 12 to address the Greek relief meeting here.

S. J. and James Gregory, Lou Harris and Pete Panagos, of Alliance Circuit Chicago headquarters, were in Anderson, Ind., for the ceremonies taking over the Paramount Theatre there, making 73 houses in the Alliance Circuit now.

Max Factor resigns from Alliance Theatres Circuit film booking department and will go to the west coast next month.

Louis Mayer and his wife, accompanied by Lawrence Weingarten, producer, were in town on business.

Filmack's Irving Mack says the annual spring drive is underway and results have been the greatest in the company's history.

Warner Bros. publicity department's Lucia Perrigo will be married in June to Lt. Howdee Meyer.

Screen Guild Productions President John J. Jones left Chicago for the west coast on April 4. He returns May 9 for the Screen Guild sales meeting.

Oriental Theatre, stage-showing Louis Jordan and his Tympany Five for two weeks beginning May 2, will show "Caldonia," 19-minute short as a screen co-billing. "Caldonia" was produced and financed by Jordan and his personal manager, Berle Adams, and is being distributed by Astor Pictures Corp.

The Midtown Theatre has been sold by Burns and Novodar to A. Orrico. The transaction was handled through Anthony Seritella, theatre broker.

Corporation Counsel Barnett Hodes ruled today that theatres without amusement licenses cannot operate in Chicago. He said city authorities must enforce ordinances applying to theatres. Some theatres and other amusement places have been operating under permits.

Chicago will go off Daylight Saving Time on Sept. 30 this year, rather than Oct. 30, as in previous years.

H. H. Ryan has joined the RCA appliance department.

RKO Palace Theatre's Si Mayer went to New York for conferences.

Lou Phillips, Paramount legal department, returned to New York after conferences here on the clearance situation.

Engelwood Linden Theatres President Edward Beatty returned from his Florida vacation last week.

Paula Stone was a business visitor here.

Judge Michael Igoe, presiding jurist in the Jackson Park Theatre Case, returned from a Florida vacation.

Judge Robert Dunne will hear the Oriental Theatre case at a date to be set shortly.

Charles Kindler was named manager of the Ridge Theatre.

## NEW ORLEANS

Curtis Matherne, formerly salesman with Universal Pictures, is now a salesman for Republic, replacing G. Y. Harrell, who resigned, after 12 years with the company, to represent Manly, Inc., Kansas City, manufacturers and distributors of Manly Pop Corn machines, in the New Orleans film exchange area.

Universal Office Manager Joe Bluestone has been assigned the territory formerly covered by Curtis Matherne. Harold Saltz, former GI, succeeds Bluestone.

Universal Booker Alex Maillho announced his impending marriage, much to the dismay of his feminine co-workers.

Armand Portie, recent Navy dischargee, is assistant shipper at Universal.

Edna Foster is the new ledger clerk at Universal, succeeding Betty Mansfield, who left for her home in California.

Former Contract Clerk Marion Maurer is now Universal's stenographer.

Mr. and Mrs. L. W. Prine, Rustic Theatre, Walker, La., motored here to book films for their house, visit friends and do some family shopping.

New York City Astor Franchise Holder Moe Kerman, also head of Favorite Films, newly formed national distribution organization, visited his son, Arthur, at Biloxi Field, Miss., then came here for a social and business visit with the Auslets, of Dixie Films, distributors of Astor Pictures.

Mrs. Mamie Las, pre-war employe of Republic Pictures, is now with PRC as secretary to Milton Durreau, manager.

Republic Booker Milton White has resigned to take a booker's job with PRC.

**New Mirrophonic Sound**
**JOE HORNSTEIN has it!**



STAR VISITS LOEW'S THEATREMEN. While in Syracuse on behalf of the Cancer control drive, Janis Carter, Columbia star, spends some time with industry figures. With Miss Carter in the photo above are (l-r) Harold Morton, Loew's State manager; Charles Kurtzman, Loew's division manager; Leo Pillot, Columbia's special events department, and Spencer Steinhurst, Loew's Strand manager.

# REGIONAL NEWSREEL

Gloria Ortolano, assistant to Elsie Legendre in Film Classics' inspection department, has revealed her secret marriage to Robert Jacks, due to be discharged from the Navy shortly. The vows were exchanged on Feb. 24.

Universal Stenographer Audrey Dares will be married in June.

Theatres Service Co. General Manager Page Baker returned from his two-week trip visiting theatre owners and managers in the cities and towns his organization represents in the New Orleans region.

March 31 the local Warner Bros. exchange started their business drive, part of the Warner Great Wild West Show sales drive, and theme of the coming convention. Recently the entire force dressed as Western characters and had newsreel and still pictures taken on the roof of the exchange.

Film Row visitors were Al Randall, Woodville and Centerville, Miss.; Albert Guilbeau, Lake Theatre, Catahoula, La.; L. E. Downing, Haven, Brookhaven, Miss.; H. A. Everette, McGee Theatre, Magee, Miss.; Roy Pfeiffer, Baton Rouge, La.; Jeff Rebstock, Golden Meadows, La.; Arthur Lehman, Canton and Jackson, Miss.; Charles Lamatia, Hammond, La.; R. E. Carrollo, Arcade Theatre, Slidell.

Former Associated Theatres Corp. Field Representative Harry Innes, who recently resigned, is now salesman for National Theatre Supply Co., covering the eastern section of the New Orleans territory.

The National Theatre Supply Co. recently installed all new equipment in J. J. Jones' theatre, Granville, Fla.

Bob Siegler, Royal Theatre, Hattiesburg, Miss., is constructing a frozen food plant and community shopping center in that town.

The New Star Theatre, Tylertown, Miss., had its formal opening recently.

The Avalon Theatre, Pass Christian, La., is being remodeled.

Twentieth Century-Fox Ad Sales Manager Ed Kennedy died Tuesday, April 2, at the Baptist Hospital, after a three-week confinement there.

John Jenkins, Astor Pictures Company, Dallas, was a business visitor at the Dixie Films, Inc.

MGM Southern Sales Manager Rudy Berger is on vacation in Miami, Fla., but expects to return to his New Orleans headquarters very shortly.

## NEW YORK

Jack H. Levin, newly-elected president of Cinema Lodge, B'nai B'rith, whose membership in the entertainment industry and allied fields has passed the 1000 mark, announced a dinner to be held at the Hotel Commodore, Tuesday evening, April 30, to pay tribute to retiring President Albert A. Senft. Newly-elected officers for the 1946-47 term will be installed at the dinner. During Mr. Senft's two years in office, the Cinema Lodge membership grew from over 300 to over 1000. S. Arthur Glixon, vice-president, is in charge of arrangements for the dinner.

Allied Theatre Owners of New Jersey President Harry H. Lowenstein appointed the following Convention Committee for the Motion Picture Equipment Trade Show and 27th Annual Convention of this organization to be held at Convention Hall, Hotel Chelsea, Atlantic City, N. J., June 19, 20 and 21: Edward Lachman, Boonton, N. J., chairman; Irving Dollinger, Linden, N. J.; Louis Gold, Newark; Lou Martin, Paterson; M. Miller, Passaic; Wilbur Snaper, New Brunswick; Sy Meyer, Trenton; Sam Franks, Hammonton; Lee Newbury, Manasquan; Haskell Block, Newark; Joe Sicardi, Planfield, and Dr. Henry Brown, Lakewood.

Louis Copelan, 72, father of Herbert Copelan, Warner Theatres executive, died last Thursday night at his home here.

UNO Assistant Secretary General for Public Information Benjamin A. Cohen addressed the New York Film Council last Wednesday at the Hotel Sheraton.

The Warner Club's midsummer outing via boatride up the Hudson River, discontinued during the war, will be resumed this year, according to Martin F. Bennett, club president.

News of the Day Head L. B. Hatrick has returned from a Colorado Springs vacation.

Former MGM Charlotte, N. C., Salesman Capt. Barney Ross arrived in town Saturday from Buffalo and left Tuesday for Charlotte. He is still on terminal leave from the Army.

MGM's Annette Ginsberg left for a Florida vacation.

Otto Langer at the MGM exchange resigned to become secretary-treasurer of the Screen Office and Professional Employes Guild.

MGM Salesman J. J. Ellsworth has returned from a trip through his territory.

William Kiernan and Sylvia Zavin have both transferred into the MGM cashier department.

Universal Booker Dave Levy is now in Florida recovering from his recent operation.

Universal Print Booker George Reif is the proud father of a baby girl born last week.

Leonard Berch celebrated his birthday at the Universal exchange last week.

The Republic exchange is all agog with a dual New York opening this week. On April 9 "Buffalo Bill" opens at the New York Theatre, and "Murder at the Music Hall" opens at the Gotham on April 13.

This week sees the wind-up of the current Republic sales drive and exchange personnel are bending every effort to finish on top.

Sally Fisher, assistant in the Monogram booking department, was given a corsage by her co-workers on leaving last week to join the Allied Theatre Owners of New Jersey.

Monogram Booker Etta Segall is quite enthusiastic about the response she is receiving from exhibitors in the current Steve Broidy drive.

Columbia Office Manager Ed Helouis returned from three weeks in Florida.

Columbia Exchange Manager Saul Traumer is leaving for a vacation in Westbrook, Conn.

The Columbia exchange will be cool and comfortable this summer as the result of a newly-insalled cooling system.

United Artists Brooklyn Salesman Willy Schutzer welcomed his son back from the Army.

United Artists Statistical Clerk Ruth Freeman is away on her vacation.

Sam Rifkin, UA New Jersey salesman, recently ill, is back on the job.

UA Booker Ben Levine is organizing a fishing tournament sponsored by Sam Stern, who offers a cup to the angler catching the biggest fish.

UA's Florence Belinsky, Gertrude Levine and Janet Moss expect to work standing up, the result of their planned horseback jaunts along Ocean Parkway, Brooklyn.

Former United Artists Booker John McKenna is now a student-salesman traveling through the Upstate territory.

Bertha Weiss, of UA film room, left for the west coast on a leave of absence.

Advance ticket sales for the N. Y. Motion Bookers Club dinner-dance, May 19, at the Hotel Astor, gives promise of a record attendance.

Century Theatres General Theatre Manager J. R. Springer announced the following changes in personnel: Elm Theatre Manager Helen Beckerman has been transferred, temporarily, to the Home Office accounting department; Lawrence Wicker is now assistant manager at the Elm and Leonard Goldstein, recently discharged, has become assistant manager at the Rialto.




**WONDERFUL. That's the word experts are using to describe MGM's advance teaser ad campaign on "The Green Years" in New York newspapers. Originating as a two-column, four-inch layout, the teasers simply asserted that "Green Years" was a "wonderful picture." Now, in a larger, three-column size, which is reproduced above, the statement is backed up with the "say-sos" of famed personalities, climaxed with "Everyone says so." Here is a truly effective campaign.**

## COLUMBUS

Columbus plays host to Orson Welles, Frank Sinatra, Canada Lee, Arch Oboler, Rex Stout and others at the annual Institute for Education by Radio to be held here in May. Over 1300 are expected to attend.

Grand Theatre Electrician Herb Schnell is off to the ABC tournament at Buffalo. He is rated one of the premier bowlers in local theatre circles.

Leah Thall, local girl, saw herself in News of the Day at the Ohio last week. She was competing in the national table tennis tournament in New York and was runner-up in all three divisions.

William L. Kann, Jr., Mansfield, is a new associate member of the Variety Club, Tent No. 2.

Isabel Hill, Grand Theatre Manager Larry Caplane's secretary, was recently married to George Van Meter.

Independent Theatre Owners of Ohio Secretary P. J. Wood urged Ohio exhibitors to publicize the Cancer campaign by showing the Spencer Tracy trailer, distributed by National Screen Service.

New Grand Theatre Assistant Manager Charles "Dusty" Stokes wishes to report that he served three and one-half years in the Navy not in the Army as previously stated. Before

(*Continued on Page 42*)

*NOW AVAILABLE FOR THE FIRST TIME!*
**THE KETTLE KLEANING KIT**
- 1 CARTON OF "CHAR-X"
- 1 GAL. LIQUID "KETTLE KLEANER"
- ONE PINT "POT SWEETNER"
- STAINLESS STEEL SPATULA
- TWO "PLAS-TI-PADS"
- 125 ABSORBENT WIPES

ALL FOR **$6.00**

**BLEVINS POPCORN CO.**
ATLANTA — Atlanta Service Warehouse 377 Whitehall S.W.
NASHVILLE — 155 2nd Ave. So.
MEMPHIS — Poston Warehouse 671 S. Main St.

**Gulistan Wilton Theatre Carpet**
**JOE HORNSTEIN *has it!***

# REGIONAL NEWSREEL

(*Continued from Page* 41)

entering the Navy he worked as usher at the Uptown, Southern and Dixie theatres here. After discharge he served as assistant manager at the Hudson before the present assignment.

Ohio Theatre Manager Arthur Egberts' wife and two daughters are visiting relatives in New Jersey for a couple of weeks.

Joe Sloan is on the relief circuit again, relieving Boyd Sparrow in the managerial spot in Loew's Indianapolis, after a two-week hitch at his old stamping ground, the Broad Theatre.

Ohio Theatre Electrician Chuck Purcell pulled a switch on the birthday party routine by presenting a birthday cake to fellow workers on his birthday last Sunday.

Ohio State *Journal* Columnist and Relief Theatre Editor Danny Flavin's first postwar column appeared April Fool's Day. He had been working as a copy-cutter since his return from a year's service in the Navy.



**TALK 'HORSE SENSE.' Details of RKO Radio's forthcoming promotional Pony Parade to be staged in connection with "Badman's Territory" are discussed by exhibitors in the Milwaukee area at the Wisconsin Hotel. In the usual left to right: Fred Reeth, Capitol Theatre, Madison; Harry Rosenband, Milwaukee; Elmer Brennan, Bay Theatres, Green Bay; Al Kvool, city manager, Warner Theatres, Milwaukee; Marc Brazee, district manager, Warner Theatres, Milwaukee; Al Meske, Egyptian Theatre and Hy Cohen, Times-Tosca theatres, both Milwaukee.**

## CLEVELAND

Paramount Exploiteer J. Maxwell Joice sent local movie critics a lump of sugar in a large envelope imprinted with the notice that there might be shortages in some commodities but there was plenty of laughs in the "Road to Utopia," Crosby-Hope film at Loew's State. This was done to corral free press notices. His statements were not exaggerated, as the film out-grossed "Going My Way" to break all week-end house records.

Louis Gross, of the Central Shipping Room, and Mrs. Gross are leaving April 20, for a six-week vacation in California.

Warner Bros. District Manager Charles Rich and Branch Manager Jerry Wechsler held open house April 1 for the members of the industry at the exchange, followed by a lunch, to mark the opening of hte Warner Wild West Show sales drive.

William N. Skirball, of Skirball Bros., independent circuit owners, is on the west coast visiting his producer-brother, Jack Skirball. William stopped off in St. Louis to attend the ATA meeting on his way to the coast.

The two Cleveland Drive-In Theatres are set to open April 20. Other outdoor theatres opening this month include the Lima, Maumee, Toledo and Strassburg.

Sam Reichblum has purchased the Columbia Theatre, East Liverpool, which he previously operated as lessee. As owner, he is planning extensive alterations and modernization of the theatre, including increasing the seating capacity, putting in new equipment and refinements, and converting it into one of the latest model theatres. He expects to spend about $50,000.

James Shulman, son of Jack Shulman, who owns theatres in Cleveland and Painesville, was married last Thursday to Joanne Guggenheim, of this city.

William Decker has joined the Washington Circuit as manager of the Plaza Theatre, succeeding the late H. J. Mandelbaum.

## TORONTO

Gaumont Kalee, Ltd., General Manager Oscar R. Hanson returned from two weeks of business negotiations in London and announced that, in addition to making arrangements for service and distribution of British theatre equipment here, he had secured the franchise for further British products. This included releases of G-B Instructional, Ltd., which Hanson will handle through Hanson 16-mm. Movies, Ltd., of which H. T. Long is manager.

Giving municipalities authority to cancel theatre or "luxury" building during the present housing shortage has proven to be a political "football," with the Federal government and local officials passing it back and forth. Refusing to take the responsibility of canceling building permits for theatres, etc., local officials have asked the Federal authorities for a blanket ruling. Reconstruction Minister C. D. Howe has intimated that if cities could provide a list of non-essential buildings, he would apply a prohibitive order throughout Canada. Toronto, in the meantime, has curtailed work on two theatres, and is delaying building applications of six others. Present view is that it will take almost two years for theatres to be completed in Canada.

Odeon Theatres of Canada, Ltd., has denied reports that their treasurer and member of the board of directors, Thomas J. Bragg, was resigning to become financial administrator to Paul L. Nathanson, former Canadian Odeon president, who recently resigned due to ill health. Nathanson was not available for comment on this or the rumor that he had sold his interest in Canadian Odeon to J. Arthur Rank, of England, for $2,000,000, which would give Rank full control financially. A director's meeting in Montreal on April 26 may clarify the situation.

Result of the $15,000 fire which swept the Capitol Theatre ladies lounge and balcony may be the banning of smoking in Ontario theatres. Many cigaret butts were found on the carpeted floors around the lounge and balcony

# NEW THEATRES

Cleveland, Ga.—Navy veteran Jack White is all set to build the first theatre in remote White County of this state. Up to now the residents of his mountainous section had to hitch up and drive down to the valley to see their motion pictures.—AT.

Jacksonville, Fla.—Florida State Theatres announces plans for a new Negro theatre in St. Petersburg, Fla., as soon as materials are available.—AT.

Washburn, Wis.—A new house, plans for which have been approved, will be erected here as soon as materials are available, H. A. Stubford announced.—MK.

Sturgeon Bay, Wis.—Shortage of building materials has not held up the new house which Mrs. Frank Borchert is erecting. The arch supports for the ceiling are in and the concrete flooring is to be laid shortly. Summer opening is expected.—MK.

Rib Lake, Wis.—Owner A. F. Hughes hopes to have the new Rib Lake open by April. The house will include seats with earphones for the hard of hearing a sound-proof room for mothers with crying babies and will be of stadium construction.—MK.

Cleveland—Construction of a semi-outdoor theatre at Geneva-on-the-Lake, to seat 1000, is under way by Resort Theatres. The house will be unique in that it will have a permanent roof and collapsible side for bad weather. Project is reported to cost $125,000; George Ebeling of Cleveland is architect Max Greenwald operating head.—CL.

Hemphill, Tex.—Construction has begun on a new theatre here to replace the Sabine, destroyed by fire several years ago.

Herkimer, N. Y.—Material shortages and bans do not appear to have stopped construction work on the Richmond Theatre, which is being entirely remodeled.

Glen Falls, N. Y.—Work on the State Theatre, which is being renovated, continues.

Columbus, Ga.—Roy Martin plans to build a $250,000 theatre here.

Houston, Tex.—Contracts were to be let this week for the new $250,000 Airline theatre which will seat 900. Actual construction may be delayed however.

**"Voice of Theatre Speakers"**
**JOE HORNSTEIN *has it!***

# REGIONAL NEWSREEL

by firemen who controlled the fire. Despite the burning of 400 seats, and other destruction, the Capitol reopened in five days.

The Canadian Federation of Municipalities and Mayors has requested the Federal government to regulate Daylight Saving Time on a compulsory basis throughout the country. This system was followed during the war years and even then had vigorous opponents.

Ontario managers of Odeon Theatres of Canada attended an important conference at the Royal York Hotel here, headed by Eastern General Manager C. J. Appel. New President J. Earl Lawson addressed the employes at a dinner afterwards, many hearing Lawson for the first time. Quebec Province managers gather in Montreal April 26.

Ray Lewis, company head, has announced the holding over of Alliance Films, Ltd., release, "St. Francis of Assisi," made-in-Mexico feature, at the Royal Alexandra Theatre, local legitimate house.

William Weiss, formerly manager of Allied Co-operative Theatre for independent exhibitors, has organized a theatre business of his own called William Weiss Theatrical Enterprises.

Canadian General Manager George H. Giles announced the purchase by Ansco of Canada, Ltd. of 16 acres in Islington, Toronto suburb, for the erection of a plant for the production of film stock in 35 and 16-mm. widths for Dominion producing outfits. This marks the first Ansco plant outside the United States.

Canadian 16-mm. film producers held a committee meeting here April 8 to arrange final details for the formation of an association for the mutual regulation and promotion of the industry.

## HARTFORD

Hartford Theatre Operating Circuit General Manager A. M. Schuman is off for a well-deserved rest for three or four weeks at Miami Beach.

New Havenites Harry and Flo Shaw are looking forward to a Florida holiday starting April 18.

Among those now on spring vacations are Ed Fitzpatrick, Poli, Waterbury, who is in Texas; Harry Rose, Majestic, Bridgeport, in Atlantic City visiting his mother; Willie Brown, Bijou, New Haven, at Sherman, Conn.; and Fred Greenway, Loew's Poli Palace, Hartford, in Baltimore.

RKO Exploitation Man Jack Quirk is in town working on "Tomorrow Is Forever" for Loew's Poli. He and Manager Lou Cohen planted a Claudette Colbert dress design stunt in the *Courant's* Parade of Youth section, offering war stamps and guest tickets as prizes.

## DES MOINES

F. R. Bandy, after 35 years as an operator, will turn the Princess Theatre, Britt, Ia., over to H. S. Twedt, of Manley, who also operated the Lido in Manley. Bandy, who has the distinction of operating a theatre in one Iowa city longer than any other exhibitor, has no specific future plans except to go fishing. He came to Britt in 1907 and purchased the theatre from the late Joe Stebleton in 1911.

Newly-appointed Columbia Salesman William Fursee has been assigned the northwest Iowa territory. Fursee formerly was MGM salesman in Washington, D. C., after he was discharged from the service. Maj. Milt Goodman returned as Columbia salesman for northeast Iowa after his return from central Europe where he was head of the motion picture service.

Missouri Valley's Rialto Theatre Assistant Manager Max R. Larson, of Des Moines, will soon marry June Greene, of Missouri Valley.

Kermit Carr, pre-war Des Moines Theatre manager, has been released from service and will return to the Tri-States Theatre Corp. service. He marks the last of the Tri-States managers to return. Bruce Shelton recently returned to take up his post at Sioux City.

F. L. Lishbona, Jr., has taken over the Garden Theatre, Garden Grove, and has changed the name to the Linde. The house was formerly owned by Wayne Thompson.

Mr. and Mrs. Cecil Jolliffe have taken over the Vern Theatre, Algona, Ia., from Mr. and Mrs. Guy Trauger.

The Star Theatre, Sheldon, Ia., has closed its doors for the last time, and will be rebuilt into a business store.

Mrs. Tessie Hanson, who recently purchased the Nashua Theatre building, Nashua, Ia., will remodel the house as soon as materials are available. She plans to increase the seating and put in a new front.

Pat Weldon, brother of MGM Booker Kenneth Weldon, recently discharged, has been named King Enterprises salesman and will cover Iowa and Nebraska territory.

Paramount Booker Chuck Elder has announced his resignation from the company on April 15 to enter the insurance business.

Paramount Exchange Manager Harry Hamborg's wife, recently hospitalized in Chicago, is back in town and on the road to recovery.

## HARRISBURG

Charlie Poorman, who pioneered nine years ago in the commercial showings of 16-mm. films, has resigned his position as circuit manager of the Mark Rubinsky Theatres (headquarters, Harrisburg) to enter full time the narrow-gauge field. Poorman, who has been associated with the Rubinsky chain since 1940, has opened his office at 135 Haven St., Schuylkill Haven. Gibert S. Wolfe, manager of the Lyric, Dallastown, will succeed him as circuit manager.

New York Capitol Theatre Managing Director Harry Greenman, his wife and two daughters, Jay Eisenberg, of Loew's Retirement Plan, and Mrs. Eisenberg, spent the week-end at the famed Hershey Hotel. Saturday night they visited Loew's Regent's Sam Gilman.

Miss Evelyn Smith, student assistant for three years, war-time assistant manager at Loew's Regent, has resigned due to ill health. After a short rest she leaves for the west coast. Temporarily, Zeva "Skee" Yovan, assistant manager, will take over her work.

Harrisburg theatres are preparing for the warmer weather by having their air conditioning systems repaired and renovated. Loew's Regent had its system overhauled and the compressor room and fan room painted. In addition, a new usherettes' rest room was installed there. The Senate has been redecorated inside, following a modernistic theme. Walls were painted aqua, with white figures spaced at intervals along the side. New flooring, painting throughout the house, and lounge renovations completed the spring cleaning.

Three downtown houses presented "horse operas" last week. At Loew's, "Abilene Town" was shown; "The Virginian" was at the State, and the Rio had "Rough Riders of Cheyenne."

## PITTSBURGH

The industry was saddened to learn of the death last week of Mrs. Claude Robinson, wife of the prominent exhibitor who operates the Robinson-Grand and Opera House theatres in Clarksburg, W. Va. Mrs. Robinson died suddenly as the result of a heart attack. Burial will be in her home town of Bridgeport, W. Va.

PRC Branch Manager James Hendel has been promoted to district manager over the Pittsburgh and Cleveland offices. It is reported that Mark Goldman, associated with Gaumont British and later Monogram Pictures here for many years, will succeed Hendel as local branch manager.

The local Warner exchange gave a Wild West party for the trade last Monday to inaugurate their annual Wild West Show sales drive.

The "Good Time Chollies," members of which are exhibitors and representatives of film distributing companies, will hold a banquet May 2 at the Morgan Hotel, Morgantown, W. Va. Chairman Jack Judd is readying a big entertainment program for this affair.

Mrs. Hilda Alvin of the MGM exchange has announced her engagement to John Nacey of the Harris Amusement Co.

Columbia Pictures held a special press showing of "Gilda," followed by a cocktail party, at the Variety Club last Sunday.

Albert E. Schiller, assistant to Walter L. Titus, Jr., Republic vice-president in charge of branch operations, arrived here for a week's visit at the local Republic branch.

# . . . NEWSREEL SYNOPSES . . .

(*Released Saturday, April* 13)

**MOVIETONE (Vol. 28, No. 64)**—Truman explains foreign policy in Army Day speech; Chinese troops in Mukden; Rumanian celebration; UNO delegates looks over new home; Arizona graveyard for Army war planes; Mexican spring hat fashion; Dogs with hats; British Grand National Steeplechase.

**NEWS OF THE DAY (Vol. 17, No. 262)**—Grand National, Britain's greatest racing classic; Truman urges strong Army; Mukden tense as nationalists take over Manchurian Capital; Rumania hails Red Army; Graveyard of Air Force; Dog beauty contest.

**RKO PATHE (Vol. 17, No. 67)**—Truman's Army Day speech; War planes in huge junk heap; French village rises from ruins; Tito hails Czechs; 1000 Japs jammed on "hell ship."

**PARAMOUNT (No. 65)**—Boxing ring veterans climax season; America's 1946 Army Day hails triumphant Army, General Eisenhower takes the salute with President in Chicago, and at Soldiers' Field Truman calls upon nation to remain formidable in fighting power.

**UNIVERSAL (Vol. 19, No. 492)**—Nation pays tribute to its soldiers; Aviation on display; Airplane graveyard in Arizona; Long Shot wins Briton's Grand National.

---

(*Released Wednesday, April* 10)

**MOVIETONE (Vol. 28, No. 63)**—UN Council vote ends crisis on Iran question; Tidal waves caused by undersea quakes wreak vast havoc; Erupting volcano in Japan threatens to wipe out towns; Goering testifies on Nazi killings at Nuremberg trial; New rocket soars 42½ miles into stratosphere; Tampico holds its annual Tarpon Rodeo; Water-skiing experts of Florida.

**NEWS OF THE DAY (Vol. 17, No. 261)**—Tidal waves rip Hawaii; Famed seismologist shows cause of tidal waves; Jap volcano on rampage; Goering defiant in war crimes trial; Exploring unknown worlds; New GOP chief; Water ski marathon; Belgian villagers work on fancy tidbit.

**PARAMOUNT (No. 64)**—Soft coal miners on strike; Republicans name new chairman; Herbert Hoover visits Warsaw; Cancer Drive opens; Pacific tidal wave; Jap volcano cuts loose.

**RKO PATHE (Vol. 17, No. 66)**—Tidal wave hits Hawaii; UN Council agrees on Iran dispute; Goering takes stand at Nuremberg trial; First films of Warsaw as Hoover tours city; Meager rations for beaten Germans.

**UNIVERSAL (Vol. 19, No. 491)**—Tidal wave rips Hawaii; UN Council weathers crisis; Volcano in Japan erupts; First silk cargo from Japan; Hoover arrives in Italy; New hat styles; Britain hails film favorite; GOP chooses new chieftain; Young Princess takes a bow.

**ALL-AMERICAN (Vol. 4, No. 181)**—Woman journalist wins Willkie Award; Brother Gallaway founds religious home in Indiana; Rams sign Kenny Washington, famed west coast football star; Baseball season in Atlanta, Ga.; "Sugar Chile" Robinson acclaimed for his genius in Chicago.

# SHORT SUBJECT REVIEWS

### A Bird in the Head *(Fair)*

**Col. (7404) The Three Stooges 17 mins.**

The zany trio, their jobs as paperhangers, are employed, with evil intent, by a mad scientist. The scientist is trying to transfer a human brain to a gorilla's skull, and discovers that Curly's grey matter is just the proper quantity and quality. The boys have to fight their way out, aided by the gorilla, who it seems, has developed an affinity for Curly. Adults will find this short pretty silly, but children will be greatly amused by the antics of the nutty group.

### Community Sing No. 5 *(Good)*

**Col. (7655) 10 mins.**

Dick Leibert and The Song-Spinners present a diversified program of songs that will provide good entertainment for the average audience. Songs include Along the Navajo Trail, I'd Do It All Over Again, I Don't Know Why, Paradise Street, and No Can Do.

### Service With a Guile *(Fair)*

**Para. (E5-3) Popeye Cartoon 6 mins.**

The familiar routine of Popeye and Bluto battling for Olive Oyl's hand still provides fair entertainment. Popeye and Bluto, now in the Navy, appear on a 24-hour pass and try to outdo each other for the privilege of taking Olive Oyl rowing. Needless to say, they get into plenty of trouble when the Admiral appears on the scene, but all ends well. A fair Technicolor cartoon.

### Along the Rainbow Trail *(Excellent)*

**20th Century-Fox (6258)**
**Magic Carpet 8 mins.**

This Movietone Adventure in Technicolor takes audiences through scenes of breath-taking beauty starting at Mexican Hat, in southern Utah, through a dangerous trip down the rapids of the San Juan River, a tricky mountain climb, a long trek along the Rainbow Trail to the objective, Rainbow Bridge, a natural wonder of the Great Southwest.

### Unusual Occupations *(Interesting)*

**Para. (L5-4) 10 mins.**

Five unusual occupations are portrayed in the interesting color short. First is the mountain climbing school for 8- and 10-year-olds, run in Canada's Rocky Mountain Park by Swiss expert Ernie Niederer. Then Herb Wood is shown at his hobby of fashioning sturdy and beautiful furniture from Cholla and Saguaro cactus, generally considered worthless. Lilliputian objects made from rough quartz is the unusual occupation of Lee M. Unruh. Medal-winning Clarence L. Friend indulges in his pastime of searching the heavens for comets with his homemade telescope. Last of the unique avocations is the miniature amusement park fashioned by Billy Burke, all done with toothpicks, and which, to everyone's amazement, really works. Any group will find this good entertainment.

### Flicker Flashbacks No. 5 *(Good)*

**RKO (64,205) 7 mins.**

Following the usual pattern of previous Flashbacks this film provides good entertainment. A 1908 Biograph drama, "The Usurer," will provide many laughs for the modern audience, with its tale of a hard-hearted money lender and how he meets an untimely end. Another Biograph film, "The Lesser Evil" with Blanche Sweet, portrays 1909's stark drama as the heroine becomes involved with a band of smugglers, almost meeting a "fate worse than death."

### Street of Shadows *(Excellent)*

**RKO (63,105) This is America Series 16 mins.**

Set in the shadow of the Third Avenue Elevated in New York City, this subject describes the Bowery as it is today, seamy and sordid, no longer the great showplace of years gone by. The present-day inhabitants, how they exist, eat, sleep, dress, etc., is dramatically and effectively presented. One also sees the contrast of modern houses and shops interspersed with slums and sidewalk peddlers in the areas surrounding the Bowery. An excellent subject for audiences n any part of the country.

### Hop Harrigan *(For Juveniles)*

**Col. Serial 15 Chapters 18-20 mins.**

The first chapter (27 minutes) of this Hop Harrigan serial should have the youngsters coming back for more. After getting a contract to fly gold from a mining center to his airport for bank delivery, Hop sublets the job in order to fly a secret job for a prominent aviation financier. The first shipment of gold is stolen, and Hop is in jeopardy as his plane, on its secret mission and carrying a crazed scientist, appears certain to crash into a mountainside. At this point, as in all serials, the chapter ends. The Hop Harrigan character has already won fame on the radio and through comic books, so smart showmen have an opportunity here to make every weekly showing of the serial a profitable box-office event.

# BOX-OFFICE SLANTS

## The Captive Heart

(*Continued from Page* 21)

best while the action is taking place in the Stalag Compound. Indeed, its power lies in the cameos, characterizations and lesser incidents than in the main connecting theme which is stereotyped. The film will be remembered by the scenes depicting the arrival of Red Cross parcels, the mail from home and the old soldier being reunited with the wife who fears he will not like her graying hair. Another fine scene is the docking of the re-patriation ship. The acting is uniformly excellent, with first class performances from Basil Radford, Michael Redgrave, Jack Warner and Mervyn Johns. This is not a war film in the accepted sense, but an irresistibly appealing mixture of poignancy and fun. From an audience standpoint, it should please most moviegoers. Where the box-office is concerned, the picture will need careful exploitation because of its wartime background and because of its lack of names, with the possible exception of Michael Redgrave.

## Wanted for Murder

**(Reviewed in London)**

**20th-Fox Drama 103 mins.**

**AUDIENCE SLANT: (Adult) A workmanlike British offering which should please the thriller addicts.**

**BOX-OFFICE SLANT: Lack of marquee names restricts this to double-feature programs.**

**Cast:** Eric Portman, Dulcie Gray, Derek Farr, Roland Culver, Stanley Holloway, Barbara Everest, Bonar Colleano, Edna Wood and others. **Credits:** Screenplay by Emeric Pressburger and Rodney Ackland. A Marcel Hellman production directed by Lawrence Huntingdon.

**Plot:** Portman, the great grand-son of Queen Victoria's public hangman, inherits homicidal tendencies. In appearance, he is smart and businesslike with a charming manner. He lives with his mother and wishes Dulcie to marry him. After a series of murders in London, the chain of evidence leads Culver, a detective, on his trail. Tricking him into visiting Scotland Yard to identify suspected persons, Culver all but unmasks him. Lacking sufficient evidence to make an arrest, he follows Portman and traps him as he tries to strangle Dulcie in Hyde Park.

**Comment:** The thriller addicts will enjoy this, for there is no shortage of murders and the suspense is well maintained. Others may consider it no more than average fare since only the police and not the audience are in the dark regarding the killer's identity. Lawrence Huntington, with his first important picture, has directed competently and turned in a workmanlike job in which thrills and romance are nicely mixed. It will, however, need cutting, for its running time is on the long side and, taken all around, it does not justify more than a position on a double feature program. Eric Portman who may be remembered for his work in "The Invaders" is excellent as the man who is forced against his will and in spite of good intentions to be a killer. Roland Culver, who is at present in Hollywood appearing in "Gilda," makes the most of his part as the detective, and Dulcie Gray is an appealing heroine.

## Devil Bat's Daughter

**PRC 66 mins.**

**AUDIENCE SLANT: (Adult) Very satisfactory "horror" offering for those who like to be scared.**

**BOX-OFFICE SLANT: Ought to do extra business at the ticket window, with exploitation possibilities excellent.**

**Cast:** Rosemary LaPlanche, John James, Michael Hale, Molly Lamont, Nolan Leary, Monica Mars, Edward Cassidy, Eddie Kane. **Credits:** Produced and directed by Frank Wisbar. Associate producer, Carl Pierson. Screenplay by Griffin Jay from an original story by Frank Wisbar and Ernst Jaeger. Musical score by Alexander Steinert. Photography, James S. Brown, Jr.

**Plot:** Trying to convince the daughter of a supposed killer, now dead but formerly called "The Devil Bat," that she has inherited her father's crime tendencies, an evil doctor camouflages his murders and experiments with bats by throwing guilt on the girl. It takes the doctor's stepson, who falls in love with the alleged murderess, to uncover the truth and expose the real murderer. When the guilty man tries to escape by shooting his way out, he is killed.

**Comment:** PRC has done a good job with this sequel to their original "Devil Bat," made some six years ago, and a strong enough offering at the box-office to give the company its first real push toward success. "Daughter" should do even better than the original, which was helped by Bela Lugosi's name. Rosemary LaPlanche is lovely as the suspected murderess, playing some really difficult scenes with skill. Musical background sets up the moods of the picture in fine style. Exhibitors have plenty of material to bring in extra customers in this PRC delivery. Extra pat on the back goes to the supporting cast, with John James doing a fine job as the handsome young man who exposes his stepfather; Michael Hale, a splendid menace; and Molly Lamont, very natural as the wife of the evil doctor.

# FEATURE Booking GUIDE

## TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listings.

### A

| Title | Company |
|---|---|
| Abbott & Costello in Hollywood | MGM |
| A Bell for Adano | 20th-Fox |
| Abilene Town | UA |
| A Boy, a Girl & a Dog | Misc. |
| Accent on Horror | UA |
| A Close Call for Boston Blackie | Col. |
| Adventure | MGM |
| Adventure for Two | Misc. |
| Adventure in Music | Misc. |
| Adventures of Rusty | Col. |
| A Game of Death | RKO |
| A Guy Could Change | Rep. |
| A Letter for Evie | MGM |
| Alias Billy the Kid | Rep. |
| A Likely Story | RKO |
| Allotment Wives | Mono. |
| Along Came Jones | RKO |
| Along the Navajo Trail | Rep. |
| Ambush Trail | PRC |
| An Angel Comes to Brooklyn | Rep. |
| Anchors Aweigh | MGM |
| And Then There Were None | 20th-Fox |
| Angel on My Shoulder | UA |
| A Night in Casablanca | UA |
| Anna and the King of Siam | 20th-Fox |
| Apology for Murder | PRC |
| Appointment in Tokyo | WB |
| Arizona Whirlwind | Mono. |
| Arson Squad | PRC |
| A Scandal in Paris | UA |
| A Song to Remember | Col. |
| A Strange Impersonation | Rep. |
| A Thousand & One Nights | Col. |
| Avalanche | PRC |
| A Very Rich Man | WB |
| A Walk in the Sun | 20th-Fox |
| A Woman of My Own | MGM |
| A Yank in London | 20th-Fox |

### B

| | |
|---|---|
| Bachelor's Daughters | UA |
| Bad Bascomb | MGM |
| Bad Men of the Border | Uuiv- |
| Badman's Territory | RKO |
| Bamboo Blonde | PRC |
| Bandit of the Badlands | Rep. |
| Bandit of Sherwood Forest | Col. |
| Battle for Music | Misc. |
| Beast With Five Fingers | WB |
| Beautiful Cheat, The | Univ. |
| Because of Him | Univ. |
| Bedlam | RKO |
| Behind City Lights | Rep. |
| Behind Green Lights | 20th-Fox |
| Behind the Mask | Mono. |
| Bells of St. Mary's | RKO |
| Best Years of Our Lives | RKO |
| Bewitched | MGM |
| Beyond Tomorrow | Astor |
| Big Sleep | WB |
| Big Town | Para. |
| Birth of a Star | Astor |
| Black Beauty | 20th-Fox |
| Black Market Babies | Mono. |
| Blazing the Western Trail | Col. |
| Blonde Alibi | Univ. |
| Blondie Knows Best | Col. |
| Blithe Spirit | UA |
| Blondie's Lucky Day | Col. |
| Blue Sierra | MGM |
| Blue Dahlia | Para. |
| Blue Montana Skies | Rep. |
| Blue Skies | Para. |
| Border Badmen | PRC |
| Border Bandits | Mono. |
| Born for Trouble | WB |
| Boss of Boomtown | Univ. |
| Boston Blackie's Rendezvous | Col. |
| Boys' Ranch | MGM |
| Breakfast in Hollywood | UA |
| Bride Wore Boots | Para. |
| Brief Encounter | Univ. |
| Brute Man | Univ. |
| Burma Victory | WB |
| But Not Goodbye | MGM |

### C

| | |
|---|---|
| Caesar & Cleopatra | UA |
| Calcutta | Para. |
| Caldonia | Astor |
| California | Para. |

*Features and western series pictures are listed alphatically by title under name of distributor. (Consult* Title Index *for distributor of pictures known only by title.) Numerals at left of titles indicate* Production or Block Number, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Techniocolor; *C: Cinecolor; Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

| | |
|---|---|
| (B) Biographical | (C) Comedy |
| (D) Drama | (Doc) Documentary |
| (G) Ganster | M) Musical |
| (H) Horror | (W) Western |
| (My) Mystery | (Wa) War |

## ASTOR PICTURES

| Prod. No. | | | Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| | Beyond Tomorrow | Winninger-Carey-C. Aubrey Smith | 88 | | Reissue |
| Sp. | Birth of a Star | Danny Kaye | 38 | | New Release |
| Sp. | Caldonia | Louis Jordan & Band | 28 | | New Release |
| | Fangs of the Wild | Rin Tin Tin, Jr. | 60 | | New Releaes |
| | Gentleman From Arizona | John King-Joan Barclay | 70½ | | Reissue |
| | Hell's Angels (D) | Lyon-Harlow-Hall | 100 | | Reissued |
| | Her Enlisted Man (CD) | Barbara Stanwyck-Robt. Young | 70 | | Reissued |
| | I Cover the Waterfront (D) | Claudette Colbert | 80 | | Reissued |
| | Jimmy Steps Out | J. Stewart-P. Goddard | 89 | | Release |
| | Let 'em Have It (G) | Bruce Cabot-Virginia Bruce | 70 | | Reissued |
| | Little Men | Oakie-Francis-Bancroft | 83 | | Release |
| | One Romantic Night | Ilona Massey-Alan Curtis | 86 | | Reissue |
| | Scarfare (D) | P. Muni-G. Rraft-A. Dvorak | 88 | | Reissued |
| | Silver Devil (D) F | H. Gibson-Stephin Fetchit | 62 | | Remake |
| | Sky Devils (C-D) | Spencer Tracy | 88 | | Reissued |
| | Swiss Family Robinson | Mitchell-Best-Holt | 74 | | Release |
| | Thunder in the City | Edw. G. Robinson | 81 | | Reissued |
| | Tom Brown's Schooldays | Hardwick-Lydon-Bartholomew | 85 | | Release |

## COLUMBIA

### CURRENT 1944-45

| | | | | | |
|---|---|---|---|---|---|
| 6027 | Adventures of Rusty (D)F | T. Donaldson-M. Lindsay-C. Nagel | 65 | 9/6/45 | b11/24/45 |
| 6004 | A Thousand and One Nights *T (C)F | Cornel Wilde-Evelyn Keyes | 93 | 7/26/45 | b6/16/45 |
| 6030 | Boston Blackie's Rendezvous (M)A | Chester Morris-Lynn Merrick | 64 | 7/5/45 | b9/22/45 |
| 6038 | Dancing in Manhattan (CD)F | Fred Brady-Jeff Donnell | 60 | 12/14/44 | b12/30/44 |
| 6020 | Gay Senorita (M)F | Jinx Falkenburg-Jim Bannon | 70 | 8/9/45 | b8/25/45 |
| 6015 | I Love a Bandleader (M)F | Phil Harris-Leslie Brooks | 70 | 9/13/45 | b2/9/46 |
| 6001 | Over 21 (C)F | I. Dunne-A. Knox-C. Coburn | 105 | 8/23/45 | b7/28/45 |
| 6042 | You Can't Do Without Love (CM)F | Vera Lynn-Donald Stewart | 74 | 7/26/45 | b3/23/46 |

### Current 1945-46

| | | | | | |
|---|---|---|---|---|---|
| | A Close Call for Boston Blackie | C. Morris-R. Lane-L. Merrick | 60 | 1/24/46 | a11/24/45 |
| | Bandit of Sherwood Forest *T (D)F | Cornel Wilde-Anita Louise | 85 | 2/21/46 | b2/23/46 |
| | Blondie's Lucky Day | P. Singleton-A. Lake-R. Stanton | 69 | 4/4/46 | a11/10/45 |
| 7022 | Crime Doctor's Warning | Warner Baxter-Dusty Anderson | 69 | 10/4/45 | a7/14/45 |
| | Gentleman Misbehaves, The | Osa Massen-Robert Stanton | 74 | 2/28/46 | a11/17/45 |
| 7029 | Girl of the Limberlost | R. Nelson-D. Clifton-L. Tindall | 60 | 10/11/45 | a7/21/45 |
| | Hit the Hay (M)F | J. Canova-R. Hunter-L. Merrick | 62 | 11/29/45 | b2/16/46 |
| | Just Before Dawn | Warner Baxter-Adelle Roberts | 65 | 3/7/46 | |
| Sp. | Kiss & Tell (CD)F | Shirley Temple-Jerome Courtland | 90 | 10/18/45 | b9/8/45 |
| 7019 | Life With Blondie (C)F | P. Singleton-A. Lake-L. Simms | 69 | 12/13/45 | b12/8/45 |
| | Meet Me on Broadway (MC)F | Reynolds-Brady-Falkenburg | 78 | 1/3/46 | b3/2/46 |
| 7023 | My Name Is Julia Ross (D)F | Nina Foch-George Macready | 65 | 11/27/45 | b11/17/45 |
| | Mysterious Intruder | Richard Dix-Barton MacLane | 62 | 4/11/46 | a3/9/46 |
| | Notorious Lone Wolf (CD)F | Gerald Mohr-Janis Carter | 64 | 2/14/46 | b3/23/46 |
| | One Way to Love (C)F | W. Parker-Marguerite Chapman | 83 | 12/20/45 | b12/29/45 |
| | Out of the Depths (Wa)F | Jim Bannon-Ross Hunter | 60 | 12/27/45 | b3/23/46 |
| | Pardon My Past | F. MacMurray-M. Chapman | 88 | 12/25/45 | a6/9/45 |
| | Perilous Holiday | P. O'Brien-R. Warwick-E. Buchanan | 89 | 3/21/46 | a2/9/46 |
| 7036 | Prison Ship | Robert Lowery-Nina Foch | 60 | 11/15/45 | a10/13/45 |
| 6005 | She Wouldn't Say Yes (C)A | R. Russell-L. Bowman | 87 | 11/29/45 | b12/22/45 |
| | Snafu (C)F | R. Benchley-V. Vague | 82 | 11/22/45 | b12/15/45 |
| | So Dark the Night | Micheline Cheirel-Steven Geray | 71 | 4/2/46 | a1/26/46 |
| | Talk About a Lady | Jinx Falkenburg-Joe Besser | 71 | 3/28/46 | a3/2/46 |
| | Tars and Spars (CM)F | A. Drake-J. Blair-M. Platt | 88 | 1/10/46 | b1/12/46 |
| | True Glory, The | Documentary | 83 | 10/4/45 | b9/8/45 |
| 7024 | Voice of the Whistler (D)A | Richard Dix-L. Merrick | 60 | 10/30/45 | b11/10/45 |

### COMING

| | | | | | |
|---|---|---|---|---|---|
| | Devil's Mask, The | Anita Louise-Jim Bannon | | 5/23/46 | |
| | Down to Earth *T | Rita Hayworth-Larry Parks | | | a4/6/46 |
| | Coffin, The | Karen Morley-Jim Bannon | | | |
| | Blondie Knows Best | Penny Singleton-Arthur Lake | | | |
| | Dangerous Business | Forrest Tucker-Lynn Merrick | | | |
| | Great Highway, The | Glenn Ford-Janet Blair | | | a4/6/46 |
| | Gilda (D)F | Rita Hayworth-Glenn Ford | 110 | 4/25/46 | b3/16/46 |
| | Man Who Dared, The | Leslie Brooks-George Macready | | 5/30/46 | |
| | Night Editor (D)A | William Gargan-Janis Carter | 67 | 4/18/46 | b4/6/46 |
| | Phantom Thief, The | Chester Morris-Jim Bannon | | 5/2/46 | a3/2/46 |
| | Renegades *T | Evelyn Keyes-Willard Parker | | | |
| | Return of Rusty | Ted Donaldson-Mark Dennis | | | |
| | Jolson Story *T | L. Parks-E. Keyes-W. Demarest | | | a2/9/46 |
| | That Texas Jamboree | Ken Curtis-Jeff Donnell | | 5/16/46 | |
| | Walls Came Tumbling Down, The | Lee Bowman-Marguerite Chapman | | | a1/26/46 |

### Westerns (Current 1944-45)

| | | | | | |
|---|---|---|---|---|---|
| 6209 | Outlaws of the Rockies (W)F | Charles Starrett-Tex Harding | 54 | 9/18/45 | b10/6/45 |
| 6208 | Rustlers of the Badlands (W)F | Charles Starrett-Tex Harding | 58 | 8/16/45 | b8/25/45 |
| 6244 | Song of the Prairie | Ken Curtis-Jurie Storey | 69 | 9/27/45 | b2/2/46 |

## COLUMBIA (Continued)

| Block No. | Westerns (Current 1945-46) | | Mins. | Rel Date | See Issue of |
|---|---|---|---|---|---|
| 6201 | Blazing the Western Trail (W)F | C. Starrett-Dub Taylor-Tex Harding | 56 | 10/18/45 | b12/8/45 |
| | Frontier Gunlaw (W)F | Charles Starrett-Tex Harding | 58 | 1/31/46 | b2/16/46 |
| | Gunning for Vengeance | Charles Starrett-Smiley Burnette | 56 | 3/21/46 | |
| 7202 | Lawless Empire | Charles Starrett-Tex Harding | 58 | 11/15/45 | |
| | Roaring Rangers (W)F | Charles Starrett-Smiley Burnette | 58 | 2/14/46 | b3/16/46 |
| 7203 | Texas Panhandle (W)F | Charles Starrett-Tex Harding | 55 | 12/20/45 | b1/12/46 |
| | Throw a Saddle on a Star | Ken Curtis-Adelle Roberts | 67 | 3/14/46 | |
| | **Westerns (Coming)** | | | | |
| | Galloping Thunder | Charles Starrett-Smiley Burnette | 54 | 4/25/46 | |
| | Heading West | Charles Starrett-Smiley Burnette | | | |
| | Landrush | Charles Starrett-Smiley Burnette | | | |
| | Phantom of the Desert | Charles Starrett-Smiley Burnette | | | |
| | Terror Trail | Charles Starrett-Smiley Burnette | | | |
| | Two-Fisted Stranger | Charles Starrett-Smiley Burnette | | | |

## MGM

| Group No. | CURRENT 1944-45 | | | | |
|---|---|---|---|---|---|
| Sp. | Anchors Aweigh *T (C)F | G. Kelly-F. Sinatra-K. Grayson | 140 | Aug. | b7/21/45 |
| 12 | Bewitched (D)A | Phyllis Thaxter-Edmund Gwenn | 65 | July | b6/23/45 |
| 12 | Thrill of a Romance *T (DM)F | Van Johnson-Esther Williams | 105 | July | b5/26/45 |
| 12 | Twice Blessed (C)F | James Craig-Gail Patrick | 78 | July | b6/2/45 |
| | **Current 1945-46** | | | | |
| 13 | Abbott & Costello in Hollywood (C)F | Abbott & Costello | 81 | Oct | b6/25/45 |
| Sp. | Adventure (D)F | C. Gable-G. Garson-J. Blondell | 125 | Mar | b12/22/45 |
| 15 | A Letter For Eve. (CD)F | Marsha Hunt-John Carroll | 89 | Jan-Feb | b12/1/45 |
| 13 | Dangerous Partners (My)F | James Craig-Signe Hasso | 76 | Oct | b8/11/45 |
| 15 | Harvey Girls *T (M)F | J. Garland-A. Sothern-J. Hodiak | 101 | Jan-Feb | b12/29/45 |
| 13 | Her Highness and the Bellboy (C)F | H. Lamarr-R. Walker-J. Allyson | 111 | Oct | b7/14/45 |
| 13 | Hidden Eye (My)F | Edward Arnold-Frances Rafferty | 127 | Sept | a1/26/45 |
| 13 | Our Vines Have Tender Grapes (D)F | M. O'Brien-Ed. G. Robinson | 106 | Sept | b7/21/45 |
| 15 | Portrait of Maria (D)F | Dolores Del Rio-Pedro Armendariz | 76 | Jan-Feb | b12/15/45 |
| 15 | Sailor Takes a Wife (C)F | Robert Walker-June Allyson | 91 | Jan-Feb | b12/29/45 |
| 14 | She Went to the Races (C)F | James Craig-Frances Gifford | 86 | Nov | b10/20/45 |
| 14 | They Were Expendable (WarD) | R. Montgomery-J. Wayne | 138 | Dec | b11/17/45 |
| 15 | Up Goes Maisie (C)F | A. Sothern-G. Murphy-H. Brooks | 89 | Jan-Feb | b1/5/46 |
| 14 | Vacation from Marriage (CD)F | Robert Donat-Deborah Kerr | 104 | Dec | b9/22/45 |
| Sp. | Weekend at the Waldorf (D)F | Rogers-Turner-Pidgeon-V. Johnson | 130 | Oct | b7/21/45 |
| 14 | What Next, Corporal Hargrave? (C)F | Robert Walker-Keenan Wynn | 96 | Nov | b11/17/45 |
| 14 | Yolanda & the Thief *T (M)A | F. Astaire-F. Morgan-L. Bremer | 106 | Dec | b10/20/45 |
| | Ziegfeld Follies of 1946 *T (M)F | Fred Astaire-Gene Kelly | 110 | Mar | b1/12/46 |
| | **COMING** | | | | |
| | Bad Bascomb (W)F | Wallace Beery-Morgaret O'Brien | 110 | Apr-May | b2/9/46 |
| | Black Sheep | James Craig-Skippy Homeier | | | |
| | Blue Sierra *T | Elizabeth Taylor-"Lassie" | | | a1/27/46 |
| | Boy's Ranch | James Craig-Skippy Hameier | | | a10/20/45 |
| | But Not Goodbye | K. Wynn-F. Morgan | | | a2/29/46 |
| | Easy to Wed *T | L. Ball-V. Johnson-E. Williams | | | a3/31/46 |
| | Faithful in My Fashion | Donna Reid-Tom Drake | | | a2/9/46 |
| | Fiesta *T | Esther Williams-John Carroll | | | a2/9/46 |
| | Green Years, The (D)F | C. Coburn-T. Drake-S. Royle | 127 | | b8/16/45 |
| | Holiday in Mexico *T | W. Pidgeon-I. Massey-J. Powell | | | a2/9/46 |
| | Hoodlum Saint (D)A | William Powell-Esther Williams | 93 | Apr-May | b2/9/46 |
| | Last Chance, The (D)F | E. G. Morrison-John Hoy | 105 | | b12/1/46 |
| | Little Mr. Jim | James Craig-Frances Gifford | | | a1/26/46 |
| | My Brother Who Talked to Horses | Butch Jenkins-Peter Lawford | | | |
| | No Leave, No Love | V. Johnson-P. Kirkood-K. Wynn | | | a2/9/46 |
| | Postman Always Rings Twice (D)A | Lana Turner-John Garfield | 113 | Apr-May | b3/16/46 |
| | Show-Off | R. Skelton-M. Maxwell-M. Main | | | |
| | Star From Heaven | Marshall-Thompson-Jim Davis | | | a3/2/46 |
| | Tenth Avenue Angel | M. O'Bien-G. Murphy-P. Thaxter | | | |
| | Three Wise Fools | M. O'Brien-L. Barrymore-E. Arnold | | | a3/2/46 |
| | Till the Clouds Roll By | J. Garland-R. Walker-F. Sinatra | | | |
| | Two Sisters From Boston (CM)F | Kathryn Grayson-June Allyson | 112 | Apr-May | b3/9/46 |
| | Two Smart People | J. Hodiak-L. Ball-L. Nolan | | | a2/9/46 |
| | Undercurrent | K. Hepburn-R. Taylor | | | |
| | Woman of My Own | Greer Garson-Robert Montgomery | | | |
| | Yearling, The *T | G. Peck-J. White-J. Craig | | | a10/20/45 |

## MONOGRAM

| Prod. No. | CURRENT 1944-45 | | | | |
|---|---|---|---|---|---|
| 412 | Come Out Fighting (CD)F | East Side Kids-June Carlson | 63 | 9/22/45 | b10/6/45 |
| 404 | Divorce (D)F | Kay Francis-Bruce Cabot | 71 | 8/18/45 | b5/26/45 |
| 407 | Sensation Hunters | Doris Merrick-Robert Lowery | 62 | 10/13/45 | a8/18/45 |
| 415 | Shanghai Cobra (My)F | S. Toler-B. Fong-M. Moreland | 64 | 9/29/45 | b8/11/45 |
| | **CURRENT 1945-46** | | | | |
| 505 | Allotment Wives (D)A | Kay Francis-Paul Kelly | 80 | 12/29/45 | b11/18/45 |
| 504 | Black Market Babies (D)A | Ralph Morgan-Teala Loring | 71 | 1/5/46 | b12/8/45 |
| 528 | Face of Marble (H)A | John Carradine-Claudia Drake | 72 | 2/2/46 | b1/26/46 |
| 507 | Fear (My)A | Warren William-Anne Gwynne | 68 | 3/2/46 | b12/29/45 |
| 509 | Live Wires (D)F | Leo Gorcey-Huntz Hall | 65 | 1/12/46 | b2/16/46 |
| 513 | Red Dragon (My)F | Sidney Toler-Benson Fong | 64 | 2/2/46 | b12/29/45 |
| 527 | Shadow Returns (My)A | Kane Richmond-Barbara Reed | 61 | 2/16/46 | b1/19/46 |
| 516 | Strange Mr. Gregory (D)A | Edmund Lowe-Jean Rogers | 63 | 1/12/46 | b1/5/46 |
| 501 | Sunbonnet Sue (M)F | Phil Regan-Gale Storm | 89 | 12/8/46 | b9/29/45 |
| 503 | Swing Parade of 1946 (M)F | Gale Storm-Phil Regan | 74 | 3/16/46 | b1/26/46 |
| | **COMING** | | | | |
| 526 | Behind the Mask (My)F | Kane Richmond-Barbara Reed | 67 | | b4/6/46 |
| | Corpus Delicti | Sidney Toler-Victor Sen Yung | | | |
| 519 | Dark Alibi | S. Toler-B. Fong-M. Moreland | 61 | | a1/26/46 |
| | Don't Gamble With Strangers | Kane Richmond-Bernedene Hays | | | |

| *Title* | *Company* |
|---|---|
| California Gold Rush | Rep. |
| Canyon Passage | Univ. |
| Captain Eddie | 20th-Fox |
| Captain Kidd | UA |
| Captain Tugboat Annie | Rep. |
| Caravan Trails | PRC |
| Caribbean Mystery | 20th-Fox |
| Cat Creeps | Univ. |
| Catman of Paris | Rep. |
| Centennial Summer | 20th-Fox |
| Cheaters, The | Rep. |
| Christmas in Connecticut | WB |
| Cherokee Flash | Rep. |
| Cheyenne | WB |
| Child of Divorce | RKO |
| Cinderella Jones | WB |
| City For Conquest | WB |
| Claudia and David | 20th-Fox |
| Claude's Wife | Univ. |
| Cloak and Dagger | WB |
| Club Havana | PRC |
| Cluny Brown | 20th-Fox |
| Code of the Lawless | Univ. |
| Coffin | Col. |
| Col. Effingham's Raid | 20th-Fox |
| Colorado Pioneers | Rep. |
| Colorado Serenade | PRC |
| Come Out Fighting | Mono. |
| Confidential Agent | WB |
| Conquest of Cheyenne | Rep. |
| Cornered | RKO |
| Corn is Green | WB |
| Corpus Delicti | Mono. |
| Cowboy Canteen | Col. |
| Crack-Up | RKO |
| Crainquebille | Misc. |
| Crime Doctor's Warning | Col. |
| Crime of the Century | Rep. |
| Crime School | WB |
| Criminal Court | RKO |
| Cross My Heart | Para. |
| Crimson Canary | Univ. |
| **D** | |
| Dakota | Rep. |
| Daltons Ride Again | Univ. |
| Dancing in Manhattan | Col. |
| Danger Signal | WB |
| Danger Street | Para. |
| Dangerous Business | Col. |
| Dangerous Intruder | PRC |
| Dangerous Partners | MGM |
| Danny Boy | PRC |
| Dark Alibi | Mono. |
| Dark Corner | 20th-Fox |
| Days of Buffalo Bill | Rep. |
| Deadline at Dawn | RKO |
| Deadline for Murder | 20th-Fox |
| Dead of Night | Univ. |
| Desirable Woman | RKO |
| Detour | PRC |
| Devil Bat's Daughter | PRC |
| Devil's Mask | Col. |
| Devotion | WB |
| Diary of a Chambermaid | UA |
| Dick Tracy | RKO |
| Dick Tracy Versus Cueball | RKO |
| Ding Dong Williams | RKO |
| Divorce | Mono. |
| Doll Face | 20th-Fox |
| Dolly Sisters | 20th-Fox |
| Don't Fence Me In | Rep. |
| Don't Gamble With Strangers | Mono. |
| Double Furlough | UA |
| Down to Earth | Col. |
| Do You Love Me? | 20th-Fox |
| Dragonwyck | 20th-Fox |
| Dressed to Kill | Univ. |
| Drifting Along | Mono. |
| Duffy's Tavern | Para. |
| Duel in the Sun | UA |
| **E** | |
| Earl Carroll's Sketchbook | Rep. |
| Easy to Wed | MGM |
| Easy to Look At | Univ. |
| 1812 | Misc. |
| El Paso Kid | Rep. |
| Enchanted Cottage | RKO |
| Escape Me Never | WB |
| Experiment Perilous | RKO |
| **F** | |
| Fabulous Suzanne | Rep. |
| Face of Marble | Mono. |
| Faithful In My Fashion | MGM |
| Falcon in Hollywood | RKO |
| Falcon in San Francisco | RKO |
| Falcon's Alibi | RKO |
| Fallen Angel | 20th-Fox |
| Fall of Berlin | Misc. |
| Fandango | Univ. |
| Fangs of the Wild | Astor |
| Fanny By Gaslight | UA |
| Fatal Witness | Rep. |
| Fear | Mono. |
| Fiesta | MGM |
| Fighting Bill Carson | RKO |
| Fighting Texan | Mono. |
| Firts Yank Into Tokyo | RKO |
| Flaming Bullets | PRC |
| Follow That Woman | Para. |
| Forever Amber | 20th-Fox |
| French Key | Rep. |
| From This Day Forward | RKO |
| Frontier Feud | Mono. |
| Frontier Fugitives | PRC |
| Frontier Gal | Univ. |
| Frontier Gunlaw | Col. |
| Fugitive | Univ. |

## G

| Title | Company |
|---|---|
| Galloping Thunder | Col. |
| Gangs of the Waterfront | Rep. |
| Gay Blades | Rep. |
| Gay Cavalier | Mono. |
| Gay Senorita | Col. |
| Genius At Work | RKO |
| Gentleman Misbehaves | Col. |
| Gentlemen From Arizona | Astor |
| George White's Scandals of 1945 | RKO |
| Getting Gertie's Garter | UA |
| Ghost Goes Wild | Rep. |
| Ghost Steps Out | Univ. |
| Gilda | Col. |
| Girl of the Limberlost | Col. |
| Girl on the Spot | Univ. |
| Girl Rush | RKO |
| Girls of the Big House | Rep. |
| Girls on Probation | WB |
| Glass Alibi | Rep. |
| Gold Mine in the Sky | Rep. |
| Great Flamarion | Rep. |
| Great Highway | Col. |
| Green Years | MGM |
| Guest in the House | UA |
| Guest Wife | UA |
| Gunning for Vengeance | Col. |
| Gun Town | Univ. |
| Guns and Guitars | Rep. |

## H

| | |
|---|---|
| Hands Across the Border | Rep. |
| Harvey Girls | MGM |
| Haunted Mine | Mono. |
| Heading West | Col. |
| Heartbeat | RKO |
| Hell's Angels | Astor |
| Henry the Fifth | UA |
| Her Enlisted Man | Astor |
| Her Kind of Man | WB |
| Her Highness and the Bellboy | MGM |
| Hidden Eye | MGM |
| Hitchhike to Happiness | Rep. |
| Hit the Hay | Col. |
| Hold That Blonde | Para. |
| Holiday in Mexico | MGM |
| Home on the Range | Rep. |
| Home Sweet Homicide | 20th-Fox |
| Honeymoon | RKO |
| Hoodlum Saint | MGM |
| Hot Cargo | Para. |
| Hot Money | Mono. |
| Hotel Reserve | RKO |
| House of Dracula | Univ. |
| House of Horrors | Univ. |
| House on 92nd Street | 20th-Fox |
| How Do You Do | PRC |
| Humoresque | WB |

## I

| | |
|---|---|
| Idea Girl | Univ. |
| I Cover the Waterfront | Astor |
| I Know Where I'm Going | Misc. |
| I Love a Bandleader | Col. |
| Imperfect Lady | Para. |
| Incendiary Blonde | Para. |
| In Fast Company | Mono. |
| In Old New York | Mono. |
| In Old Sacramento | Rep. |
| I Ring Doorbells | PRC |
| Inside Job | Univ. |
| Inner Circle | Rep. |
| Invisible Informer | Rep. |
| Isle of the Dead | RKO |
| It All Came True | WB |
| It Shouldn't Happen to a Dog | 20th-Fox |
| I've Always Loved You | Rep. |

## J

| | |
|---|---|
| Jade Mask | Mono. |
| Janie Gets Married | WB |
| Jealousy | Rep. |
| Jesse James | 20th-Fox |
| Jimmy Steps Out | Astor |
| Joe Palooka, Champ | Mono. |
| Johnny Angel | RKO |
| Johnny Comes Flying Home | 20th-Fox |
| Johnny in the Clouds | UA |
| Jolson Story | Col. |
| Journey Together | Misc. |
| Jumpin' Joe | Mono. |
| Junior Miss | 20th-Fox |
| Junior Prom | Mono. |
| Just Before Dawn | Col. |

## K

| | |
|---|---|
| Kelly Is My Name | Univ. |
| Kid From Brooklyn | RKO |
| Kiss & Tell | Col. |
| Kitty | Para. |

## L

| | |
|---|---|
| Ladies Man | Para. |
| Lady Confesses | PRC |
| Lady Luck | RKO |
| Lady on a Train | Univ. |
| Land of the Outlaws | Mono. |
| Landrush | Col. |
| Larceny in Her Heart | PRC |
| Last Chance | MGM |
| Last Crooked Mile | Rep. |
| Laura | 20th-Fox |
| Law Crusaders | PRC |
| Lawless Empire | Col. |
| Leave Her to Heaven | 20th-Fox |
| Let 'Em Have It | Astor |

## MONOGRAM (Continued)

| Prod. No. | CURRENT 1944-45 | | Mins. | Rel Date | See Issue of |
|---|---|---|---|---|---|
| 529 | Gay Cavalier | Gilbert Roland-Martin Garalaga | 65 | | |
| | Hot Money | Leo Gorcey-Huntz Hall | | | |
| 510 | In Fast Company | Leo Gorcey-Huntz Hall | 63 | | a3/16/46 |
| 506 | Joe Palooka, Champ | Joe Kirkwood-Elyse Knox | 70 | | a3/2/46 |
| | Jumpin' Joe | Robert Wilcox | | | |
| 514 | Junior Prom (M)F | Freddie Stewart-June Preisser | 69 | 5/11/46 | b3/2/46 |
| | Romance of the Rancho | Gilbert Roland-Marjorie Riordan | | | |
| | Suspense (D)A | Belita-Barry Sullivan-E. Palette | 101 | 6/1/46 | b3/30/46 |
| | Sweet Sixteen | Freddie Stewart-June Preisser | | | |
| | **Westerns (Current 1944-45)** | | | | |
| 452 | Drifting Along | J. M. Brown-Raymond Hatton | | 1/26/46 | a11/17/45 |
| 458 | Frontier Feud | J. M. Brown-Raymond Hatton | 54 | 11/24/45 | |
| 566 | Haunted Mine, The (W)F | J. M. Brown-Raymond Hatton | 52 | 3/2/46 | b4/6/46 |
| 457 | Lost Trail (W)F | J. M. Brown-Raymond Hatton | 53 | 10/20/45 | b10/13/45 |
| 464 | Riders of the Dawn (W)F | Jimmy Wakely-Lee White | 57 | 11/3/45 | b10/27/45 |
| 431 | South of the Rio Grande | Duncan Renaldo | 62 | 9/15/45 | |
| 565 | Border Bandits (W)F | J. M. Brown-R. Hatton | 57 | 1/12/46 | b2/23/46 |
| 571 | Lonesome Trail | J. Wakely-Lee White | 55 | 12/8/45 | |
| 572 | Moon Over Montana | Jimmy Wakely-Lee White | 54 | 2/23/46 | |
| | **Westerns (Coming)** | | | | |
| | Fighting Texan | J. M. Brown-R. Hatton | | 6/8/46 | |
| | Trail to Mexico | Jimmy Wakely-Lee White | | | |
| 567 | Under Arizona Skies | J. M. Brown-Raymond Hatton | | 4/27/46 | |
| 573 | West of the Alamo | Jimmy Wakely-Lee White | | 4/20/46 | |

## PARAMOUNT

| Block No. | CURRENT 1944-45 | | Mins. | Rel Date | See Issue of |
|---|---|---|---|---|---|
| Sp. | Incendiary Blonde *T (CD)F | Betty Hutton-Barry Fitzgerald | 112 | 8/31/45 | b6/16/45 |
| 6 | Midnight Manhunt (My)A | William Gargan-Ann Savage | 63 | 7/27/45 | b6/9/45 |
| 6 | Northwest Mounted Police *T | G. Cooper-M. Carroll-P. Goddard | 125 | 8/26/45 | Reissue |
| 6 | Out of This World (CM)F | E. Bracken-D. Lynn-V. Lake | 96 | 7/13/45 | b6/9/45 |
| 6 | This Gun For Hire | A. Ladd-V. Lake-R. Preston | 80 | 8/25/46 | Reissue |
| 6 | You Came Along (CD)F | Robert Cummings-Lizabeth Scott | 103 | 9/14/45 | b7/7/45 |
| | **Current 1945-46** | | | | |
| 1 | Duffy's Tavern (CM)F | Crosby-Ed Gardner-M. Reynolds | 98 | 9/28/45 | b8/18/45 |
| 1 | Follow That Woman (My) | William Gargan-Nancy Kelly | 70 | 12/14/45 | b8/25/45 |
| 2 | Hold That Blonde (C)F | Eddie Bracken-Veronica Lake | 77 | 11/23/45 | b10/13/45 |
| 2 | Kitty (D)A | Paulette Goddard-Ray Milland | 103 | 1/25/46 | b10/13/45 |
| 1 | Lost Weekend (D)A | R. Milland-J. Wyman-P. Terry | 101 | 11/16/45 | b8/18/45 |
| 1 | Love Letters (D)A | J. Jones-J. Cotten-A. Richards | 101 | 10/26/45 | b8/25/45 |
| 3 | Masquerade in Mexico (MC)F | D. Lamour-A. deCordova-P. Knowles | 96 | 2/22/45 | b12/1/45 |
| 3 | Miss Susie Slagle's (D)A | Sonny Tufts-V. Lake | 89 | 3/8/46 | b12/8/45 |
| 2 | People Are Funny (CM)F | J. Haley-H. Walker-R. Vallee | 93 | 1/11/46 | b10/18/45 |
| 3 | Road to Utopia (CM)A | Crosby-Hope-Lamour | 90 | 3/22/46 | b12/8/45 |
| 2 | Stork Club (CM)A | Betty Hutton-Barry Fitzgerald | 98 | 12/28/45 | b10/6/45 |
| 3 | Tokyo Rose (D)A | Byron Barr-Lotus Long | 69 | 2/8/46 | b12/8/45 |
| | **COMING** | | | | |
| | Big Town | Philip Reed- Hillary Brooke | | | a2/9/46 |
| 4 | Blue Dahlia (My)A | A. Ladd-V. Lake-W. Bendix | 100 | | b2/2/46 |
| | Blue Skies *T | Bing Crosby-Paul Draper | | | a8/18/45 |
| 5 | Bride Wore Boots (C)F | B. Stanwyck-R. Cummings-D. Lynn | 85 | | b3/23/46 |
| | Calcutta | A. Ladd-G. Russell-W. Bendix | | | a7/14/45 |
| | California *T | Milland-Stanwyck-Fitzgerald | | | a4/6/46 |
| | Easy Come, Easy Go | Betty Hutton-Sonny Tufts | | | a4/7/45 |
| 5 | Hot Cargo (D)F | W. Gargan-J. Rogers-P. Reed | 57 | | b3/16/46 |
| | Imperfect Lady, The | R. Milland-T. Wright-V. Field | | | a11/10/45 |
| | Ladies Man | Eddie Bracken-Virginia Field | | | a12/10/45 |
| | Monsieur Beaucaire | Bob Hope-Joan Caulfield | | | a11/10/45 |
| | O.S.S. | A. Ladd-G. Fitzgerald-P. Knowles | | | a4/6/46 |
| 5 | Our Hearts Were Growing Up (C)F | B. Donlevy-G. Russell-D. Lynn | 83 | | b3/16/46 |
| | Perfect Marriage, The | L. Young-D. Niven-V. Field | | | a3/23/46 |
| | Perils of Pauline | Betty Hutton-John Lund | | | |
| | Searching Wind | R. Young-A. Richards-S. Sidney | | | a3/2/46 |
| | Seven Were Saved | Richard Denning-Catherine Craig | | | |
| | Strange Love of Martha Ivers (D)A | Stanwyck-L. Scott-Hefflin | 116 | | b3/16/46 |
| | Suddenly It's Spring | F. MacMurray-P. Goddard | | | a3/30/46 |
| | Swamp Fire | Johnny Weissmuller-Virginia Grey | | | a11/24/45 |
| | The Trouble With Women | T. Wright-B. Donlevy-R. Milland | | | a6/23/45 |
| 4 | They Made Me a Killer (D)A | Robert Lowery-Barbara Britton | 64 | | b1/26/46 |
| 5 | To Each His Own (D)A | Olivia de Havilland-John Lund | 122 | | b3/16/46 |
| | Too Good to Be True | S. Tufts-D. Lynn-B. Fitzgerald | | | a11/24/45 |
| | Two Years Before the Mast | Donlevy-Ladd-Bendix | | | a7/1/44 |
| 4 | Virginian, The *T (W)F | J. McCrea-B. Donlevy-S. Tufts | 90 | | b1/26/46 |
| | Welcome Stranger | Bing Crosby-Barry Fitzgerald | | | |
| 4 | Well Groomed Bride (CD)F | R. Milland-O. deHavilland-S. Tufts | 75 | | b2/2/46 |
| | Where There's Life | B. Hope-S. Hasso-W. Bendix | | | |

## PRC

| | CURRENT 1944-45 | | Mins. | Rel Date | See Issue of |
|---|---|---|---|---|---|
| | Apology for Murder (My)A | Ann Savage-Hugh Beaumont | 67 | 8/27/45 | b9/8/45 |
| | Arson Squad (My)A | F. Albertson-R. Armstrong | 66 | 9/11/45 | b8/11/45 |
| | Club Havana (DM)F | Tom Neal-Margaret Lindsay | 62 | 10/23/45 | b10/27/45 |
| | Detour (D)A | Tom Neal-Ann Savage | 69 | 11/30/45 | b11/3/45 |
| | Dangerous Intruder | Charles Arnt-Veda Ann Borg | 65 | 8/21/45 | |
| | Danny Boy (D)F | Robert "Buzzy" Henry-Eva March | 66 | 1/8/46 | b11/10/45 |
| | Enchanted Forest *C (D)F | Edmund Lowe-Brenda Joyce | 77 | 12/8/45 | b9/22/45 |
| | Flying Serpent, The (H)A | Ralph Lewis-George Zucco | 58 | 2/20/46 | b1/19/46 |
| | How Do You Do (C)F | Bert Gordon-Harry Von Zell | 82 | 12/24/45 | b11/10/45 |
| | I Ring Doorbells (My)F | R. Shayne-A. Gwynne-R. Karns | 67 | 2/25/46 | b1/5/46 |
| | Lady Confesses (My)A | M. B. Hughes-Hugh Beaumont | 66 | 6/15/45 | b3/31/45 |
| | Man Who Walked Alone (C)F | Kay Aldrige-Dave O'Brien | 74 | 3/15/46 | b2/17/45 |
| | Mask of Diijon (D)A | Eric von Stroheim-Jeanne Bates | 70 | 3/7/46 | b2/2/46 |
| | Romance of the West (W)F | Eddie Dean | 58 | 3/20/46 | b2/16/46 |
| | Shadow of Terror (My)A | Dick Fraser-Grace Gillern | 64 | 11/5/45 | b9/1/45 |
| | Silver Fleet (D)F | Ralph Richardson-Googie Withers | 77 | 7/1/45 | b3/31/45 |

## PRC (Continued)

| Block No. | CURRENT 1944-45 | | Mins. | Trade Date | See Issue of |
|---|---|---|---|---|---|
| | Strangler of the Swamp (H)A | R. La Planche-Robert Barrat | 59 | 1/1/46 | b1/5/46 |
| | Swing Hostess (CM)F | Martha Tilton-Charles Collins | 76 | 9/8/45 | b11/11/44 |
| | White Pongo (D)F | Richard Fraser-Marie Wrixon | 76 | 11/2/45 | b8/11/45 |
| | Why Girls Leave Home (D)A | Pamela Blake-Sheldon Leonard | 70 | 10/9/46 | b6/16/45 |
| | **COMING** | | | | |
| | Avalanche | Bruce Cabot-Roscoe Karns | | | |
| | Devil Bat's Daughter | Rosemary LaPlanche-John James | | 4/15/46 | |
| | Larceny in Her Heart | Hugh Beaumont-Cheryl Walker | | | |
| | Murder Is My Business (My)F | Hugh Beaumont-Cheryl Walker | 63 | | b3/9/46 |
| | Once and For All | N. Coleman-P. Reed-F. Cressart | | | a12/22/45 |
| | Queen of Burlesque | Evelyn Ankers | | | |
| | Wife of Monte Cristo (D)F | John Loder-Lenore Aubert | 79 | 4/23/46 | b3/23/46 |
| | **Westerns (Current 1944-45)** | | | | |
| | Ambush Trail (W)F | Bob Steele-Lorraine Miller | 56 | 2/17/46 | b2/2/46 |
| | Border Badmen (W)F | Buster Crabbe-Al St. John | 57 | 10/10/45 | b9/1/45 |
| | Fighting Bill Carson (W)F | Buster Crabbe-Al St. John | 54 | 10/31/45 | b12/15/45 |
| | Flaming Bullets | Tex Ritter-Dave O'Brien | 58 | 10/15/45 | |
| | Frontier Fugitives | Tex Ritter-Dave O'Brien | 58 | 9/1/45 | |
| | Lightning Raiders | Buster Crabbe-Al St. John | | 1/7/46 | |
| | Navajo Kid (W)F | Bob Steele | 57 | 11/21/45 | b3/30/46 |
| | Prairie Rustlers | Buster Crabbe-Al St. John | 55 | 11/7/45 | |
| | Six Gun Man (W)F | Bob Steele | 59 | 2/1/46 | b1/26/46 |
| | Thunder Town (W)F | Bob Steele-Syd Saylor | 58 | 4/12/46 | b3/30/46 |
| | **Westerns (Coming)** | | | | |
| | Caravan Trail *C (W)F | Eddie Dean-Emmett Lynn | 61 | 4/20/46 | b3/30/46 |
| | Colorado Serenade | Eddie Dean-Mary Kenyon | | | |
| | Gentlemen With Guns (W)F | Buster Crabbe-Al St. John | 52 | | b3/16/46 |
| | Law Crusaders | Buster Crabbe-Al St. John | | | |
| | Man Without a Gun | Bob Steele-Ellen Hall | | | |
| | Terrors on Horseback | Buster Crabbe-Al St. John | | 5/1/46 | |

## RKO-RADIO

| | CURRENT 1945-46 | | | | |
|---|---|---|---|---|---|
| Sp. | Along Came Jones (CW)F | Gary Cooper-Loretta Young | 90 | June | b6/15/45 |
| 1 | Falcon in San Francisco (My)F | Tom Conway-Rita Corday | 66 | July | b7/21/45 |
| 2 | First Yank Into Tokyo (D)A | T. Neal-B. Hale-K. Luke | 82 | Sept | b9/8/45 |
| 1 | George White's Scandals of 1945 (MC)F | Joan Davis-Jack Haley | 95 | Aug | b7/21/45 |
| 2 | Isle of the Dead (HD)A | B. Karloff-E. Drew | 72 | Sept | b9/8/45 |
| 1 | Johnny Angel (My)A | G. Raft-S. Hasso-C. Trevor | 79 | Aug | b8/4/45 |
| 1 | Mama Loves Papa (C)F | Leon Errol-Elizabeth Risdon | 61 | Aug | b8/4/45 |
| Sp. | Pinocchio *T (C)F | Disney | 87 | Sept | Reissue |
| 1 | Radio Stars on Parade (CM)F | F. Langford-W. Brown-A. Carney | 69 | Aug | b8/4/45 |
| 2 | Spanish Main *T (D)F | P. Henreid-M. O'Hara | 100 | Oct | b10/6/45 |
| 2 | Wanderer of the Wasteland (W)F | James Warren-Audrey Long | 67 | Oct | b10/6/45 |
| Sp. | Wonder Man *T (C)F | D. Kaye-V. Mayo | 98 | Apr | b4/28/45 |
| | **COMING** | | | | |
| 4 | A Game of Death (M)A | J. Loder-A. Long-R. Wade | 72 | | b12/1/45 |
| | A Likely Story | Bill Williams-Barbara Hale | | | a3/15/46 |
| | Badman's Territory | R. Scott-A. Richards-L. Tierney | | | a2/9/46 |
| | Bamboo Blonde | Frances Langford-Russell Wade | | | a3/16/46 |
| | Bedlam | Boris Karloff-Anna Lee | | | |
| Sp. | Bells of St. Mary's (D)F | Bing Crosby-Ingrid Bergman | 125 | | b11/24/45 |
| | Best Years of Our Lives, The | D. Andrews-M. Loy-F. March | | | |
| | Child of Divorce | Sharyn Moffett-Regis Toomey | | | a3/16/46 |
| 3 | Cornered (D)A | Dick Powell-Walter Slezak | 102 | | b11/17/45 |
| | Criminal Court | T. Conway-M. O'Driscoll | | | a4/6/46 |
| | Crack-Up | P. O'Brien-C. Trevor-H. Marshall | | | |
| 4 | Deadline at Dawn (My)F | S. Hayward-P. Lukas-B. Williams | 83 | | b2/16/45 |
| | Desirable Woman | Joan Bennett-Robert Ryan | | | a3/9/46 |
| 3 | Dick Tracy (My)F | Morgan Conway-Anne Jeffreys | 62 | | b12/15/45 |
| | Dick Tracy Versus Cueball | Morgan Conway-Anne Jeffreys | | | |
| | Ding Dong Williams | Glenn Vernon-Marcy McGuire | | | a6/9/45 |
| | Falcon's Alibi | Tom Conway-Rita Corday | | | |
| 4 | From This Day Forward (D)A | J. Fontaine-M. Stevens-A. Judge | 95 | | b3/2/46 |
| | Genius at Work | A. Carney-W. Brown-A. Jeffreys | | | |
| | Heartbeat | G. Rogers-J. Pierre Aumont | | | |
| | Honeymoon | Shirley Temple-Franchot Tone | | | |
| 3 | Hotel Reserve (My)A | James Mason-Lucie Mannheim | 80 | | b12/29/45 |
| Sp. | Kid From Brooklyn *T (CM)F | D. Kaye-V. Mayo-Vera-Ellen | 114 | | b3/23/46 |
| | Lady Luck | R. Young-B. Hale-F. Morgan | | | a3/16/46 |
| Sp. | Make Mine Music *T | Walt Disney | 75 | | |
| 2 | Man Alive (C)F | P. O'Brien-A. Menjou-E. Drew | 70 | | b8/29/45 |
| | Notorious | C. Grant-Ingrid Bergman | | | a2/9/46 |
| 4 | Riverboat Rhythm (C)F | Leon Errol-Joan Newton | 65 | | b2/9/46 |
| | Secret Life of Walter Mitty *T | D. Kaye-V. Mayo-F. Bainter | | | |
| | Sinbad the Sailor *T | D. Fairbanks, Jr.-M. O'Hara | | | |
| 3 | Sing Your Way Home (CM)F | Jack Haley-Anne Jeffreys | 72 | | b11/17/45 |
| | Sister Kenny | R. Russell-A. Knox-D. Jagger | | | a3/2/46 |
| 3 | Spiral Staircase, The (My-D)A | D. McGuire-G. Brent-E. Barrymore | 83 | | b1/5/46 |
| | Step by Step | Lawrence Tierney-Anne Jeffreys | | | a2/9/46 |
| | Stranger, The | Ed. G. Robinson-L. Young-O. Welles | | | a12/22/45 |
| | Sunset Pass | Nan Leslie-James Warren | | | |
| 4 | Tarzan and the Leopard Woman (A)F | J. Weismuller-B. Joyce | 72 | | b2/16/46 |
| | Till the End of Time | Dorothy McGuire-Guy Madison | | | a2/9/46 |
| Sp. | Tomorrow Is Forever (D)A | C. Colbert-G. Brent-O. Welles | 104 | | b1/19/46 |
| | Truth About Murder | B. Granville-M. Conway | | | |
| | Vacation in Reno | Jack Haley-Anne Jeffreys | | | |
| | What Nancy Wanted | Laraine Day-Brian Aherne | | | |
| | Without Reservations | Claudette Colbert-John Wayne | | | a2/9/46 |

## REPUBLIC

| Prod. No. | CURRENT 1944-45 | | | | |
|---|---|---|---|---|---|
| 446 | Along the Navajo Trail (W)F | Roy Rogers-Dale Evans | 66 | 12/15/45 | b12/15/45 |
| 429 | Behind City Lights (D)F | William Terry-Lynne Roberts | 67 | 9/10/45 | b9/22/45 |
| 421 | Cheaters, The (CD)A | J. Schildkraut-Billie Burke | 87 | 7/15/45 | b7/7/45 |
| 445 | Don't Fence Me In (W)F | Rogers-Evans-Hayes | 71 | 10/20/45 | b10/27/45 |

| *Title* | *Company* |
|---|---|
| Life With Blondie | Col. |
| Lighting Raiders | PRC |
| Little Giant | Univ. |
| Little Iodine | UA |
| Little Men | Astor |
| Little Miss Big | Univ. |
| Little Mr. Jim | MGM |
| Live Wires | Mono. |
| Lonesome Trail | Mono. |
| Lonely Hearts Club | Rep. |
| Lost Trail | Mono. |
| Lost Weekend | Para. |
| Love, Honor and Goodbye | Rep. |
| Love Letters | Para. |
| Love Lies Bleeding | Para. |
| Love on the Dole | Misc. |
| Lover Come Back | Univ. |
| **M** | |
| Madonna of the Seven Moons | Univ. |
| Madonna's Secret | Rep. |
| Make Mine Music | RKO |
| Mama Loves Papa | RKO |
| Man Alive | RKO |
| Man From Oklahoma | Rep. |
| Man From Rainbow Valley | Rep. |
| Man Who Dared | Col. |
| Man Who Walked Alone | PRC |
| Man Without a Gun | PRC |
| Margie | 20th-Fox |
| Marked Trails | Mono. |
| Marshall of Laredo | Rep. |
| Marshall of Rene | Rep. |
| Mask of Diijon | PRC |
| Masquerade in Mexico | Para. |
| Meet Me on Broadway | Col. |
| Melody Trail | Rep. |
| Men in Her Diary | Univ. |
| Mexicana | Rep. |
| Midnight Manhunt | Para. |
| Mildred Pierce | WB |
| Miss Susie Slagle's | Para. |
| Mr. Ace | UA |
| Monsieur Beaucaire | Para. |
| Moon Over Montana | Mono. |
| Murder is My Business | PRC |
| Murder in the Music Hall | Rep. |
| Murder, My Sweet! | RKO |
| My Brother Who Talked to Horses | MGM |
| My Gal Loves Music | Univ. |
| My Name is Julia Ross | Col. |
| My Pal Trigger | Rep. |
| My Reputation | WB |
| Mysterious Intruder | Col. |
| **N** | |
| Naughty Nineties | Univ. |
| Navajo Kid | PRC |
| Never Say Goodbye | WB |
| Night and Day | WB |
| Night Editor | Col. |
| Night in Paradise | Univ. |
| Night Train to Memphis | Rep. |
| Nob Hill | 20th-Fox |
| Nobody Lives Forever | WB |
| No Leave, No Love | MGM |
| No Time for Comedy | WB |
| Northwest Mounted Police | Para. |
| Notorious | RKO |
| Notorious Gentlemen | Univ. |
| Notorious Lone Wolf | Col. |
| **O** | |
| Of Human Bondage | WB |
| Once And For All | PRC |
| One Exciting Week | Rep. |
| One More Tomorrow | WB |
| One Romantic Night | Astor |
| One Way to Love | Col. |
| Open City | Misc. |
| Open Verdict | WB |
| O.S.S. | Para. |
| Our Hearts Were Growing Up | Para. |
| Our Vines Have Tender Grapes | MGM |
| Outlaws of the Rockies | Col. |
| Out of the Depths | Col. |
| Out of the World | Para. |
| Over 21 | Col. |
| **P** | |
| Pardon My Past | Col. |
| Paris Underground | UA |
| Partners of the Trail | Mono. |
| Passkey to Danger | RKO |
| Passport to Destiny | RKO |
| People Are Funny | Para. |
| Perfect Marriage | Para. |
| Perilous Holiday | Col. |
| Perils of Pauline | Para. |
| Phantom of the Desert | Col. |
| Phantom of the Plains | Rep. |
| Phantom Thief | Col. |
| Pilgrim Lady | Rep. |
| Pillow of Death | Univ. |
| Plainsman & the Lady | Rep. |
| Portrait of Maria | MGM |
| Postman Always Rings Twice | MGM |
| Prairie Rustlers | PRC |
| Prelude to Murder | Univ. |
| Pride of the Marines | WB |
| Prison Ship | Col. |
| Pursuit to Algiers | Univ. |
| **Q** | |
| Queen of Burlesque | PRC |

## R

| Title | Company |
|---|---|
| Radio Stars on Parade | RKO |
| Rainbow Over Texas | Rep. |
| Range Law | Mono. |
| Razor's Edge | 20th-Fox |
| Rebecca | UA |
| Red Dragon | Mono. |
| Red River Renegades | Rep. |
| Rendezvous 24 | 20th-Fox |
| Rendezvous With Annie | Rep. |
| Renegades | Col. |
| Return of Frank James | 20th-Fox |
| Return of Rusty | Col. |
| Return of the Vampire | Col. |
| Rhapsody in Blue | WB |
| Riders of the Dawn | Mono. |
| Riverboat Rhythm | RKO |
| River Gang | Univ. |
| Road to Alcatraz | Rep. |
| Road to Utopia | Para. |
| Roaring Rangers | Col. |
| Romance of the Rancho | Mono. |
| Romance of the West | PRC |
| Rough Riders of the Cheyenne | Rep. |
| Rough Ridin' Justice | Col. |
| Runaround | Univ. |
| Rustlers of the Badlands | Col. |

## S

| | |
|---|---|
| Sailor Takes a Wife | MGM |
| San Antonio *T) | WB |
| Sante Fe Uprising | Rep. |
| Saratoga Trunk | WB |
| Scarface | Astor |
| Scarlet Street | Univ. |
| Scotland Yard Investigator | Rep. |
| Searching Wind | Para. |
| Secret Life of Walter Mitty | RKO |
| Senorita From the West | Univ. |
| Sensation Hunters | Mono. |
| Sentence, The | WB |
| Sentimental Journey | 20th-Fox |
| Seven Were Saved | Para. |
| Seventh Veil | Univ. |
| Shadow of a Woman | WB |
| Shadow of Terror | PRC |
| Shadow Returns | Mono. |
| Shady Lady | Univ. |
| Shanghai Cobra | Mono. |
| She Went to the Races | MGM |
| She Wolf of London | Univ. |
| She Wouldn't Say Yes | Col. |
| She Wrote the Book | Univ. |
| Sheriff of Redwood Valley | Rep. |
| Shock | 20th-Fox |
| Shocking Miss Pilgrim | 20th-Fox |
| Short Happy Life of Francis Macomber | UA |
| Show-Off | MGM |
| Silver City Kid | Col. |
| Silver Fleet | PRC |
| Sinbad the Sailor | RKO |
| Sing Your Way Home | RKO |
| Sin of Harold Diddlebock | UA |
| Sister Kenny | RKO |
| Six Gun Man | PRC |
| Sky Devils | Astor |
| Snafu | Col. |
| Smoky | 20th-Fox |
| Smooth As Silk | Univ. |
| So Dark the Night | Col. |
| So Goes My Love | Univ. |
| Somewhere in the Night | 20th-Fox |
| Song for Miss Julie | Rep. |
| Song of Arizona | Rep. |
| Song of the Prairie | Col. |
| Song of the Range | Mono. |
| Song of Mexico | Rep. |
| Song of Old Wyoming | PRC |
| Southerner, The | UA |
| South of the Rio Grande | Mono. |
| Spanish Main | RKO |
| Specter of the Rose | Rep. |
| Spellbound | UA |
| Spider, The | 20th-Fox |
| Spider Woman Strikes Back | Univ. |
| Spiral Staircase, The | RKO |
| Stagecoach to Monterey | Rep. |
| Stage Coach Outlaws | PRC |
| Star From Heaven | MGM |
| State Fair | 20th-Fox |
| Step By Step | RKO |
| Steppin' in Society | Rep. |
| Stolen Life | WB |
| Stork Club | Para. |
| Story of G. I. Joe | UA |
| Strange Affair of Uncle Harry | Univ. |
| Strange Confession | Univ. |
| Strange Conquest | Univ. |
| Strange Holiday | Misc. |
| Strange Mr. Gregory | Mono. |
| Stranger From Santa Fe | Mono. |
| Strange Love of Martha Ivers | Para. |
| Strange Triangle | 20th-Fox |
| Strange Voyage | Col. |
| Strange Woman | UA |
| Stranger, The | RKO |
| Strangler of the Swamp | PRC |
| Suddenly It's Spring | Para. |
| Sunbonnet Sue | Mono. |
| Sunset Pass | RKO |
| Sun Valley Cyclone | Rep. |
| Suspected Person | PRC |
| Suspense | Mono. |
| Swamp Fire | Para. |
| Sweet Sixteen | Mono. |
| Swing Hostess | PRC |
| Swingin' on a Rainbow | Rep. |
| Swing Parade of 1946 | Mono. |
| Swiss Family Robinson | Astor |

## REPUBLIC (Continued)

### CURRENT 1944-45

| No. Prod. | | | Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 427 | Fatal Witness (D)A | Evelyn Ankers-Richard Fraser | 60 | 9/15/45 | b12/8/45 |
| 422 | Gangs of the Waterfront (D)A | S. Bachelor-R. Armstrong | 55 | 7/3/45 | b8/11/45 |
| 419 | Hitchhike to Happiness (DM)F | Al Pearce-Dale Evans | 72 | 7/15/45 | b4/28/45 |
| 424 | Jealousy (D)A | John Loder-Jane Randolph | 71 | 7/23/45 | b7/28/45 |
| 428 | Love, Honor and Goodbye (CM)F | Virginia Bruce-Edward Ashley | 87 | 9/15/45 | b9/15/45 |
| 443 | Man From Oklahoma (MW)F | Roy Rogers-George "Gabby" Hayes | 68 | 8/1/45 | b8/4/45 |
| 431 | Mexicana (CM)F | Constance Moore-Tito Guizar | 83 | 11/15/45 | b11/24/45 |
| 423 | Road to Alcatraz (My)F | Robert Lowery-June Storey | 60 | 7/10/45 | b7/14/45 |
| 418 | Steppin' in Society (CD)F | Ed. Everett Horton-G. George | 72 | 7/20/45 | b6/18/45 |
| 444 | Sunset in El Dorado (W)F | Roy Rogers-Dale Evans | 66 | 9/20/45 | b9/29/45 |
| 426 | Swingin' on a Rainbow (CM)F | Brad Taylor-Jane Frazee | 72 | 9/1/45 | b9/1/45 |
| 425 | Tell It to a Star (CM)F | Ruth Terry-Robert Livingston | 67 | 8/15/45 | b8/18/45 |
| 430 | Tiger Woman (My)A | Kane Richmond-Lorna Gray | 57 | 11/15/45 | b12/22/45 |

### Current 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 508 | A Guy Could Change (D)F | Allan Lane-Jane Frazee | 65 | 1/27/46 | b1/26/46 |
| 503 | An Angel Comes to Brooklyn (CM)F | Kaye Dowd-Robert Duke | 70 | 11/27/45 | b12/8/45 |
| 513 | A Strange Impersonation (D)F | Brenda Marshall-William Gargan | 68 | 3/15/46 | b3/2/46 |
| 504 | Captain Tugboat Annie (CD)F | Jane Darwell-Edgar Kennedy | 70 | 11/17/45 | b12/15/45 |
| 511 | Crime of the Century | Stephanie Bachelor-Michael Browne | 56 | 2/28/46 | a12/1/45 |
| 505 | Dakota (D) F | John Wayne-Vera Hruba Ralston | 82 | 12/25/45 | b11/10/45 |
| 509 | Gay Blades (C)F | Allan Lane-Jean Rogers | 67 | 1/25/46 | b3/30/46 |
| 502 | Girls of the Big House (D)A | Lynne Roberts-Richard Powers | 68 | 11/2/45 | b11/17/45 |
| 510 | Madonna's Secret, The (D)F | F. Lederer-A. Rutherford-G. Patrick | 79 | 2/16/46 | b2/23/46 |
| 512 | Murder in the Music Hall (My)F | Vera Hruba Ralston-W. Marshall | 84 | 4/10/46 | b2/23/46 |
| 501 | Scotland Yard Investigator (D) | E. von Stroheim-S. Bachelor | 68 | 9/30/45 | b10/13/45 |
| 447 | Song of Arizona (W)F | Roy Rogers-Dale Evans | 68 | 3/9/46 | b3/6/46 |
| 506 | Song of Mexico (M)F | Adele Mara-Edgar Barrier | 57 | 12/28/45 | b11/24/45 |
| 515 | Undercover Woman | S. Bachelor-R. Livingston | 56 | 4/11/46 | a12/22/45 |
| 507 | Woman Who Came Back, The (D)A | Nancy Kelly-John Loder | 68 | 12/13/45 | b12/29/45 |

### COMING

| | | | | | |
|---|---|---|---|---|---|
| 514 | Catman of Paris (H)A | Carl Esmont-Lenore Aubert | 65 | 4/20/46 | b2/23/46 |
| | Earl Carroll's Sketchbook | Constance Moore-William Marshal | | | |
| | Fabulous Suzanne | Barbara Britton-Rudy Vallee | | | |
| | French Key | Albert Dekker-Evelyn Ankers | 67 | | a11/17/45 |
| | Glass Alibi, The | Maris Wrixon-Douglas Fowley | | | a3/2/46 |
| | Ghost Goes Wild | James Ellison-Ann Gwynne | | | |
| 5501 | Home on the Range | Monte Hale-Adrian Booth | 55 | 4/18/46 | a1/26/46 |
| | Inner Circle | Adele Mara- William Frawley | | | |
| | In Old Sacramento | Constance Moore-William Elliott | 84 | | |
| | I've Always Loved You *T | Catherine McLeod-Philip Dorn | | | a1/26/46 |
| | Invisible Informer | Linda Sterling-William Henry | | | a3/16/46 |
| | Last Crooked Mile | D. Barry-A. Savage-T. Powers | 67 | | a1/26/46 |
| | Lonely Hearts Club | Jane Withers-Jimmy Lydon | | | a3/2/46 |
| | Man From Rainbow Valley | Monte Hale-Adrian Booth | | | |
| | My Pal Trigger | R. Rogers-D. Evans-G. Hayes | | | |
| | Night Train to Memphis | Roy Acuff-Allan Lane-Adele Mara | | | a1/5/46 |
| | One Exciting Week | Al Pearce-Arline Harris | | | a3/2/46 |
| | Passkey to Danger | Stephanie Bachelor-Adele Mara | | | a3/2/46 |
| | Pilgrim Lady | Warren Douglas-Veda Ann Borg | | | |
| | Plainsman and the Lady | W. Elliott-V. H. Ralston-D. Barry | | | |
| | Rainbow Over Texas | Roy Rogers-Dale Evans | | | a3/9/46 |
| | Rendezvous With Annie | Eddie Albert-Gail Patrick | | | |
| | Specter of the Rose | Michael Chekhov-Judith Anderson | 90 | | a3/2/46 |
| | Traffic in Crime | Kane Richmond-Adele Mara | | | |
| | Under Nevada Skies | Roy Rogers-Dale Evans | | | |
| | Valley of the Zombies | Robert Livingston-Adrian Booth | | | a11/10/45 |

### Westerns (Current 1945-46)

| | | | | | |
|---|---|---|---|---|---|
| 551 | Bandits of the Badlands (W)F | Sunset Carson-Peggy Stewart | 55 | 9/14/45 | b10/13/45 |
| 5307 | Blue Mountain Skies | Gene Autry-Smiley Burnett | 56 | 12/1/45 | |
| 565 | California Gold Rush (W)F | Wild Bill Elliott-Bobby Blake | 60 | 2/4/46 | b3/2/46 |
| 553 | Cherokee Flash (W)F | Sunset Carson-Linda Stirling | 64 | 12/13/45 | b2/2/46 |
| 563 | Colorado Pioneers (W)F | Wild Bill Elliott-Bobby Blake | 55 | 11/14/45 | b1/5/46 |
| 554 | Days of Buffalo Bill | Sunset Carson-Peggy Stewart | 56 | 2/8/46 | |
| 5308 | Gold Mine in the Sky | Gene Autry | 59 | 1/15/46 | Reissue |
| 5306 | Guns and Guitars | Gene Autry-Smiley Burnette | 58 | 10/15/45 | Reissue |
| 562 | Marshall of Laredo (W)F | Wild Bill Elliott-Bobby Blake | 58 | 10/7/45 | b11/17/45 |
| 561 | Phantom of the Plains (W)F | Wild Bill Elliott-Bobby Blake | 55 | 9/7/45 | b10/13/45 |
| 552 | Rough Riders of Cheyenne (W)F | Sunset Carson-Peggy Stewart | 56 | 11/1/45 | b11/17/45 |
| 566 | Sheriff of Redwood Valley | Bill Elliott-Alice Fleming | 56 | 3/29/46 | |
| 5305 | Under Fiesta Stars | GeneAutry-Smiley Burnette | 61 | 9/1/45 | Reissue |
| 564 | Wagon Wheels Westward (W)F | Wild Bill Elliott-Bobby Blake | 56 | 12/21/45 | b1/19/46 |

### Westerns (Coming)

| | | | | | |
|---|---|---|---|---|---|
| 555 | Alias Billy the Kid | Sunset Carson-Peggy Stewart | 56 | 4/17/46 | |
| | Conquest of Cheyenne | Wild Bill Elliott-Alice Fleming | | | |
| | El Paso Kid | Sunset Carson-Marie Harmon | | | |
| | Red River Renegades | Sunset Carson-Peggy Stewart | | | |
| | Sante Fe Uprising | Allan Lane-Martha Wentworth | | | |
| | Sun Valley Cyclone | B. Elliott-A. Fleming-B. Blake | | | |

## 20TH-FOX

### CURRENT 1944-45

| | | | | | |
|---|---|---|---|---|---|
| 529 | Nob Hill *T (DM)F | John Bennett-Georfe Raft | 95 | July | b6/2/45 |
| 528 | Within These Walls (D)F | Thomas Mitchell-Mary Anderson | 71 | July | b6/9/45 |

### Current 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 601 | A Bell for Adano (D)F | G. Tierney-J. Hodiak-W. Bendix | 103 | Aug | b6/23/45 |
| 611 | And Then There Were None (My)F | Fitzgerald-Hayward-Huston | 97 | Nov | b1/19/46 |
| 616 | A Walk in the Sun (D)F | Dana Andrews-Richard Conte | 117 | Mar | b12/1/45 |
| 622 | A Yank in London | Anna Neagle-Rex Harrison | 110 | Mar | |
| 620 | Behind Green Lights (D)A | Carole Landis-William Gargan | 64 | Feb | b1/19/46 |
| 604 | Captain Eddie (B)F | F. MacMurray-L. Bari | 107 | Sept | b6/23/45 |
| 605 | Caribbean Mystery (My)F | J. Dunn-Sheila Ryan | 65 | Sept | b7/12/45 |
| 610 | Col. Effingham's Raid (CD)F | C. Coburn-J. Bennett-W. Eythe | 70 | Feb | b9/29/45 |
| 617 | Doll Face (CM)F | C. Miranda-P. Como-V. Blaine | 80 | Jan | b12/22/45 |
| 609 | Dolly Sisters, The *T (MC)F | B. Grable-J. Payne-J. Haver | 114 | Nov | b8/29/45 |
| 623 | Dragonwyck (D)A | G. Tierney-V. Price-W. Huston | 103 | Apr | b2/23/46 |

## 20TH-FOX (Continued)

| Prod. No. | CURRENT 1944-45 | | Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 612 | Fallen Angel (D)A | A. Faye-D. Andrews-L. Darnell | 97 | Dec | b10/27/45 |
| 608 | House on 92nd Street, The (D)F | W. Eythe-L. Nolan-S. Hasso | 88 | Oct | b9/15/45 |
| 618 | Jesse James | T. Power-H. Fonda-N. Kelly | 106 | Feb | Re-release |
| 624 | Johnny Comes Flying Home (D)F | Martha Stewart-Richard Crane | 65 | Apr | b3/23/46 |
| 603 | Junior Miss (C)F | P. A. Garner-A. Joslyn | 94 | Aug | b6/16/45 |
| 614 | Leave Her to Heaven *T (D)A | G. Tierney-J. Crain-C. Wilde | 110 | Jan | b12/22/45 |
| 619 | Return of Frank James | Henry Fonda-Gene Tierney | 92 | Feb | Re-release |
| 621 | Sentimental Journey (D)F | M. O'Hara-J. Payne-W. Bendix | 94 | Mar | b2/9/46 |
| 613 | Spider, The (M)F | Richard Conte-Faye Marlowe | 62 | Dec | b10/13/45 |
| 615 | Shock (D)F | Vincent Price-Lynn Bari | 70 | Feb | b1/19/46 |
| 607 | State Fair *T (CM)F | D. Andrews-J. Crain-D. Haymes | 100 | Oct | b8/25/45 |
| 606 | Way Ahead, The (D)F | D. Niven-R. Huntley | 106 | Aug | b6/2/45 |
| 602 | Wilson *T (B)F | A. Knox-G. Fitzgerald-C. Coburn | 154 | Aug | b8/5/44 |
| | **COMING** | | | | |
| | Anna and the King of Siam | I. Dunne-R. Harrison-L. Darnell | | | a1/26/46 |
| | Black Beauty | Mona Freeman-Richard Denning | | | |
| | Centennial Summer *T | Crain-Darnell-Bennett | | | a10/20/45 |
| | Claudia and David | Dorothy McGuire-Robert Young | | | |
| | Cluny Brown | Charles Boyer-Jennifer Jones | | | a1/26/46 |
| 625 | Dark Corner (D)A | Lucille Ball-William Bendix | 99 | May | b4/6/46 |
| | Deadline for Murder | Sheila Ryan-Kent Taylor | | | |
| 626 | Do You Love Me *T | M. O'Hara-D. Haymes-H. James | | May | a5/19/45 |
| | Forever Amber *T | P. Cummings-C. Wilde-V. Price | | | |
| | Home Sweet Homicide | P. Ann Garner-R. Scott | | | |
| | It Shouldn't Happen to a Dog | Carole Landis-Allyn Joslyn | | | a3/30/46 |
| | Margie *T | Jeanne Crain-Alan Young | | | a4/6/46 |
| | Razor's Edge | T. Power-G. Tierney-J. Payne | | | |
| | Rendezvous 24 | William Gargan-Marie Palmer | | | a3/30/46 |
| | Shocking Miss Pilgrim *T | Betty Grable-Dick Haymes | | | a1/5/46 |
| | Smoky *T | F. MacMurray-A. Baxter-B. Ives | | | a10/6/45 |
| | Somewhere in the Night | J. Hodiak-L. Nolan-C. Landis | | | a1/5/46 |
| | Strange Triangle | Signe Hasso-John Shepard | | | a1/26/46 |
| | Three Little Girls in Blue *T | Haver-Blaine-Payne | | | a1/26/46 |
| | Wake Up and Dream | John Payne-June Haver | | | a6/9/45 |

## UNITED ARTISTS

| | CURRENT | | | | |
|---|---|---|---|---|---|
| | Abilene Town (W)F | Randolph Scott-Ann Dvorak | 90 | 1/11/46 | b1/12/46 |
| | Blithe Spirit (C)A | Hammond-Cummings-Harrison | 94 | 12/14/45 | b9/22/45 |
| | Breakfast in Hollywood (CD)F | Tom Breneman-Bonita Granville | 93 | 2/22/46 | b1/19/46 |
| | Captain Kidd (D)F | C. Laughton-R. Scott-B. Britton | 87 | 10/5/45 | b8/4/45 |
| | Diary of a Chambermaid (D)A | P. Goddard-B. Meredith | 86 | 2/14/46 | b2/2/46 |
| | Getting Gertie's Garter (C)A | D. O'Keefe-M. McDonald-B. Barnes | 72 | 11/30/45 | b12/1/45 |
| | Guest in the House (D)A | Anne Baxter-Ralph Bellamy | 121 | 12/8/44 | b12/9/44 |
| | Guest Wife (C)A | Claudette Colbert-Don Ameche | 87 | 7/27/45 | b7/28/45 |
| | Johnny in the Clouds (D)F | John Mills-D. Montgomery | 88 | 3/15/45 | b11/17/45 |
| | Outlaw, The (D)A | Jane Russell-Walter Huston | 115 | 2/8/46 | b3/23/46 |
| | Paris-Underground (WaD)A | C. Bennett-Gracie Fields | 97 | 10/19/45 | b8/25/45 |
| | Southerners, The (D)F | Zachary Scott-Betty Field | 92 | 8/10/45 | b5/5/45 |
| | Spellbound (D)A | Ingrid Bergman-Gregory Peck | 111 | 12/28/45 | b11/3/45 |
| | Story of G. I. Joe (D)A | Ernie Pyle Story | 109 | 7/13/45 | b6/23/45 |
| | Whistle Stop (D)A | George Raft-Ava Gardner | 85 | 1/25/46 | b1/12/46 |
| | Young Widow (D)A | Jane Russell-Louis Hayward | 100 | 3/1/46 | b2/23/46 |
| | **COMING** | | | | |
| | Accent on Horror | Bela Lugosi-Nat Pendleton | | | |
| | Angel on My Shoulder | P. Muni-A. Baxter-C. Rains | | | a2/9/46 |
| | A Night in Casablanca | Marx Bros.-Charles Drake | 85 | 5/10/46 | |
| | A Scandal in Paris | G. Sanders-S. Hasso-C. Landis | | | a12/22/45 |
| | Caesar and Cleopatra *T (D)A | Claude Rains-Vivien Leigh | 135 | | b12/22/45 |
| | Duel in the Sun *T | J. Jones-G. Peck-J. Cotten | | | |
| | Fanny By Gaslight | James Mason-Phyllis Calvert | | | |
| | Henry the Fifth | L. Olivier-R. Asherson | | | |
| | Little Iodine | Jo Ann Marlowe-Marc Cramer | | | |
| | Mr. Ace | George Raft-Sylvia Sidney | | | |
| | Rebecca | L. Olivier-Joan Fontaine | 130 | 4/26/46 | Reissue |
| | Short Happy Life of Francis Macomber | G. Peck-J. Bennett-R. Preston | | | |
| | Sin of Harold Diddlebock | H. Lloyd-R. Walburn-J. Conlin | | | a2/9/46 |
| | Strange Woman, The | H. Lamarr-G. Sanders-L. Hayward | | | |
| | This Happy Breed | Robert Newton-Celia Johnson | | | |

## UNIVERSAL

| | CURRENT 1944-45 | | | | |
|---|---|---|---|---|---|
| 9044 | Beautiful Cheat, The (C)F | Bonita Granville-Noah Beery, Jr. | 59 | 7/29/45 | b7/21/45 |
| 9045 | Easy to Look At(CM)F | Gloria Jean-Kirby Grant | 64 | 8/10/45 | b8/4/45 |
| 9001 | Lady on a Train | D. Durbin-R. Bellamy-D. Bruce | 94 | 8/24/45 | a3/24/45 |
| 9003 | Naughty Nineties (C)F | Abbott & Costello-A. Curtis | 76 | 7/6/45 | b6/28/45 |
| 9015 | On Stage, Everybody (CM)F | J. Oakie-Peggy Ryan-J. Cox | 75 | 7/13/45 | b7/14/45 |
| 9075 | Strange Affair of Uncle Harry (D)F | G. Sanders-G. Fitzgerald-E. Raines | 80 | 8/17/45 | b8/11/45 |
| 9025 | Woman in Green, The (My)F | Basil Rathbone-Nigel Bruce | 98 | 7/27/45 | b6/23/45 |
| | **CURRENT 1945-46** | | | | |
| 516 | Because of Him (CM)F | D. Durbin-C. Laughton-F. Tone | 87 | 1/16/46 | b1/12/46 |
| 527 | Blonde Alibi (My)F | Tom Neal-Martha O'Driscoll | 62 | 4/12/46 | b3/23/46 |
| 509 | Crimson Canary (My)F | Noah Beery, Jr.-Lois Collier | 64 | 11/9/45 | b11/8/45 |
| 510 | Daltons Ride Again (W)F | A. Curtis-M. O'Driscoll-L. Chaney | 72 | 11/23/45 | b11/17/45 |
| 513 | Frontier Gal (D)F | Y. DeCarlo-R. Cameron-A. Devine | 84 | 12/21/45 | b12/8/45 |
| 515 | Girl on the Spot (D-M)A | Jess Barker-Lois Collier | 75 | 1/11/46 | b1/5/46 |
| | **Current 1945-46** | | | | |
| 511 | House of Dracula (H)A | Chaney-Carradine-O'Driscoll | 67 | 12/7/45 | b12/8/45 |
| 525 | House of Horrors (H)A | Kent Taylor-Virginia Grey | 65 | 3/29/46 | b3/9/46 |
| 518 | Idea Girl (C)F | Jess Barker-Julie Bishop | 60 | 2/8/46 | b2/2/46 |
| 520 | Little Giant (C)F | Abbott-Costello | 91 | 2/22/46 | b3/2/46 |
| 502 | Men in Her Diary (C)A | J. Hall-L. Allbritton-P. Ryan | 73 | 9/14/45 | b8/15/45 |
| 512 | Pillow of Death (My)A | L. Chaney-J. Ed Bromberg | 66 | 12/14/45 | b12/15/45 |
| 507 | Pursuit to Algiers (D)F | B. Rathbone-N. Bruce | 65 | 10/26/45 | b10/27/45 |
| 503 | River Gang (M)F | G. Jean-J. Qualen | 64 | 9/21/45 | b9/22/45 |
| 514 | Scarlet Street (D)A | Ed. G. Robinson-Joan Bennett | 102 | 12/21/45 | b12/29/45 |
| 519 | Seventh Veil (D)A | James Mason-Ann Todd | 94 | 2/15/46 | b11/10/45 |
| 501 | Shady Lady (CM)F | S. Coburn-G. Simms-R. Paige | 93 | 9/7/45 | b9/8/45 |
| 521 | Smooth as Silk (My)A | Kent Taylor-Virginia Grey | 66 | 3/1/46 | b3/9/46 |
| 505 | Strange Confession (M)A | L. Chaney-B. Joyce | 62 | 10/5/45 | b10/6/45 |

## T

| Title | Company |
|---|---|
| Talk About a Lady | Col. |
| Tangier | Univ. |
| Tars and Spars | Col. |
| Tarzan and the Leopard Woman | RKO |
| Tell It to a Star | Rep. |
| Tenth Avenue Angel | MGM |
| Terror By Night | Univ. |
| Terrors on Horseback | PRC |
| Terror Trail | Col. |
| Texas Kid, The | Mono. |
| Texas Panhandle | Col. |
| That Night With You | Univ. |
| That Texas Jamboree | Col. |
| The Man I Love | WB |
| The Shadow | Mono. |
| The Time, the Place & the Girl | WB |
| They Made Me a Killer | Para. |
| They Were Expendable | MGM |
| This Gun For Hire | Para. |
| This Happy Breed | UA |
| This Love of Ours | Univ. |
| Throw a Saddle on a Star | Col. |
| Three in the Saddle | PRC |
| Three Little Girls in Blue | 20th-Fox |
| Three Strangers | WB |
| Three Wise Fools | MGM |
| Thrill of a Romance | MGM |
| Thunder in the City | Astor |
| Thunder Town | PRC |
| Tiger Woman | Rep. |
| Till the Clouds Roll By | MGM |
| Till the End of Time | RKO |
| Time for Two | MGM |
| To Each His Own | Para. |
| Tokyo Rose | Para. |
| Tom Brown's Schooldays | Astor |
| Tomorrow Is Forever | RKO |
| Tonight We Dance | Col. |
| Too Good to Be True | Para. |
| Too Young to Know | WB |
| Town Went Wild | PRC |
| Traffic in Crime | Rep. |
| Trail to Mexico | Mono. |
| Trail to Vengeance | Univ. |
| Trigger Law | Mono. |
| Trigger Trail | Univ. |
| Trouble With Women | Para. |
| Truth About Murder | RKO |
| Tucson Raiders | Rep. |
| Twin Guns | PRC |
| Twice Blessed | MGM |
| Two Fisted Stranger | Col. |
| Two Guys From Milwaukee | WB |
| Two Mrs. Carrolls | WB |
| Two Sisters From Boston | MGM |
| Two Smart People | MGM |
| Two Years Before the Mast | Para. |

## U

| | |
|---|---|
| Undercover Woman | Rep. |
| Undercurrent | MGM |
| Underdog, The | PRC |
| Under Arizona Skies | Mono. |
| Under Nevada Skies | Rep. |
| Unseen, The | Para. |
| Up Goes Maisie | MGM |

## V

| | |
|---|---|
| Vacation From Marriage | MGM |
| Vacation in Reno | RKO |
| Valley of the Zombies | Rep. |
| Virginian, The | Para. |
| Voice of the Whistler | Col. |

## W

| | |
|---|---|
| Wagon Wheels Westward | Rep. |
| Wake Up and Dream | 20th-Fox |
| Walls Came Tumbling Down | Col. |
| Wanderer of the Wasteland | RKO |
| Weekend at the Waldorf | MGM |
| Weird Woman | Univ. |
| Welcome Stranger | Para. |
| Well Groomed Bride | Para. |
| West of the Alamo | Mono. |
| West of the Rio Grande | Mono. |
| What a Woman! | Col. |
| What Nancy Wanted | RKO |
| What Next, Corporal Hargrove? | MGM |
| Where There's Life | Para. |
| Whispering Skull | PRC |
| Whistle Stop | UA |
| White Pondo | PRC |
| Why Girls Leave Home | Mono. |
| Wicked Lady | Univ. |
| Wife of Monte Cristo | PRC |
| Wilson | 20th-Fox |
| Within These Walls | 20th-Fox |
| Without Reservations | RKO |
| Woman in Green | Univ. |
| Woman of My Own | MGM |
| Woman of the Town, The | UA |
| Woman Who Came Back, The | Rep. |
| Wonder Man | RKO |

## Y

| | |
|---|---|
| Yearling, The | MGM |
| Yolanda & the Thief | MGM |
| You Came Along | Para. |
| You Can't Do Without Love | Col. |
| Young Widow | UA |

## Z

| | |
|---|---|
| Ziegfeld Follies of 1946 | MGM |

# TITLE CHANGES

"Power of Attorney" (Col.)
Now: Dangerous Business
"Dick Tracy No. 2" (RKO)
Now: Dick Tracy Versus Cueball

# THE HOLLYWOOD PRODUCTION FRONT

COLUMBIA

In Production:

Gallant Journey
Jolson Story
Down to Earth
The Coffin
Blondie Knows Best

METRO GOLDWYN MAYER

Till the Clouds Roll By
Fiesta
The Show-Off
A Woman of My Own
Tenth Avenue Angel
My Brother Who Talked to Horses
Undercurrent

MONOGRAM

In Production:

Corpus Delicti
Hot Money
Romance of the Rancho
Jumpin' Joe

PARAMOUNT

In Production:

Perils of Pauline
Suddenly It's Spring
Welcome Stranger
Seven Were Saved
Where There's Life

PRC

Secrets of a Soriorty Girl

RKO RADIO

In Production:

Desirable Woman
A Likely Story
Sinbad the Sailor
Child of Divorce
Criminal Court
What Nancy Wanted
Honeymoon
Best Years of Our Lives
Secret Life of Walter Mitty
Make Mine Music
Dick Tracy Versus Cueball

REPUBLIC

In Production:

Earl Carroll's Sketchbook
Rendezvous With Annie
Under Nevada Skies
Plainsman and the Lady

20TH CENTURY-FOX

In Production:

Claudia and David
Forever Amber
Home Sweet Homicide
Razor's Edge

UNITED ARTISTS

In Production:

The Short Happy Life of Francis Macomber
Mr. Ace
Bachelor's Daughters
Accent on Horror
Little Iodine

UNIVERSAL

In Production:

Dead of Night
Fandango
Runaround
Lover Come Back
Claude's Wife
Ghost Steps Out

WARNER BROS.

In Production:

Humoresque
The Sentence
A Very Rich Man
Cloak and Dagger
Cheyenne

## UNIVERSAL (Continued)

| Prod. No. | CURRENT 1944-45 | | Mins. | Reel Date | See Issue of |
|---|---|---|---|---|---|
| 506 | Senorita From the West (C)F | A. Jones-B. Granville | 62 | 10/12/45 | b10/20/45 |
| 517 | Terror By Night (My)A | B. Rathbone-Nigel Bruce | 60 | 2/1/46 | b2/2/46 |
| 504 | That Night With You (CM)F | F. Tone-S. Foster-L. Allbritton | 84 | 9/28/45 | b9/22/45 |
| 508 | This Love of Ours (D)F | Merle Oberon-Charles Korvin | 90 | 11/2/45 | b10/27/45 |
| | **COMING** | | | | |
| | Brief Encounter (D)A | Celia Johnson-Trevor Howard | 95 | | b2/16/46 |
| | Brute Man | Rondo Hatton- Jane Adams | | | |
| | Canyon Passage *T | D. Andrews-B. Donlevy-S. Hayward | | | a10/6/45 |
| 532 | Cat Creeps | Lois Collier-Noah Beery, Jr. | | 5/17/46 | a1/26/46 |
| | Claude's Wife | B. Joyce-D. Porter-P. Morrison | | | |
| | Dead of Night | Michael Redgrove-Googie Withers | | | |
| | Dressed to Kill | Rathbone-N. Bruce-P. Morison | | | a3/2/46 |
| | Fandango *T | Decarlo-Donlevy-Aumont | | | a2/9/46 |
| | Ghost Steps Out | Abbott-Costello-M. Reynolds | | | a4/6/46 |
| | Inside Job | A. Curtis-A. Rutherford-P. Foster | | | |
| | Kelly Is My Name | Phil Terry-Ann Savage | | | a4/6/46 |
| | Little Miss Big | Fay Holden-Beverly Simmons | | | a4/6/46 |
| | Lover Come Back | G. Brent-L. Ball-V. Zorina | | | a3/30/46 |
| 526 | Madonna of the Seven Moons (D)A | P. Roc-P. Calvert-S. Granger | 89 | 4/5/46 | b1/26/46 |
| | Night in Paradise *T | Merle Oberon-Turhan Bey | | 5/3/46 | |
| | Nortorious Gentlemen (D)A | Rex Harrison-Lilli Palmer | 110 | | b2/16/46 |
| | Runaround | Rod Cameron-Ella Raines | | | a3/30/46 |
| 531 | She Wolf of London | Sara Haden-Una O'Connor | 92 | 5/17/46 | a1/5/46 |
| 533 | She Wrote the Book | Joan Davis-Jack Oakie | | 5/31/46 | a3/9/46 |
| 528 | So Goes My Love (D)F | Myrna Loy-Don Ameche | 88 | 5/19/46 | b3/30/46 |
| 524 | Spider Woman Strikes Back (H)A | G. Sondergaard-K. Grant-B. Joyce | 59 | 3/22/46 | b3/23/46 |
| 530 | Strange Conquest | Jane Wyatt-Jess Barker | 64 | 5/16/46 | a3/2/46 |
| 522 | Tangier (D)F | M. Montez-P. Foster-R. Paige | 75 | | b3/9/46 |
| | Wicked Lady (D)A | M. Lockwood-J. Mason-P. Roc | 100 | | b1/12/46 |
| | **Westerns (Current 1945-46)** | | | | |
| 1101 | Bad Men of the Border | Kirby Grant-Armita-Fuzzy Knight | 56 | 9/28/45 | |
| 1102 | Code of the Lawless | Kirby Grant-Fuzzy Knight | 55 | 10/19/45 | |
| 1104 | Gun Town | Kirby Grant-Fuzzy Knight | 53 | 1/18/45 | a12/22/45 |
| 1103 | Trail to Vengeance | Kirby Grant-Fuzzy Knight | 54 | 11/30/45 | |

## WARNER BROS.

| | CURRENT 1944-45 | | | | |
|---|---|---|---|---|---|
| 420 | Christmas in Connecticut (C)F | B. Stanwyck-D. Morgan | 101 | 8/11/45 | a7/21/45 |
| 419 | Corn Is Green (D)A | Betty Davis-John Dall | 114 | 7/21/45 | b3/31/46 |
| | **Current 1945-46** | | | | |
| 504 | Born for Trouble | Van Johnson-Faye Emerson | 57 | 10/6/45 | Reissue |
| 512 | Burma Victory (Wa)A | Documentary | 63 | 2/15/46 | b12/22/45 |
| 513 | Cinderella Jones (C)F | Joan Leslie-Robert Alda | 88 | 3/9/46 | b2/16/46 |
| 515 | City for Conquest | James Cagney-Ann Sheridan | 98 | 4/13/46 | Reissue |
| 506 | Confidential Agent (D)F | C. Boyer-L. Bacall-P. Lorre | 118 | 11/10/45 | b11/3/45 |
| 508 | Danger Signal (D)F | Faye Emerson-Zachary Scott | 78 | 12/15/45 | b11/17/45 |
| 503 | It All Came True | Humphrey Bogart-Ann Sheridan | 97 | 10/6/45 | Reissue |
| 505 | Mildred Pierce (D)A | Joan Crawford-Jack Carson | 111 | 10/20/45 | b9/29/45 |
| 510 | My Reputation (D)F | Barbara Stanwyck-George Brent | 94 | 1/26/46 | b1/22/46 |
| 516 | No Time for Comedy | James Stewart-Rosalind Russell | 93 | 4/13/46 | Reissue |
| 501 | Pride of the Marines (D)F | J. Garfield-E. Parker-D. Clark | 119 | 9/4/45 | b8/11/45 |
| 502 | Rhapsody in Blue (M)F | Joan Leslie-Robert Alda | 139 | 9/22/45 | b6/30/45 |
| 509 | San Antonio *T | Erroll Flynn-Alexis Smith | 110 | 12/29/45 | b11/24/45 |
| 514 | Saratoga Trunk (D)A | Gary Cooper-Ingrid Bergman | 135 | 3/30/46 | b11/24/45 |
| 511 | Three Strangers (D)A | Fitzgerald-Greenstreet-Lorre | 92 | 2/15/46 | b1/26/46 |
| 507 | Too Young to Know (D)F | Joan Leslie-Robert Hutton | 86 | 12/1/45 | b11/17/45 |
| | **COMING** | | | | |
| | Appointment in Tokyo (Wa) | Documentary | 54 | | b12/1/45 |
| | A Very Rich Man | S. Greenstreet-M. Vickers-D. Clark | | | |
| | Beast With Five Fingers | R. Alda-A. King-P. Lorre | | | a3/23/46 |
| | Big Sleep | H. Bogart-Lauren Bacall | | | a2/18/46 |
| | Cheyenne | Dennis Morgan-Jane Wyman | | | |
| | Cloak and Dagger | Gary Cooper-Lilli Palmer | | | |
| 517 | Devotion (D)A | O. deHavilland-L. Lupino | 107 | 4/20/46 | b4/6/46 |
| | Escape Me Never | E. Flynn-I. Lupino-G. Young | | | a3/9/46 |
| 518 | Her Kind of Man | Z. Scott-F. Emerson-D. Clark | 78 | 5/11/46 | a12/22/45 |
| | Humoresque | J. Crawford-J. Garfield-O. Levant | | | |
| | Janie Gets Married | Joan Leslie-Robert Hutton | | | a11/24/45 |
| | Never Say Goodbye | Erroll Flynn-Eleanor Parker | | | a12/1/45 |
| | Night and Day | C. Grant-A. Smith-J. Wyman | | | |
| | Nobody Lives Forever | J. Garfield-G. Fitzgerald | | | a3/23/46 |
| | Of Human Bondage | P. Henreid-E. Parker-J. Knowles | | | a8/16/44 |
| | One More Tomorrow | Ann Sheridan-Dennis Morgan | | | a11/26/44 |
| | Open Verdict, The | S. Greenstreet-P. Lorre-J. Lorring | | | a3/9/46 |
| | Sentence, The | Ann Sheridan-Robert Alda | | | |
| | Shadow of a Woman | Andrea King-William Prince | | | a4/28/45 |
| | Stolen Life | B. Davis-G. Ford-W. Brennan | | | a3/31/45 |
| | The Man I Love | Ida Lupino-Robert Alda | | | a11/24/45 |
| | The Time, the Place & the Girl *T | D. Morgan-J. Carson-J. Wyman | | | a12/1/45 |
| | Two Guys From Milwaukee | Dennis Morgan-Joan Leslie | | | a3/23/46 |
| | Two Mrs. Carrolls | H. Bogart-B. Stanwyck-A. Smith | | | a11/24/45 |

## MISCELLANEOUS

| | | | | | |
|---|---|---|---|---|---|
| | A Boy, a Girl and a Dog (D) | Harry Davenport-Sharyn Moffett | | Film Clas | a10/4/44 |
| | Adventure For Two (D)F | Laurence Olivier-Penelope Ward | 89 | | b12/22/45 |
| | Adventure in Music (M) | Jose Iturbi & Others | 62 | | b5/27/44 |
| | Battle for Music (Doc.)F | London Philharmonic | 74 | Four Conts | b10/30/45 |
| | Crainquebille (D)A | French Cast | 59 | Hoffberg | b10/28/44 |
| | Dark Is the Night (D)A | Irina Radehenko-Ivan Kuznetsov | 70 | Artkino | b3/23/46 |
| | Dark Mirror | O. deHavilland-Lew Ayers | | UWP | a4/6/46 |
| | 1812 (Hist.) | Russian Cast | 95 | Artkino | b9/16/44 |
| | Fall of Berlin (Doc.)F | | 70 | Artkino | b9/15/44 |
| | I Know Where I'm Going (D)F | Wendy Hiller-Roger Livesay | 91 | GFD | b1/5/46 |
| | Journey Together (D)F | Ed. G. Robinson-Bessie Love | 80 | Eng. Films | b3/9/46 |
| | Love on the Dole (D)A | Deborah Kerr-Clifford Evans | 89 | Four Conts | b10/20/45 |
| | Open City (D)A | Aldo Fabrizi-Anna Magnani | 100 | Mayer-Bur'n | b3/9/46 |
| | Strange Holiday (D)F | Claude Rains-Robbie Stebbins | 57 | Elite | b10/27/45 |

# SHORT Booking GUIDE

## 1945-46 PRODUCT

## COLUMBIA

### ALL-STAR COMEDIES (20)

7434 A Bird in the Head..... 17 .....
7434 A Hit With a Miss.....Good ..... 16 .. 3/ 2/46
7432 A Minor Affair.....Poor ..... 18½..11/10/45
7435 Beer Barrel Polecats..... 17 .....
7436 Blonde Stayed On, The..... 16½.....
7428 Calling All Fibbers..... 16½.....
7422 Dance, Dunce, Dance!...Funny ..... 18½..10/27/45
7433 High Blood Pressure.....Fair ..... 19 .. 3/16/46
7425 Hiss and Yell..... 18 .....
7431 If a Body Meets a Body..... 18 .....
7438 Jiggers, My Wife!..... 18 .....
7421 Mayer's Husband, The...Funny ..... 16 ..11/10/45
7432 Micro-Phonies ..... 17 .....
7437 Mr. Noisy ..... 16½.....
7435 Spook to Me.....Funny ..... 17 .. 3/ 2/46
7426 Three Troubledeers..... 17 .....
7403 Uncivil War Birds..... 17 .....
7400 Vine, Women and Song (Billy Vine) ..... 22½.....
7424 When the Wife's Away..... 17 .....
7431 Where the Pest Begins..... 17 .....

### COLOR RHAPSODY (5)

7502 Polar Playmates ..... 6½.....
7501 River Ribber ..... 6 .....

### COMMUNITY SINGS (10)

6857 Christmas Carols ..... 10½.. Re-Sale
7851 No. 1 (Leibert) Cowboy Hit Tunes.....Good ..... 9½..11/17/45
7852 No. 2 (Baker) You Belong to My Heart..... 10 .....
7853 No. 3 (Don Baker) Dream .....Fair ..... 10 .. 3/ 2/46
7854 No. 4 (Baker) Good, Good, Good .....Fair ..... 11 .. 2/23/46
7855 No. 5 (Leibert) No Can Do..... 10 .....
7856 No. 6 (Baker) That Feeling in the Moonlight..... 9 .....
7857 No. 7 (Leibert) Chickery Chick ..... 10 .....
7858 No. 8 (Baker) Symphony..... .....

### FILM VODVIL (5)

7951 Milt Britton & Band..... 11 .....
7952 Randy Brooks & Orch..... 10½.....
7953 Morale's Copacabana Orchestra .....Excellent ..... 11 .. 2/23/46
7954 Three Sets of Twins..... 10 .....
7955 Art Mooney & Orch..... 11 .....

### FLIPPY

7601 Catnipped .....Amusing ..... 7½.. 3/ 2/46

### FOX & CROW

7752 Foxey Flatfoots ..... 6 .....
7751 Phoney Baloney ..... 7 .....

### PANORAMICS

7902 Strange Hunger .....
7901 The Magic Stone..... 10 .....

### PHANTASIES (4)

7702 Kongo Roo ..... 6 .....
7701 Simple Siren ..... 6½.....

### SCREEN SNAPSHOTS (10)

7851 No. 1 (25th Anniversary Special) ..... 9 .....
7852 No. 2 (Harlow Wilcox & H. Von Zell)..... 10 .....
7853 No. 3 (Fashions, Rodeo, etc.) .....Interesting ..... 9 .. 2/23/46
7854 No. 4 (Hollywood Celebrations) .....Interesting .... 9 .. 2/23/46
7855 No. 5 (Movie Stunt-men & Doubles).... 9 .....
7856 No. 6 (Wendell Niles and Prindle)..... 9½.....
7857 No. 7 (Victory Show) ..... 9½.....
7858 No. 8 (Looking Back)..... .....

### SPORT REELS (10)

7801 Champion of the Cue..... 7½.....
7802 Puck Chasers ..... 10 .....
7803 Cadet Cagers ..... 8½.....
7804 Mermaid's Paradise .....Good ..... 9½.. 3/ 9/46
7805 Rasslin' Romeos ..... 9½.....
7806 Canine Champion ..... 9½.....
7807 Timberland Athletes ..... .....

### SERIALS (3)

7141 Hop Harrigan ..... 15 Chaps.
7120 Jungle Raiders ..... 15 Chaps.
7140 Who's Guilty? ..... 15 Chaps.

## METRO-GOLDWYN-MAYER 1945-46

### CARTOONS (16)

W-731 Flirty Birdy ..... 7 .....
W-733 Quiet Please .....
W-732 Wild and Woolfy..... 8 .....
W734 Lonesome Lenny .....Fair ..... 8 .. 4/ 6/46
W-735 Springtime for Thomas..Good ..... 9 .. 4/ 6/46

### TRAVELTALKS (12)

T-714 Glimpses of Guatemala.....
T-713 Land of Mayas.....
T-712 Merida and Campeche...Good ..... 8 ..12/ 1/46
T-715 Visiting Vera Cruz.....Interesting .... 9 .. 4/ 6/46
T-711 Where Time Stands Still.Good ..... 9 ..12/ 1/45

### MGM SPECIALS (4)

A-701 A Gun in His Hand..... 19 .....
A-702 Purity Squad .....Excellent ..... 20 ..11/24/45

### PETE SMITH SPECIALTIES (10)

S-756 Badminton .....Good ..... 9 .. 1/ 5/46
S-753 Bus Pests .....Funny ..... 10 .. 1/ 5/46
S-757 Fair at Hyde Park.....Interesting .... 11 .. 1/26/46
S-571 Football Thrills of 1944.Excellent ..... 8 ..12/ 1/45
S-755 Gettin' Glamor ..... 9 .....
S-752 Guest Posts .....Very Funny ... 9 .. 1/19/46
S-754 Sports Sticklers .....

### PASSING PARADE (6)

K-774 Golden Hunch .....Excellent ..... 10 .. 2/ 9/46
K-771 Great American Mug....Very Good ..... 10 ..11/24/45
K-773 People on Paper.....Excellent ..... 11.. 12/ 1/45
K-775 Magic on a Stick.....
K-776 Our Old Car.....Nostalgic ..... 10 .. 1/26/46
K-772 Stairway to Light.....Good ..... 10 ..11/24/45

### MGM MINIATURE (6)

M-781 Strange Destiny .....Good ..... 10 .. 1/26/46
M-782 Spreadin' the Jam.....Fair ..... 10 ..11/24/45
M-783 Musical Masterpieces ...Excellent ..... 10 .. 4/ 6/46

## PARAMOUNT 1945-46

### GEORGE PAL PUPPETOONS (8)

U5-1 Jasper and the Beanstalk.Good ..... 8 ..10/27/45
U5-2 My Man Jasper ..... Fair ..... 8 .. 3/16/46
U5-3 Olie for Jasper.....
U5-4 Together in the Weather.....

### LITTLE LULU (6)

D5-1 Man's Best Friend.....Good ..... 8 .. 2/ 9/46
D5-2 Bargain Counter Attack.....

### NOVELTOONS (6)

P5-1 Friendly Ghost .....Very Good .... 7½.. 2/23/46
P5-2 Cheese Burglar .....
P5-3 Old Macdonald Had a Farm .....

### MUSICAL PARADES (6)

FF5-1 Little Witch .....Very Good ..... 20 ..11/10/45
FF5-2 Naughty Nanette .....Entertaining ... 20 .. 2/16/46
FF5-3 College Queen.....

### POPEYE (8)

E5-1 House Tricks .....
E5-2 Peep in the Deep.....
E5-3 Service With a Gulle..... .....
E5-4 Klondike Casanova .....

### POPULAR SCIENCE (6)

J5-1 No. 1 .....Interesting .... 10 ..11/17/45
J5-2 No. 2 .....Interesting .... 10 .. 2/16/46
U5-3 No. 3 .....Interesting .... 10 .. 3/16/46
J5-4 No. 4 .....

### SPEAKING OF ANIMALS (6)

Y5-1 Animal-ology .....Very Funny .... 8 ..11/ 3/45
Y5-2 Hillbillies .....Very Good ..... 9 .. 2/23/46
Y5-3 In the Postwar Era.....Fair ..... 9 .. 3/16/46
Y5-4 In the Wilds.....

### SPORTLIGHTS (10)

R5-1 What a Picnic.....Interesting .... 8 ..10/18/45
R5-2 Paddle Your Own.....Good ..... 9 ..11/17/45
R5-3 Running the Team.....Good ..... 9 .. 2/23/46
R5-4 Good Dog .....
R5-5 Dixie Pointers .....
R5-6 Rhythm on Blades.....Excellent ..... 9 .. 3/16/46
R5-7 Testing the Experts.....
R5-8 (Untitled) .....

### UNUSUAL OCCUPATIONS (6)

L5-1 No. 1 .....Interesting .... 10 .. 2/16/46
L5-2 No. 2 .....10 .....
L5-3 No. 3 .....Good ..... 10 .. 3/16/46
L5-4 No. 4 .....

## RKO RADIO 1945-46

### DISNEY CARTOONS (18)

64103 A Knight for a Day..... 7 .....
64101 Canine Patrol ..... 7 .....
64105 In Dutch ..... .....Funny ..... 7 .. 3/16/46
64102 Old Sequoia .....Funny ..... 7 ..10/13/45
64104 Pluto's Kid Brother..... 7 .....

### EDGAR KENNEDY (6)

63401 Big Beef, The.....Good ..... 17 ..11/24/45
63402 Mother-in-Law's Day..... 18 .....
63403 Trouble or Nothing.....Funny ..... 18 .. 2/16/46

### FLICKER FLASHBACKS (7)

64201 No. 1 .....Funny ..... 7 ..11/17/45
64202 No. 2 .....Funny ..... 7 .. 1/26/46
64203 No. 3 .....Amusing ..... 7 .. 2/ 9/46
64204 No. 4 .....Good ..... 8 .. 3/16/46
64205 No. 5 ..... 7 .....
64206 No. 6 ..... 9 .....

### HEADLINER REVIVALS (4)

63201 The Derby Decade..... 22 .....
63202 Russian Dressing ..... 19 .....
63204 Sea Melody ..... 19 .....
63203 Twenty Girls and a Band..... 18 .....

### LEON ERROL (6)

63701 Beware of Redheads..... 17 .....
63702 Maid Trouble .....Funny ..... 18 .. 2/23/46
63703 Oh, Professor Behave..... 18 .....

### RAY WHITLEY WESTERN MUSICALS (4)

63501 Western Welcome ..... 18 .....
63503 Ranch House Romeo..... 17 .....
63502 Sagebrush Serenade ..... 19 .....
63504 Rhythm Wranglers ..... 19 .....

### SPECIAL

671 The House I Live In....Excellent ..... 10 ..10/13/45

### SPORTSCOPES (13)

64304 Arcaro Up .....Fair ..... 8 .. 2/ 9/46
64301 Athletic Items .....Good ..... 8 ..11/24/45
64302 Battling Bass .....Good ..... 8 ..11/17/45
64308 Black Ducks and Broadbills ..... 8 .....
64303 Ten Pin Titans.....Good ..... 8 .. 2/ 9/46
64307 Quarter Horses .....Good ..... 8 .. 3/ 9/46
64305 Ski Master ..... 8 .....
64306 Winning Basketball .....Good ..... 8 .. 4/ 6/46

### THIS IS AMERICA (13)

63102 T. V. A.....Interesting .... 18 .. 1/26/46
63101 Airline to Everywhere....Excellent ..... 17 .. 1/ 5/46
63106 Great Lakes .....Excellent ..... 16 .. 2/16/46
63104 Report on Japan.....Interesting .... 19 .. 3/ 9/46
63105 Street of Shadows..... 16 .....

### WAR ACTIVITIES

Here Come the Yanks....Interesting .... 10 ..10/13/45

## 20th CENTURY-FOX 1945-46

### MOVIETONE ADVENTURE (10)

6260 Across the Great Divide.....
6258 Along the Rainbow Trail.....
6254 Bountiful Alaska ..... 8 .....
6259 Cradle of Liberty.....
6253 China Carries On.....
6256 Louisiana Springtime ..... 8 .....
6257 Lost Lake .....
6252 Magic of Youth.....
6251 Memories of Columbus.....
6255 Song of Sunshine..... 8 .....

### SPORTS REVIEWS (6)

6353 Diving Dandies .....
6355 Golden Horse .....
6301 Pins and Cushions.....Interesting .... 8 .. 3/ 2/46
6351 Ski Aces .....Excellent ..... 8 .. 2/23/46
6352 Time Out For Play..... 8 .....
6354 Sea Sirens .....

### TERRYTOONS (20)

6506 Bad Bill Bunion.....Funny ..... 7 .. 3/ 2/46
6517 Dinky Finds a Home..... 7 .....
6511 Fortune Hunters ..... 7 .....
6502 Fox & the Duck.....
6520 Golden Hen ..... 7 .....
6514 It's All in the Stars..... 7 .....
6518 Johnstown Flood ..... 7 .....
6501 Mighty Mouse in Gypsy Life ..... 8 .....
6506 Mighty Mouse Meets Bad Bill Bunion..... 7 .....
6508 Mighty Mouse in Krakatoa .....Amusing ..... 7 .. 3/ 9/46
6513 My Old Kentucky Home..... 7 .....
6519 Peace-Time Football ..... 7 .....
6503 Swooning the Swooners.....
6510 Svengali's Cat .....Amusing ..... 7 .. 3/ 2/46
6509 Talking Magpies .....Good ..... 7 ../3/ 9/46
6507 The Exterminator ..... 7 .....
6515 Throwing the Bull..... 7 .....
6516 Trojan Horse ..... 7 .....
6504 Watch Dog .....
6512 Wicked Wolf ..... 7 .....
6505 Who's Who in the Jungle.Good ..... 7 .. 3/2/46

### MARCH OF TIME (13)

1 Palestine Problem .....Informative ... 17 .. 9/15/45
2 American Beauty .....Interesting .... 18 .....
3 18 Million Orphans .....Excellent ..... 17 ..11/ 3/45
4 Justice Comes to Germany .....Impressive .... 21 ..11/24/45
5 Challenge to Hollywood...Interesting .... 18 .. 1/ 5/46
6 Life With Baby.....Very Good .... 20 .. 2/ 2/46
7 Report on Greece.....Very Good .... 19 .. 3/ 2/46
8 Night Club Boom.....Good ..... 21 .. 4/ 6/46

## UNIVERSAL 1945-46

### NAME BAND MUSICALS (13)

1309 Banquet of Melody..... 15 .....
1304 Cuban Madness .....
1301 Solid Senders .....Very Good ..... 15 ..11/24/45
1302 Hot and Hectic.....
1306 Melody Stampede .....Good ..... 15 .. 1/26/46
1381 Sing and Be Happy.....Very Good .... 10 .. 3/ 2/46
1307 Swing High, Swing Sweet.Entertaining .. 15 .. 3/ 2/46
1303 Syncho-Smooth Swing ...Good ..... 15 .. 2/23/46
1308 Takin' the Breaks..... 15 .....
1305 Tin Pan Alley Tempos...Fair ..... 15 .. 2/23/46

### PERSON-ODDITY (15)

1361 Gabriel Heatter Reporting .....Interesting .... 9 ..11/17/45
1362 Hill-Billy Artist .....Interesting .... 9 ..10/27/45
1366 Maestros of the Comics..Interesting .... 9 .. 3/ 2/46
1363 Paper Magic .....Interesting .... 9 ..11/10/45
1364 Pottery Poets .....Good ..... 9 ..12/ 1/45
1365 Front Line Artists.....Good ..... 9 ..12/ 1/45
1367 Wings of Courage..... 9 .....
1368 Cartune Crusader ..... 9 .....
1369 Scientifically Stung ..... 9 .....

### SERIALS (4)

Lost City of the Jungle.....
Royal Mounted Rides Again .....Actionful ..... 10 .. 1/19/46
Scarlet Horseman .....
Secret Agent X-9.....

### SING AND BE HAPPY

1381 Sing and Be Happy.....Very Good ..... 10 .. 3/ 2/46

### SPECIAL FEATURETTES

1201 Tiny Terrors of the Timberlands .....

### TECHNICOLOR CARTOONS (13)

1324 Apple Andy .....Good ..... 7 .. 2/16/46
1323 Mousie Come Home.....
1322 The Poet and Peasant....Very Good .... 7 ..10/27/45
1321 Loose Nut .....

### VARIETY VIEW (15)

1348 Chimp on the Loose..... 9 .....
1347 Dog Tale ..... 9 .....
1342 Go North .....Very Good ..... 9 ..10/13/45
1364 Grave Laughter .....Amusing ..... 9 ..11/24/45
1344 Doctor of Paintings.....
1345 Jungle Capers .....Amusing ..... 9 .. 2/23/46
1341 Queer Birds .....Interesting .... 9 ..11/10/45
1346 Script Teas ..... 9 .....

## VITAPHONE-WARNER BROS. 1945-46

### BLUE RIBBON CARTOONS (13)

2307 Daffy Duck & Egghead.....
2306 Fresh Fish .....
2303 The Good Egg.....
2305 Little Lion Hunter.....
2302 Lyin' Mouse .....
2301 Sunbonnet Blue ..... 7 .....
2304 Trial of Mr. Wolf.....

FEATURETTES (6)

| | | | | |
|---|---|---|---|---|
| (2101 | Barbershop Ballads | ... | 20 | .. 8/25/45 |
| 2102 | Star In the Night | Outstanding .. | 20 | ..10/27/45 |
| 2103 | All Star Musical Revue | ... | 20 | ..12/ 1/45 |
| 2104 | Good Old Corn | Good ... | 20 | ..12/ 1/45 |
| 2106 | Hitler Lives? | Excellent ... | 20 | .. 1/ 5/46 |
| 2105 | Musical Shipmates | ... | | |

MELODY MASTERS (10)

| | | | | |
|---|---|---|---|---|
| 2601 | Spade Cooley, King of Western Swing | Excellent ... | 10 | .. 8/25/45 |
| 2605 | Headline Bands | Very Good ... | 10 | .. 3/ 2/46 |
| 2602 | Here Comes the Navy Bands | Fair ... | 10 | 10/13/45 |
| 2606 | Jan Savitt & His Band | Good ... | 10 | .. 4/ 6/46 |
| 2603 | Musical Novelties | Fair ... | 10 | 11/17/45 |
| 2604 | Music of the Americas | Good ... | 10 | 12/ 1/45 |
| 2607 | Rhythm on Ice | ... | | |

MERRIE MELODIES—LOONEY TUNES

| | | | | |
|---|---|---|---|---|
| 1716 | Baby Bottleneck | Very Funny .... | 7 | .. 3/30/46 |
| 1717 | Elmer's Hare Remover | Excellent ... | 7 | .. 3/30/46 |
| 1718 | Daffy Doodles | ... | | |
| 1719 | Hollywood Canine Canteen | ... | | |
| 1720 | Hush My Mouse | ... | | |

SPECIAL

| | | | | |
|---|---|---|---|---|
| 2901 | The Nine Hundred | Outdated ... | 10 | .10/27/45 |

SPORTS PARADE (13)

| | | | | |
|---|---|---|---|---|
| 2507 | Fin 'N Feathers | ... | | |
| 2506 | Let's Go Gunning | ... | | |
| 2501 | Sports Go to War | Outdated ... | 10 | ..10/13/45 |
| 2502 | Holiday on Horseback | ... | | |
| 2503 | Michigan Ski-Daddle | ... | | |
| 2505 | Snow Eagles | Excellent ... | 10 | .. 3/30/46 |
| 2504 | With Rod and Gun in Canada | Very Good ... | 10 | .. 4/ 6/46 |

TECHNICOLOR ADVENTURES (6)

| | | | | |
|---|---|---|---|---|
| 2801 | Fashions for Tomorrow | ... | 10 | ... |
| 2802 | In Old Santa Fe | ... | | |
| 2803 | All Aboard | Fair ... | 10 | .. 4/ 6/46 |

TECHNICOLOR SPECIALS (8)

| | | | | |
|---|---|---|---|---|
| 2001 | Frontier Days | Good ... | 20 | ... |
| 2002 | Forest Commandos | Excellent ... | 20 | .. 3/ 9/46 |
| 2003 | Movieland Magic | Good ... | 20 | .. 3/30/46 |
| 2004 | Gem of the Ocean | ... | | |

VITAPHONE VARIETIES (6)

| | | | | |
|---|---|---|---|---|
| 2401 | Alice in Jungleland | Interesting .... | 10 | ..11/17/45 |
| 2402 | Miracle Makers | ... | 10 | ... |
| 2405 | Peeks at Hollywood | Interesting .... | 10 | .. 3/ 2/46 |
| 2406 | Smart as a Fox | ... | | |
| 2404 | So You Think You're Allergic | Fair ... | 10 | .. 1/19/46 |
| 2403 | Story of a Dog | Interesting ... | 10 | .. 8/25/45 |

## 'Father' Casting Ends

Signing of Martin Milner, John Calkins and Derek Scott for the roles of the three younger sons of Irene Dunne and William Powell completes the casting for the Warner Bros. Technicolor version of "Life With Father," which was scheduled to start this week.

## Child Wins Top Role

Jo Ann Marlowe, veteran of 11 dramatic portrayals at the age of 10, wins a top role with Laraine Day, Brian Aherne and Robert Mitchum in RKO Radio's "What Nancy Wanted."

## Down to Two

Number of Warner Bros. players, writers, directors and other contract personnel in military service, totaling more than 50 at one time, is now down to two. Still in uniform are Jeffrey Lynn, star player, and Richard Ball, featured artist.

## Murray Leonard Set

Murray Leonard, stage and screen actor, has been signed for the "heavy" role in the Evelyn Ankers-Carleton Young co-starring film "Queen of Burlesque," at PRC. Sam Newfield directs the Alexander-Stern production.

## Dean in 'Hayride'

Eddie Dean, star of PRC's Cinecolor outdoor films, has been signed for a leading role in the studio's forthcoming Martha O'Driscoll starring film, "Missouri Hayride."

## Guild Sponsors Film

The Theatre Guild, for the first time, is sponsoring a motion picture. The famous theatrical credit—"The Theatre Guild presents"—makes its debut for the British-made "Henry V."

## Added to 'Divorce'

William Forrest, Arthur Space and Harry Cheshire have been added to the cast of RKO Radio's "Child of Divorce."

# CLASSIFIED ADVERTISING

Ten cents per word (10 words **minimum**). No cuts or borders. No charge for name and address. 5 insertions for the price of 3. Money order or check with copy. Ads will appear as soon as received unless otherwise instructed. Address: Classified Dept., SHOWMEN'S TRADE REVIEW, 1501 Broadway, New York 18, N. Y.

### NEW EQUIPMENT

NEW DIMMERS HALF PRICE—Navy Surplus—2450W, $22.50; 2000W, $19.95; 1650W, $15.95; 1350W, $13.50; 30A Rectifiers, $57.60; Westinghouse 0/150V AC voltmeters, $6.95; 400W Baby Spots, $7.45; Dual Telephone set, $13.50; Panic Bolts, $22.50; 25/40W Colored Lamps, 16½c; Beautiful Stage Draperies, $95.00; Coated Lenses, $45.00. Spring Catalog ready. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

GRIME DOES NOT PAY—BUY NEW SOUND-SCREENS NOW—Crystal Beaded, square foot, 44½c; Super Flextone Plastic Coated, guaranteed fungus-proof, washable, 37½c. Samples free. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

SIMPLEX TYPE DOUBLE BEARING MOVEMENTS, new, $59.50; Rear shutters, new, $72.50; 15 ampere rectifier bulbs $5.55; Cetron photocells $3.95; Exciter lamps 39c; Splicers $4.69; Rewinders $8.75; What do you need? Star Cinema Supply Co., 440 West 45th St., New York 19, N. Y.

### POPCORN

BEE-HIVE POPCORN IS BEST BY POPPING TEST. Certified to pop $100 per bag. $10.75 per hundred pounds. Blevins Popcorn Co. at Nashville, Tenn., 671 S. Main St., Memphis, Tenn. and 377 Whitehall, S.W., Atlanta, Ga.

GIANT S. A. POPCORN, certified to pop over $100 per bag, $10.50 per hundred pounds. Popcorn boxes, regular 10c size, holds 2 ozs. of popcorn $5.50 per thousand. New 25c size holds 5 ozs of popcorn $11.90 per thousand. F.O.B. Chicago, Illinois. Houtz Popcorn Co., 3506 N. Lockwood Ave., Chicago, Ill.

### POPCORN SUPPLIES

KETTLE KLEENING KIT COMPLETE FOR $6.00 containing Char-X, liquid kettle cleaner, wipes, spatula, oil. Everything to keep your kettle Spic and Span. Blevins Popcorn Co., Nashville, Tenn.

### SITUATION WANTED

MANAGER AND ASSISTANT MANAGER TEAM. Both war veterans and now employed. Desire change of location. Both single and experienced. Anywhere. Samuel G. Thompson, Jr., Cowan, Tennessee.

VETERAN. Ten years' experience theatre manager—publicity director. Go anywhere. Pearce Parkhurst, 29A Elm Street, Gloucester, Mass. Phone Gloucester 1973.

### SOUND EQUIPMENT

RECORD PLAYERS, NEW $24.95; AUTOMATIC RECORD Changer, $29.75; New Zeiss Ikon 35-mm. Sound Projectors, $275.00; New Soundheads, $91.25; Bell Howell 16-mm. Sound Projectors, $375.00; New 20W PA Systems, $75.00; Instantaneous Sound Changeovers, $29.95 set; New 30W Theatre Amplifiers, including monitor, $125.00. S.O.S. Cinema Supply Corp., 449 W. 42nd Street, New York 18, N. Y.

### STUDIO EQUIPMENT

2000W FRESNELLITES, $57.50; 2000 Sunspots on portable stands, $89.50; Akeley Newsreel Camera, magazines, Gyrotripod, $795.00; Eyemo two speed camera, $225.00; New 400' 16-mm. magazines, $79.50; Moviolas, $195.00 up; Nelson 35-mm. Continuous Sound picture Printer, $975.00; Send for stock list. S.O.S. Cinema Supply Co., 449 W. 42nd St., New York 18, N. Y.

### THEATRE GAMES

DIE CUT BINGO CARDS—$20.00 in 10,000 lots. Smaller quantities, $2.25 per 1,000. 1-75, 1-100. IMMEDIATE DELIVERY. S. Klous, c/o Showmen's Trade Review, 1501 Broadway, New York City 18, N. Y.

FOR YOUR BINGO GAMES. Buy your cards from us—controlled or uncontrolled, dye cut, play right, priced right—service supreme. Samples on request. Premium Products, 354 W. 44th St., New York 18, N. Y.

CAN YOU USE $5,000 extra yearly profit? Foto-Nite will positively increase your box-office receipts 200-300% on worst week night. You can't lose! Write, Foto-Nite Shows, Div. American Theatre Supply Co., Inc., 2nd at Cherry, Seattle 4, Wash.

### THEATRE SEATING

500 REBUILT AMERICAN SEATING BALL BEARING Panelback, boxspring chairs, $5.95; 120 Irwin veneer backs and seats, $3.95; 500 American rebuilt, reupholstered red striped velour padded back, spring cushions, metal lined, $7.95; 140 American rebuilt heavy veneer back spring cushions, $6.50; 185 Heywood-Wakefield heavy panelback, springless cushions, $4.95; 300 American veneer back, springless cushions, $4.50; Beautiful Cardinal Red leatherette, 52" wide, 100 yards per roll, $1.14 yard; cut lengths, $1.25. Wire for stock list, S.O.S. Cinema Supply Corp., 449 West 42nd St., New York 18, N. Y.

SPECIAL THEATRE SEAT VALUE—130 Veneer 19" used seats, cast legs, solid, usable condition—For the lot $260.00, F.O.B. Lockport, La., Immediate delivery. Arnaud P. Gaubert, P.O. Box 181, Lockport, Louisiana.

THEATRE CHAIRS 600 Streamlined full upholstered American Seating Company chairs. 1000 spring cushioned relacquered ¾" insert panel backs 900 spring cushions, 1000 veneer chairs. We upholster chairs. Phone Lenox 3445. Jesse Cole, 2565 McClellan Ave., Detroit, Mich.

### THEATRE WANTED

MODERN EQUIPPED THEATRE in Missouri or Illinois. Write particulars, W. E. Duckworth, Box 332, Salem, Mo.

### USED EQUIPMENT

CLOSING OUT 52" x 72" SCREENS, poor condition, tripods alone worth money, $4.95; Mazda Regulators with Ammeters, $16.50; Roth 25A Generator set $57.50; Ashcraft Suprexarc, $164.75; Vallen Curtain Machine, rebuilt, $149.50; Heavy Duty Vacuum Cleaner, rebuilt, $97.50; Brandt Penny Direct Coin Changers, $99.75; Coinometers with Pennies, $69.50. Spring Catalog Ready. S.O.S. Cinema Supply Corp., 449 West 42nd St., New York 18, N. Y.

SIX SOLD LAST MONTH—Vets Establish Your Own House—Complete Army Theatre Booth outfits—Holmes professional latest type sound projectors, 2000' magazines; lens; Baby Strong Automatic Arclamps; 15 amp. rectifiers; constant speed motors; 3 point adjustable heavy pedestals; High Fidelity 30 watt amplifiers; monitor speaker; 2-way Multicellular horn system, everything ready to go, $1995.00. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

WILL SACRIFICE TWO MODEL K MOTIOGRAPH. Mechanisms with deluxe bases, complete Western Electric Model M-10 Mirrophonic sound system, Strong Zipper changeovers, Cyclex arc lamps complete and extra parts and supplies. USED BUT SHORT TIME. Write—Mrs. Katie Mellinger, 705 S. Randolph St., Champaign, Ill.

COMPLETE BOOTH. Simplex projectors, automatic arc lamps, rectifiers, lenses, latest model Ballantyne sound with two way horn system, completely rebuilt and guaranteed $1495. Thousand other bargains. Anything you need. Write us. Star Cinema Supply Co., 440 W. 45th St., New York 19, N. Y.

### WANTED TO BUY

HIGHEST PRICES PAID for Simplex, Powers, lamphouses, rectifiers, sound, etc. Star Cinema Supply, 440 W. 45th St., New York 19, N. Y.

SIMPLEX PROJECTORS, LAMPHOUSES, Quarter Horse Motors, Portables, etc. Box 713, c/o Showmen's Trade Review, 1501 Broadway, New York, N. Y.

Radio's famed **WHISTLER** is back

...whistling a new tune in MYSTERY!



Millions of thrill fans eagerly await the latest adventures of THE WHISTLER ...based on the shock-filled CBS suspense show!





COLUMBIA PICTURES presents

# Richard DIX

in

# *Mysterious Intruder*

## *A "WHISTLER" PICTURE*

with BARTON MacLANE · NINA VALE · REGIS TOOMEY

MIKE MAZURKI · PAMELA BLAKE

Story and screenplay by Eric Taylor

*Produced by* RUDOLPH C. FLOTHOW

*Directed by* WILLIAM CASTLE



# SHOWMEN'S TRADE REVIEW

THE SERVICE PAPER OF THE MOTION PICTURE INDUSTRY

REVIEWED IN THIS ISSUE


| | |
|---|---|
| A Night in Casablanca | 17 |
| Badman's Territory | 23 |
| Caravan | 17 |
| Ding Dong Williams | 17 |
| Do You Love Me? | 16 |
| Make Mine Music | 23 |
| Strange Conquest | 16 |
| Terrors on Horseback | 17 |
| The Crime Doctor's Warning | 16 |
| The Falcon's Alibi | 16 |
| The Gay Cavalier | 16 |
| The Truth About Murder | 17 |

**PRODUCT GUIDES**
Begin on Page 37



Vol. 44 No. 14

APRIL 20, 1946

Entered as second class matter February 20, 1940, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly by Showmen's Trade Review, Inc., 1501 Broadway, New York 18, N. Y., U. S. A. 10 cents a copy, $2 a year.

CHARLES E. 'CHICK' LEWIS
Editor and Publisher



MAY 1 0 1946



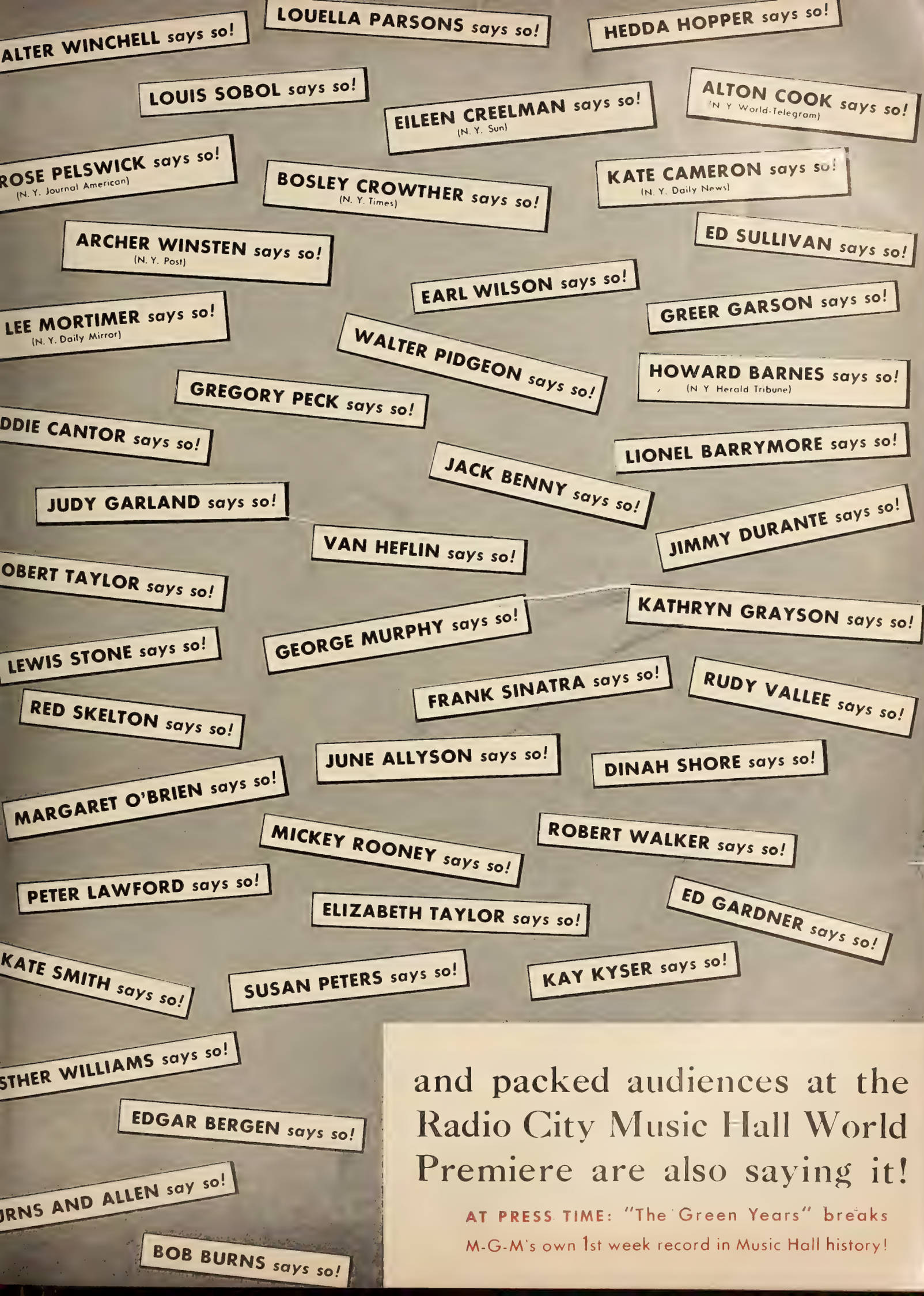

**SKYWAY THEATRES. Showing of motion pictures on airplanes traveling a regular route from America to Europe began this week with the presentation of Universal's "So Goes My Love" to 34 passengers aboard a Pan American Airways Constellation plane enroute from New York to London. The presentation was by 16-mm. film, and inaugurates a regular Pan American service for passengers of overseas planes.**
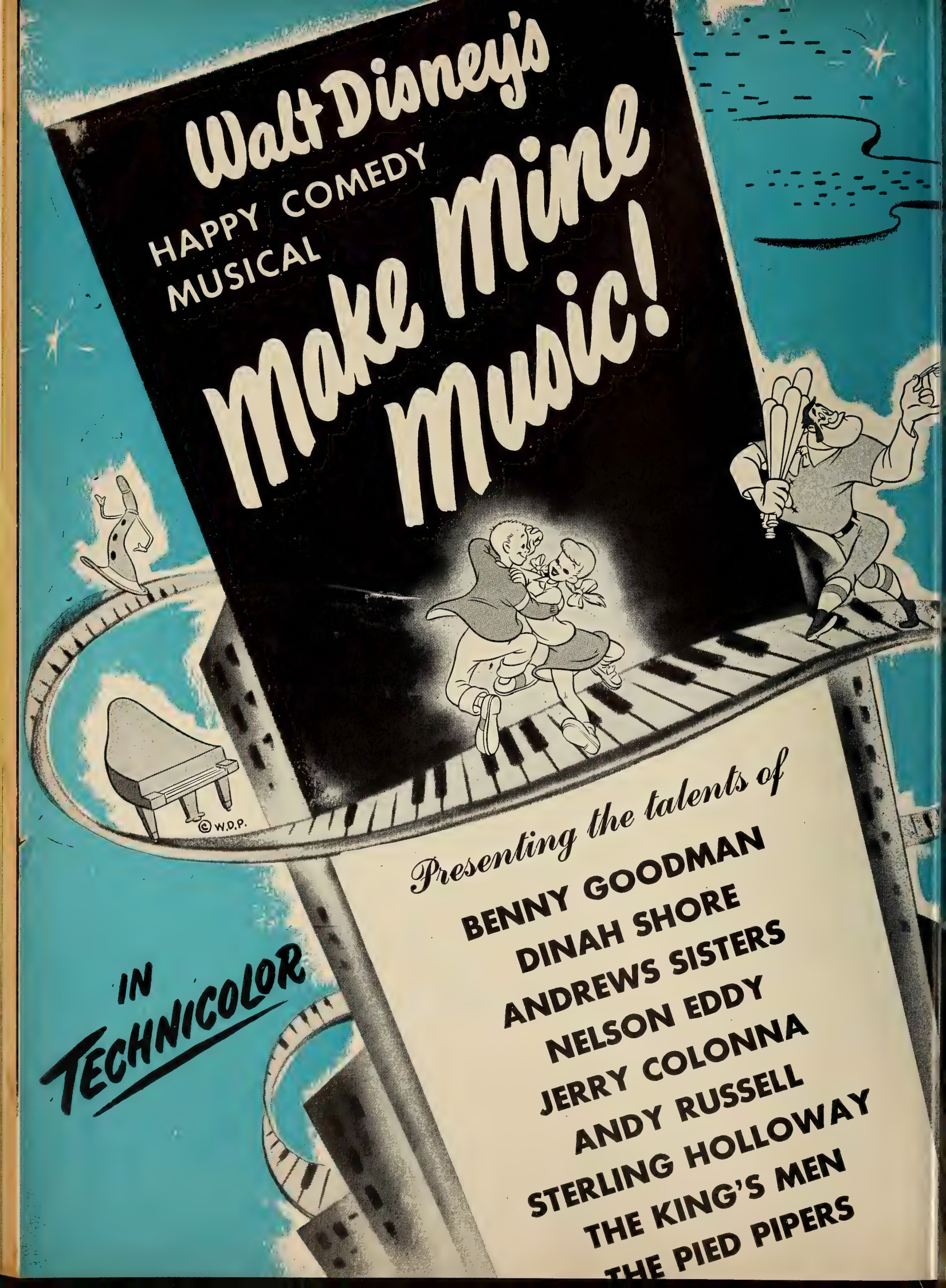
©CIB 18024

APR 22 1946

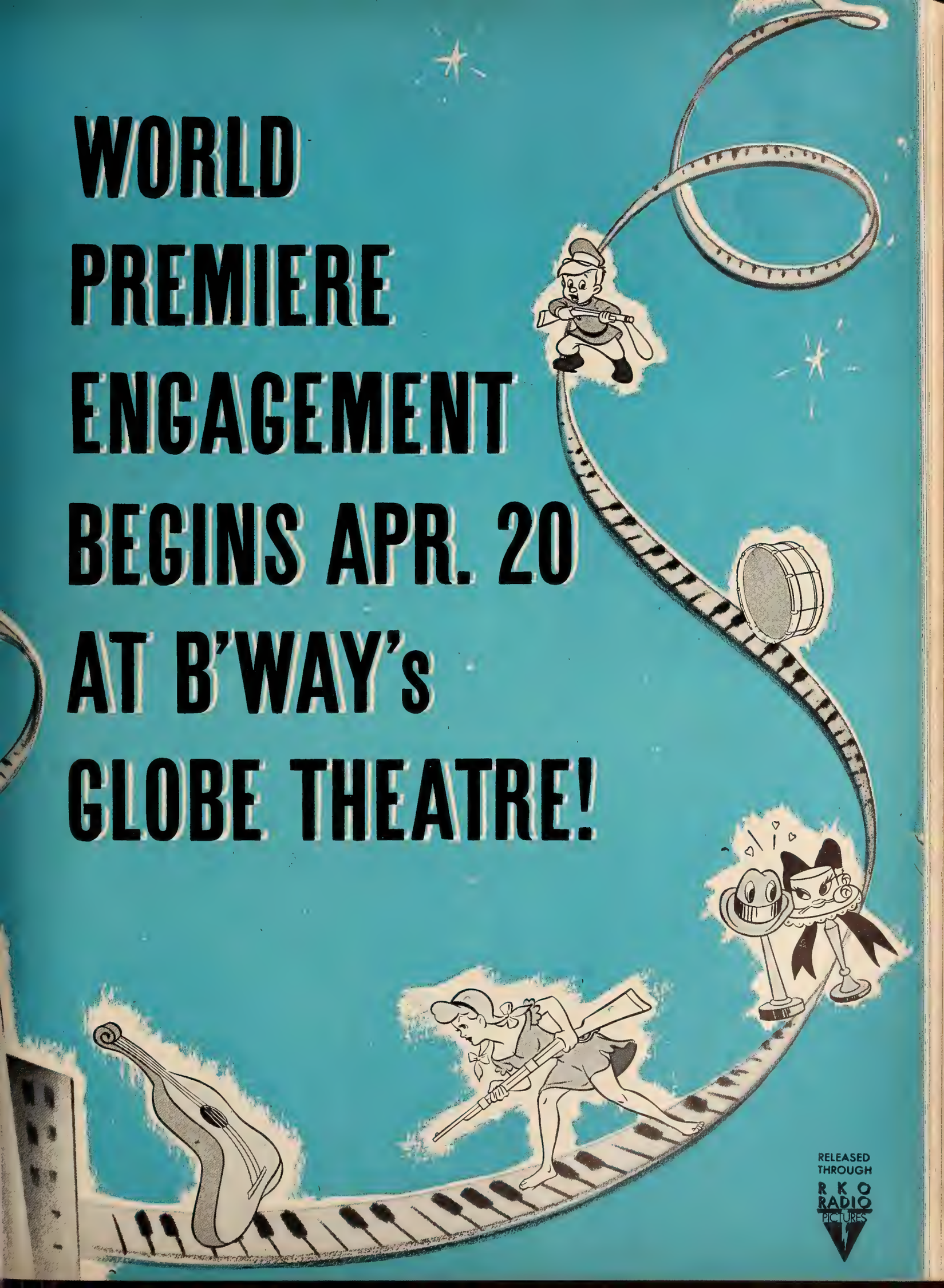
# "The Green Years is a wonderful motion picture!"

*(M-G-M, of course)*


ALTER WINCHELL says so!
LOUELLA PARSONS says so!
HEDDA HOPPER says so!
LOUIS SOBOL says so!
EILEEN CREELMAN says so! (N. Y. Sun)
ALTON COOK says so! (N. Y. World-Telegram)
ROSE PELSWICK says so! (N. Y. Journal American)
BOSLEY CROWTHER says so! (N. Y. Times)
KATE CAMERON says so! (N. Y. Daily News)
ARCHER WINSTEN says so! (N. Y. Post)
ED SULLIVAN says so!
EARL WILSON says so!
LEE MORTIMER says so! (N. Y. Daily Mirror)
GREER GARSON says so!
WALTER PIDGEON says so!
HOWARD BARNES says so! (N. Y. Herald Tribune)
GREGORY PECK says so!
DDIE CANTOR says so!
LIONEL BARRYMORE says so!
JACK BENNY says so!
JUDY GARLAND says so!
JIMMY DURANTE says so!
VAN HEFLIN says so!
OBERT TAYLOR says so!
KATHRYN GRAYSON says so!
GEORGE MURPHY says so!
LEWIS STONE says so!
FRANK SINATRA says so!
RUDY VALLEE says so!
RED SKELTON says so!
JUNE ALLYSON says so!
DINAH SHORE says so!
MARGARET O'BRIEN says so!
MICKEY ROONEY says so!
ROBERT WALKER says so!
PETER LAWFORD says so!
ELIZABETH TAYLOR says so!
ED GARDNER says so!
KATE SMITH says so!
SUSAN PETERS says so!
KAY KYSER says so!
STHER WILLIAMS says so!
EDGAR BERGEN says so!
URNS AND ALLEN say so!
BOB BURNS says so!
and packed audiences at the Radio City Music Hall World Premiere are also saying it!
AT PRESS TIME: "The Green Years" breaks M-G-M's own 1st week record in Music Hall history!

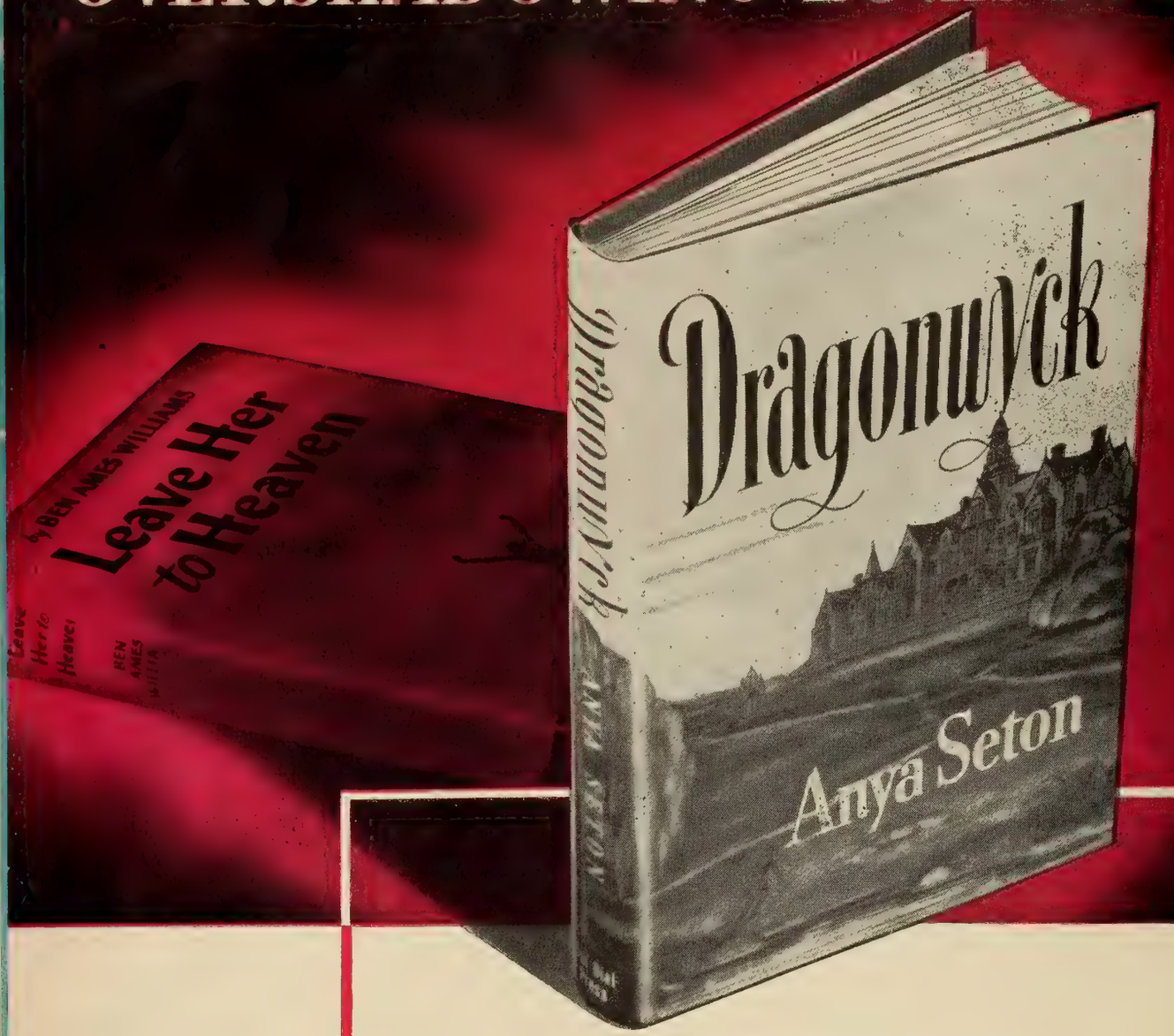

Walt Disney's
HAPPY COMEDY
MUSICAL
Make Mine Music!
© W.D.P.
IN TECHNICOLOR
Presenting the talents of
BENNY GOODMAN
DINAH SHORE
ANDREWS SISTERS
NELSON EDDY
JERRY COLONNA
ANDY RUSSELL
STERLING HOLLOWAY
THE KING'S MEN
THE PIED PIPERS

# WORLD PREMIERE ENGAGEMENT BEGINS APR. 20 AT B'WAY's GLOBE THEATRE!



RELEASED THROUGH
RKO RADIO PICTURES

# OVERSHADOWING 20th's BIGGEST!




Darryl F. Zanuck presents

## GENE TIERNEY

The Star of "Leave Her To Heaven" in

# DRAGONWYCK

From the Novel by Anya Seton—with

## Walter HUSTON · Vincent PRICE · Glenn LANGAN

Written for the Screen and Directed by

JOSEPH L. MANKIEWICZ

---

## WORLD PREMIERE ENGAGEMENT

ROXY, NEW YORK CITY—NOW!

20th Century-Fox best-seller is set to set records Easter Week from coast to coast

# EDITORIAL PAGE

## Current Observations

The Cancer Collection Drive is on.

After the many war years exhibitors cannot be condemned because not all are inclined to wax enthusiastic about these collections. But from all indications this will be the last collection campaign for this year and possibly for many years to come.

None will deny the importance of the Cancer Drive and its possible benefits to humanity everywhere. Therefore, let's live up to the pledge our industry has made and back this drive with the same effort as was shown during the war years.

Regardless of your own personal feelings, Mr. Theatreman, here is a drive worthy of your best efforts. Don't let it bog down now. You can make an excellent showing and wind up four years of drives in a blaze of glory.

What do you say?

* * *

On Saturday, May 18th, in the Grand Ballroom of the Hotel Astor, New York, the Variety Clubs of America will present their annual Humanitarian Award to an outstanding personality selected by the Board of Judges.

At this dinner, which will climax a four-day convention of the Clubs, the dais will be graced by a most illustrious group of people assembled to pay tribute to the latest winner of this high honor.

This function will not only be a tribute to the Humanitarian Award winner but also to the motion picture industry, because the Variety Clubs are integral with and an intimate a part of our industry.

In November 1944 in Washington, our industry was signally honored through the Humanitarian Award dinner at which the Award was given to the Honorable Cordell Hull, then Secretary of State. On that occasion most of the officials of Washington were present and through the medium of the Clubs our industry was in a most favorable spotlight.

This year the dais will include the Who's Who of our industry, government, state, municipal, welfare and other groups. It will be an occasion long to be remembered and one that all who attend one day will recall in pleasant retrospect.

The Variety Clubs have done a magnificent job for the under-privileged children who are their chief charity and consideration. In so doing they have reflected much credit on an industry not too favorably treated by the lay press and numerous other groups.

The industry should be greatly indebted to the officers and members of the Variety Clubs and should encourage them to not only continue their fine work but to expand their activities and their organization.

* * *

Monogram's Steve Broidy has just announced that his company will release about thirty-two pictures during the coming season.

Included in the present schedule are additional high-budget pictures, and in this classification alone Monogram is showing the kind of courage that should pay off dividends in the form of greatly increased revenue for the company and its exhibitor customers.

Many exhibitors complain that the present market is too cramped and restricted. If this is true then theatre owners everywhere should back up Monogam's efforts by booking and playing Monogram product. Only through encouragement can the independent companies and producers be induced to launch ambitious production schedules and thus break the deadlock of limited feature picture supply.

* * *

It's the exhibitor who pays . . . and pays . . . and pays . . .

The recent bombshell that James C. Petrillo tossed at the major studios in the way of demands that even the newspapers of the country had to admit were "something," simply serves to emphasize what suckers this industry is for all kinds of slugging.

Rest assured, Petrillo will get practically everything he has asked for. Just because he's demanding several hundred times more than any other union has demanded and got to date, is no reason for us to believe that he'll take a compromise very much short of what he's demanding.

Whatever the final settlement (and we don't doubt there will be one to his entire satisfaction), it will mean just that much more expense added to the already fantastic production cost as now prevails in the equally fantastic city of make-believe. In the final analysis this must lead to higher percentages and flat rentals for pictures.

Although this and other recent increased costs may bring about an increase of a few more percentage points to the major circuits, it will cost a hell of a lot more to those independent exhibitors who are already pretty well burdened down with picture costs.

Yep, it's the exhibitor who pays . . . and pays . . . and pays . . .

*"CHICK" LEWIS*

## NATIONAL NEWSREEL

# Continue 16mm. Film Probe In Wake of 9 FBI Arrests

A 16-mm. film racket based on the illegal sale and rental of stolen feature pictures furnished gratis by the industry for the entertainment of combat forces appeared to be under continued investigation this week after the Federal Bureau of Identification in New York had cracked down on what it termed a "million dollar ring" and had arrested nine persons.

The FBI, whose attention to the racket was reportedly called by Copyright Protection Bureau attorneys Edward Sargoy and Joseph Stein, said the investigation was "pending." It would not say how many films had been stolen or what the ring's profits were, but it did state that some 20,000 features had been reported stolen from the Army Signal Corps Photographic Center in Long Island City. Whether all this amount was stolen by those arrested in the two raids the FBI conducted, or whether a greater number of persons are involved, was not stated.

### Stolen by Civilian

According to the FBI spokesman, the films were apparently stolen by a former Signal Corps civilian employe and distributed throughout the nation for rentals of $5 to $15 a showing or outright sales of $100 to $125. Titles in some, but not all instances, were changed with the result that "Song of Bernadette" emerged as "Messenger of the Blesed Virgin," "Cinderella Jones" became a "Modern Cinderella," and "Bridge of San Luis Rey" got its racket distribution under title of "Bridge to Peru."

Other title changes were: "Beautiful But Broke" to "Swing it Girls"; "Seven Days Ashore" to "Three Gobs on Leave"; "Tahiti Nights" to "Under Tahitian Skies"; "National Barn Dance" to "Barn Dance"; "The Falcon in Mexico" to "Mexican Mystery"; "Blonde Trouble" to "Double Trouble."

FBI raiders found 60 productions in possession of the ring as well as some film cans bearing Army identification marks. They arrested: Josph Bitto, 49; Melvin Baker, 34; Arthur Schwartz, 35; Abe Robert Goldstein, 31; Mortimer Van Brink, 33; Milton Cohen, 35; Nicholas Peter Peruso, 31; George John Sinisgalli, 27; Frank Raymond Tiriollo, 32—all of Greater New York and vicinity.

## Asks $150,000 Damages For Alleged Conspiracy

Suit for $150,000 damages against four majors, a real estate company and the owners of Detroit's 1500-seat Radio City Theatre was filed in that city's federal district court Wednesday by Thomas H. Ealand, proprietor of the Ferndale Theatre.

Ealand claims that the defendants—Paramount, MGM, United Artists, Radio City's Charles Sloane and Charles Komer, and the Peter Smith Marketing Company—had "conspired and are conspiring" to prevent him from getting first runs.

### Para. Won't Renew Deal

Paramount reportedly will not renew its deal with Films, Inc., for the distribution of 16-mm., which is to expire in the next few months.

# Ga. Judge Rules 'Scarlet Street' Censor Ban Subject to Court Review

In what may be a precedent setting judgment, Judge Bond Almand of the Fulton County, Ga., Superior court, ruled last Saturday that the producers and distributors of "Scarlet Street" are entitled to an injunction which would restrain the city, Censor Christine Smith and the Board of Censors from banning the picture in Atlanta.

The Judge, however, postponed the effective date of the injunction for 10 days.

The court found that under the censorship ordinance, Miss Smith has no power to prohibit the showing of a motion picture, but "only the authority to order the deletion of such scene or dialogue that is obscene, lewd, licentious, profane or adversely affects the peace, health, morals and good order of the city."

The authority to ban a picture, Judge Almand held, is reserved solely to the Board of Censors. He found that the 4 to 4 tie vote of the board, which threw the case into court, did not constitute an affirmative finding against "Scarlet Street."

In postponing the effective date of the injunction against the defendants for ten days, Judge Almand stated that if positive action were taken by the board during that time resulting in the banning of the picture, he would review the question of whether or not such action constituted an abuse of discretion.

He said Diana Productions Inc. and Universal Pictures Company Inc., the producers and distributors, respectively, of "Scarlet Street," were entitled to have the ruling of the Board of Review reviewed by a court of equity. This was contrary to the contention of the city attorney.

## Schine Gets Delay; May Offer Own Plan

Schine circuit this week obtained a delay until May 7 from Federal Judge John Knight at Buffalo in connection with a hearing of a plan to reorganize the circuit.

Schine counsel at the time said the circuit might introduce a reorganization suggestion of its own. His staement followed an announcement by the chain that it would appeal to the United States Supreme Court the order which would compel it to divest itself of theatres, on the grounds that the court erred in considering a motion picture exhibition monopoly as violative of the Sherman Act.

Meanwhile, the Justice Department attacked Schine's delay in carrying out the court orders to get rid of houses and petitioned the court that unless Schine were compelled to obey, the "entire suit will be a nullity." The Department added that it was in error to think that the court called for divorcement of theatres in only certain localities, since it was the intent of the order to restore competition between the chain as a whole and other exhibitors.

### INDEX TO DEPARTMENTS


| | |
|---|---|
| Advance Data | 43 |
| Box-Office Slants | 16 |
| Feature Booking Guide | 37 |
| Feature Guide Title Index | 37 |
| Hollywood | 26 |
| Newsreel Synopses | 36 |
| Regional Newsreel | 29 |
| Selling the Picture | 18 |
| Shorts Booking Guide | 44 |
| Theatre Management | 24 |


## *Orders Inspection*

**New York State Supreme Court Judge Joseph P. Gavagan this week authorized attorneys for 20th Century-Fox to inspect all records of the Endicott Circuit, Inc., and other Nelson Renner Companies in the suit wherein 20th Century-Fox charges fraudulent returns on percentage pictures.**

**The order also provides for an examination before trial and under oath of Irving Renner, Louis Nelson and their accountant William Namenson by plaintiff attorneys Phillips, Nizer, Benjamin and Krim.**

**Separate suits by Warners, Paramount and MGM charging the defendants with having "fraudulently altered and falsified" their books and having bribed plaintiffs' . . . checkers" are pending. The distributors claim that $155,000 additional is due from the circuit.**

## 16-mm. Competition Here, Warns ITO Secretary

Sixty-four 16-mm. films, all of which had been previously distributed by established distributors in 35-mm. form were presented to the Ohio censor board for review in one week, Pete Wood, secretary of the Independent Theatre Owners of Ohio, declared this week as he urged exhibitors to seek enforcement of the state building code against halls or other places used for 16-mm. showings.

Wood said that the pictures in their 16-mm. form, were distributed by Sunray Films of Cleveland, a legitimate business enterprise which had no connection with the illegal film actions against which the FBI is moving. However, the ITO secretary warned:

"Exhibitors must realize that they are now actually faced with 16-mm. competition and should take it upon themselves to police their own local situations."

He added that the state building code in his opinion required any establishment used for film performances to comply with the "same rules and regulations as theatres showing 35-mm. films."

## Columbus Theatres Trim Space As Rates Rise

Widespread amusement space cancellation in Columbus, this week followed the *Columbus Citizen's* action in raising its unit rates from $1.87 to $2.25. Theatres which retained space were the first run Ohio, Palace, Broad and Grand, as well as the subsequent-run Majestic, Southern, Wilmar, Dixie, Fifth Avenue Rivoli, Ritz and seven houses of the Neth Circuit. These trimmed space to keep within budgets; the remainder of the city's 47 houses withdrew their advertising.


**SHOWMEN'S TRADE REVIEW**

*Title and Trade Mark Registered U. S. Patent Office*
Published every Friday by Showmen's Trade Review Inc., 1501 Broadway, New York 18, N. Y. Telephone BRyant 9-5606. Charles E. 'Chick' Lewis, Editor and Publisher; Tom Kennedy, Associate Editor; James A. Cron, General Manager; Ralph Cokain, Managing Editor; Harold Rendall, Equipment Advertising Manager; West Coast Office, 6777 Hollywood Boulevard Hollywood 28, California; Telephone Hollywood 2055. Ann Lewis, manager. London Representative, Jock Mac Gregor, 16 Leinster Mews, London, W. 2; Australian Representative, Gordon V. Curie, 1 Elliott St., Homebush, Sydney, Australia. Member Audit Bureau of Circulations.

All contents copyright 1946 by Showmen's Trade Review, Inc.
Address all correspondence to the New York office. Subscription rates: $2.00 per year in the United States and Canada; Foreign, $5.00. Single copies, ten cents.

# NATIONAL NEWSREEL

## Coyne Is ATA Executive Head

**Forty-two-year-old, energetic Robert W. Coyne, former field director for the Treasury War Finance Division and one-time New England Division Internal Revenue head, moved into the post of executive director of the American Theatres Association in New York Tuesday as the association began setting up its nation-wide organization.**

**Coyne, whose possible selection for the post was first reported in Showmen's Trade Review (April 6, p. 14) said that former TAC Secretary Walter Brown would remain as his assistant and that he contemplated no changes in the national New York office.**

**"The exhibitors know these people," he declared. "I also plan to have an economical organization. We will add office help as needed, not before. There won't be any wasting of money.**

**"I'm learning the ropes. I can see every reason that this organization can serve as a vehicle for all exhibitors to work together for the general good of the entire industry. We're going to start slowly and we're going to seek advice."**

## MPTOA May Seek Gov't Control If Industry Won't Agree to Mediate

The motion picture industry will either have to set up some system to mediate exhibitor grievances or it will be faced with federal and state regulation, Ed Kuykendall, president of the Motion Picture Theatre Owners of America declared from Columbus, Miss., this week.

Kuykendall's warning, which was issued in a statement announcing an MPTOA Directors' meeting for the Columbus Hotel Gilmer on June 10 and 11, hinted that MPTOA might seek a hand in such federal and state legislation if other methods failed.

"If," he declared, "there is no other way to prevent abuses and injustices in our commercial practices (than state or federal regulation), then the more responsible independent exhibitors represented in and by MPTOA must have a hand and a voice in the framing of such legislation, and we intend to do so, as this is the only sort of legislation that really concerns exhibitors. It can't be separated from trade practices. To say it can is nonsense."

Kuykendall said that the expected New York anti-trust decision would reopen exhibitor problems. If, he added, it concerned itself only with divorcement, "it will solve none of our important trade problems or abuses, because divorcement is obviously a false issue, whichever way it is decided.

"The question we now have to face is whether to resume the long and generally unsuccessful efforts we have made to get distributor cooperation for a . . . program for the effective self-regulation of unfair commercial practices . . . and for organized mediation and industry arbitration of exhibitor grievances.

"The inevitable alternative is the regulation and control of our business practices by a federal commission, or by state and federal laws, as is now being done for so many other industries . . ."

Kuykendall listed as questions which would come before the forthcoming MPTOA board meeting:

The federal admission tax; unfair state and city taxes on theatres; efforts to continue War Activities Committee-sponsored theatre collections information or propaganda films; checking and other current exhibitor problems or grievances.

## CIEA Will Consider Trade Practices; Stern Sees Slim Chance for ATA Union

Trade practices, especially those arising from various government and private industry suits, and moveovers, will be the principal topics he expects to arise before the Conference of Independent Exhibitors Associations' meeting in Chicago, May 23, President Jesse Stern said in New York this week.

Stern said the Conference might be able to work with the American Theatres Association on a few matters, such as use of the screen and annual collections, but that on the whole the differences between circuits and the small independent were too vast to be met on common ground, especially in the matter of trade practices, which he considers no organization can ignore.

"Freedom of the screen," Stern said, "started with us in Washington. The CIEA also passed a resolution urging only one theatre collection a year.

"These originated with us and were taken over by the ATA at the St. Louis meeting. On these matters they see eye to eye with us, so I don't see why we couldn't work together on them.

"But it is questionable whether on matters of legislation or trade practice that we can work together. I think possibly this is the difficulty with the setup. There will come a time when there will be a definitive line of demarcation between independent exhibitors, as such, and circuit operations.

"Personally, I have no ax to grind with the ATA, but we don't feel that we can be assimilated by any group which necessarily is going to be dominated by circuit interests."

Stern said the CIEA consisted of the PCCITO units, the Allied units, the Independent Theatre Owners of Minnesota and Wisconsin, of Washington and other groups which gave it a total of 21 regional organizations.

The Chicago meeting will be the fifth that has been held and will seek a more complete organization. Present officers, which he considers temporary, are Stern, president; P. J. Wood, acting secretary; Nathan Yamins, treasurer; Abram Myers, general counsel.

### KC Exhibitors Hit Moveovers

The Kansas City Independent Theatre Owners Association this week demanded that some action be taken on moveovers and other practices which they claimed were holding up pictures for neighborhood houses. They suggested that they be given right to reject pictures held up on extended runs, staggering availability dates, waivers on preferred playing time and starting of availability at the end of the second week of first runs.

## Allied May Reconsider Audience Collection Ban

Back in Chicago from a Florida vacation, Allied States' President Jack Kirsch said this week that the national organization's board which meets in Chicago on May 23 might revoke the ban it had raised against audience collections and might approve one collection yearly.

Kirsch, who was one of the original advocates of a single yearly collection with all organizations participating, said that he believed $20,000,000 could be raised annually in such a manner if everyone worked together.

Concurring with Kirsch on the drive angle was Jack Rose of the Manta-Rose circuit who told SHOWMEN'S TRADE REVIEW that he thought one drive yearly was sufficient to raise needed funds.

Kirsch took an indirect slap at the American Theatres Association plan of having its committee allocate the funds to established charities by saying that the public should determine to whom the money went.

"The money collected at theatres is the public's money," he declared. "The public should say where it should go. The exhibitors are only custodians. Neither they nor any industry interest can say who is to get what part of it until they have secured the best expert advice available. We should solicit the help of foundations, leading doctors and outstanding professors."

### Carolina Showmen Vote To Unite With ATA

The Theatre Owners of North and South Carolina, Inc., this week unanimously voted to join the American Theatres Association, President Ben L. Strozier announced. The following directors were elected: F. H. Beddingfield, Charlotte, N. C. (unaffiliated); George D. Carpenter, Valdese, N. C. (unaffiliated); H. F. Kincey, Charlotte, N. C. (affiliated); Warren Irvin, Columbia, S. C. (affiliated); Ben L. Strozier, Rock Hill, S. C. (unaffiliated).

### 'Room for All'—Fabian

**Differences of opinion within the industry necessitate different exhibitor organizations to represent these varying viewpoints, but this need be no bar to a united exhibitor front on matters of common interest, ATA President Si Fabian said in New York Wednesday.**

**Fabian, in answer to ATA platform critics, said that these differences of opinion "are properly represented by a variety of organizations."**

**"The American Theatres Association, however," he continued, "seeks to represent a united exhibitor opinion . . . It must inevitably eschew the field of controversial inter-industry relations and concentrate on those areas of agreement where all right-thinking theatremen feel and can act alike.**

**"We are confident that regardless of the specialized interests which other exhibitor organizations are designed to serve, these . . . interests do not preclude such organizations from moving into a friendly affiliation with the ATA . . . on maters in which all exhibitors are interested. There is a place in the ATA for every exhibitor and every exhibitor organization."**

# NATIONAL NEWSREEL

## *Celebrating 'Birth of Sound'*

*(For story and pictures of sound see page 15)*

**A four-month international program to commemorate the 20th anniversary of sound pictures was announced this week by Warner Bros., who with scientific leaders and seven American industries, are sponsoring the event.**

**In announcing the series of celebrations which are to start this week and will terminate on August 6, 1946 with local celebrations in key cities of the United States, Canada, England, South America and available sections of Europe, Warner President Harry M. Warner said:**

**"The talking picture, like other revolutionary technological achievements, was the product of invention and research by many different scientists over a long period of years. We intend to make this anniversary the occasion for honoring all of those far-seeing pioneers who contributed so much in the scientific research that made the talking picture play in bringing information, education, culture and entertainment to people all over the world."**

**The program to date is:**

**A series of special events, international in scale, to commemorate the pioneers and to honor them.**

**Exhibits of early communications and photographic equipment. National and international science-industry conferences on future progress; forums on the use of sound pictures to teach arts and sciences, the use of sound films to better international understanding.**

**Discussions and experiments to set new and higher standards for recording and development of new public service methods.**

**The sponsors: Warner Bros., the Bell System, American Telephone and Telegraph Company, Western Electric, Bell Telephone Laboratories, RCA Victor Corporation, Thomas A. Edison, Inc., Eastman Kodak Company, as well as the Society of Motion Picture Engineers.**

# Nation's Exhibitors Line Up Solidly Behind Easter Week Cancer Drive

A minimum of 1300 theatres throughout the nation cooperating in the cancer week drive which opens April 21 was predicted for the end of this week by the industry cancer campaign headquarters in New York late Wednesday.

Pointing out that it already had 1250 theatres pledged for cooperation, the headquarters asserted that despite the fact that the cancer drive followed on the heels of the Red Cross campaign and came at the end of a series of such moves within the industry, it had found showmen throughout the country willing to cooperate.

In addition to pledges of cooperation, the committee reported that in many instances theatres were making cash donations. A partial list of theatres and areas lined up to date follows:

New York metropolitan area—1050 out of 1169 theatres have pledged collections, according to Chairman Ray Moon.

Southern California—434 theatres pledged to audience collections, Chairman J. J. O'Loughlin said.

### Sweeps Nation

Michigan—450 theatres pledged for collections with a total of 525 assisting in the drive, Chairman Milton E. Cohen announced.

Midwest—400 Kansas and Western Missouri theatres will take up audience collections, Senn Lawler, assistant national campaign director, reported.

Eastern Missouri, Southern Illinois—Chairman Fred Wehrenberg claims 191 theatres all making collections.

Western Pennsylvania—Chairman D. Kimelman reports 284 theatres collecting in the Pittsburgh territory.

Nebraska—"212 houses participating in the cancer drive"—Chairman J. T. McBride.

Northern Ohio—197 theatres will take collections, Chairman M. A. Mooney said.

Colorado—Chairman R. C. Hill: "We have 170 pledges."

Southern Ohio—Chairman W. S. Shartin wires that 100 theatres will take up collections.

Texas—Chairman Fred Larned has enrolled 123 theatres.

Eastern Pennsylvania—177 theatres, according to Chairman M. Magill.

Iowa—Chairman S. J. Mayer: "101 theatres will take up collections or place receptacles in the lobby."

Connecticut—B. A. Simon: "113 houses will take audience collections, while 62 will make collections in the lobby."

Northern Ohio—E. H. Booth: "Add 138 theatres for Ohio."

## John LeRoy Johnston, 49, Dies of Heart Attack

International Pictures ad and publicity director John LeRoy Johnston, who publicized such personalities as Mickey Rooney, Deanna Durbin and Lana Turner, died of a heart attack in the Hollywood Presbyterian Hospital on April 15 after a brief illness.

Mr. Johnston, who was 49, was born in Bloomfield, Ind. At 14 he was reporting for *The Pioneer Press,* at 16 he entered publicity as press agent for the St. Paul Symphony Orchestra. Other positions and posts he held were with Universal, Famous Players, First National, Warner Bros., Walter Wanger, and Hunt Stromberg. He also served as Wampas president, chairman of the Producers' Association publicity committee, public relations of the Academy of Motion Picture Arts and Sciences and managing editor of Fawcett magazines. He is survived by his widow, Mrs. Gladys Johnston, two sons, John Leroy, Jr. and Williams Alden Johnston, and a daughter, Mrs. Patricia Jeanne Gold.

### British Talkie Maker Dies

J. Elliott, who is credited with producing the first British talkie, died at his home at Bushey Heath this week.

## Advance Registration Heavy for Variety Meet

A heavy advance registration which this week passed the hundred mark and was estimated at possibly reaching 400 was announced for the forthcoming Variety Club convention in New York's Astor Hotel from May 15 to May 18 by National Chief Barker R. J. O'Donnell and Big Boss John H. Harris.

Tents representing Pittsburgh, Columbus, Cincinnati, St. Louis, Detroit, Cleveland, Buffalo, Albany, Indianapolis, Washington, D. C., Minneapolis, Philadelphia, Des Moines, Omaha, Dallas, Baltimore, Memphis, Atlanta, Boston, Charlotte, Chicago and Grand Rapids, are among those which have filed their list of delegates.

In making his estimate of attendance, O'Donnell said that actual present figures were only for delegates; there would be numerous visitors who came along in addition to the regularly selected delegates. For this reason, O'Donnell said he has made arrangements to take care of an overflow crowd in other New York hotels besides the Astor.

The convention will hear the report of organization work during the war and plans for future expansion. Date for the Humanitarian Dinner, to be held during the meeting, has not yet finally been set.

## Cleveland Ups Prices In Circuit Operations

Cleveland's theatre admission prices went up slightly this week as Warner and RKO eliminated the 45-cent matinee admission in their downtown houses and now maintain only two prices—55 cents for matinees; 65 cents for evenings. This affects the RKO Allen and Palace; the Warner Hippodrome and Lake.

Loew's three downtown houses have raised their minimum five cents to 50 cents and left the 65-cent top unchanged. In the neighborhoods Warners Colony and Uptown went up five cents to a 45-cent top along with the independent circuit-operated Shaker and Fairmount. Other subsequent-run houses are considering price boosts.

## Republic Resumes Sales Meets Starting May 20

Republic General Manager James R. Grainger announced this week that his company would resume its policy of holding three yearly regional sales meetings to be attended by salesmen, district sales managers and branch managers.

The first meeting, for the western division, will be held May 20-22. The second, for the mid-western, southern and southwestern and prairie districts, will be held May 24-26. The third, covering the eastern, New England and central divisions, will be held in the New York Athletic Club May 27-29.

President Herbert J. Yates, Vice-President Edward L. Walton, and Branch Operations Vice-President Walter L. Titus, Jr., will attend all conferences.

## *One Front, 2 Houses*

**Two theatres with one box-office, one front and one lobby will be the novel contruction at Galva, Ill., when work on the property adjoining the present 400-seat Galva Theatre is completed early next fall.**

**Manager Wayne Maxwell plans to convert the store next to the Galva into a 250-seat house, probably to be used for overflows and to operate three or four nights a week.**

# NATIONAL NEWSREEL

## *Town Buyer Gets Bids*

**The recent purchase of the town of Arlington, Mo., lock-stock-and-barrel, at a public auction, for $10,000, by Uptown Theatre Owner Rowe E. Carney, Rolla, Mo., has caught the attention of motion picture production companies way out in California. He has received offers for all or parts of the village to be used as motion picture sets. Officials of one Culver City, Calif., film company indicated that they might use Arlington as the locale for future pictures.**

## Doherty Defends Newsreel Policy in SMPE Talk

Declaring that the newsreel is one of the "most vital units in the industry," Dan Doherty, assignment editor of Fox Movietone News, told the Society of Motion Picture Engineers last Wednesday that much criticism against that medium arises from a misunderstanding of its purposes and its problems.

Doherty, principal speaker at the SMPE meeting in the Movietone studios, stated he was asked again and again why the reel did not attempt coverage like the newspapers and cited the fact that the newsreel job was one of selection, that it must cover the world in 1800 feet a week. Consequently this limitation, he noted, prevented coverage of all the news.

"While, the newsreel," he said, "at times can be the most complete reporter—witness the UNO coverage, the battles of World War II, the assasination of King Alexander—it cannot cover every item presented in the New York *Times* . ."

The editor defended the practice of presenting the same annual—horse races, football games, etc. —year in and year out on the grounds that audiences wanted them. He said mail from exhibitors poured in for coverage of local interest events which were not news.

"For instance, exhibitors in the Michigan area want that hardy annual from Holland, Mich., which shows the goodly descendants of those highly hygenic Dutch burghers turning out *en masse* to clean their city streets. This is picturesque the first time you see it . . . nevertheless, they want it every year. So we make a special of it for the Michigan territory."

Doherty added that other trivia, such as cheese cake and fashion shows were the result of policy which required an entertaining reel.

He stated that the reel was actuated by good news sense even in embarrassing situations, and said that in a recent strike cameramen had asked both the steel company and union spokesman for statements. The union complied, the company refused. Later the company decided to give an interview but the newsreel felt the story was dead now and refused to consider the steel company's interview even under protest.

Other Movietone speakers were: Foreign Editor Harry Lawrenson, Cameraman Walter McInnis, Sound Engineer Warren M. McGrath, Stylist Vyvyan Donner, Unit Director Jack Gordon and Librarian Bert Holst. Col. Frank Cahill presided.

# Hollywood Police Alerted As CSU Demands Are Refused

## *N. Y. Conference Refuses To Oust AFL Machinists; NLRB Election Possible*

Hollywood police were alerted Thursday as the labor situation continued jittery despite Conference of Studio Union President Charles K. Sorrell's assurance that he had set no strike deadline and that the machinist jurisdictional dispute, which seems to be the main cause of contention, could be settled by a National Labor Relations Board election.

Sorrell said he awaited results of a New York conference Wednesday between Motion Picture Association of America President Eric Johnston, Vice-President Byron Price and producer representatives.

Producer sources said that the main matter before this conference Wednesday was whether the producers would accede to Sorrell's demand for an exclusive contract with the International Machinists' Union. The producers decided that they could not grant this.

The main difficulty in the coast matter, beyond wages, which it was reported could be successfully negotiated in view of the studio announced wage raise plans, was jurisdictional.

According to New York sources during the recent Conference of Studio Union strike, the International Machinists, then an American Federation of Labor affiliate, walked out with the CSU and "seceded" from the AFL. Machinists who did not walk out but continued to work with the IATSE then organized and got an AFL charter. This is the union which is now employed in the studios.

Sorrell is allegedly demanding that the AFL union be shut out in favor of the CSU International Machinists. What further blurs the picture are reports that while the IATSE is standing behind the present AFL machinists, other AFL unions seem to be in favor of the non-AFL group.

### Strike Possible

A strike over this subject is still possible, though Sorrell's suggestion of an NLRB election would obviate this.

Pror to the New York discussion the producers had come out with a flat offer of wage increases for regularly employed daily workers which would amount to 18½ cents and hour or 10 per cent over the current wage scales, whichever happened to be the larger amount.

The offer, a studio spokesman said, would affect 473 different job classes and some 17,000 workers. It would not apply to actors, writers, extras or musicians and reportedly affects largely independent unions and non-organized employes. However, it was taken to indicate a producer willingness to negotiate contracts on a higher wage scale than hitherto.

## IATSE Wants to Open Detroit Labor Talks

The IATSE this week reportedly was seeking in New York to reopen negotiations between its local Detroit back room employes union and the exchanges to put an end to a labor situation which has resulted in a several-week shutdown of all majors but Paramount.

No progress was reported and the Detroit area continued to be served largely from Chicago. The situation originally developed when the local union went out on an unauthorized strike. The New York IATSE office procured a return to work, with negotiations set for wages and working conditions when the building services employe's union began picketing the exchange building to compel the employment of janitors.

The back room employes refused to cross the picket lines and the exchanges, which claimed that the building owners and not they were involved in the building service picketing, closed down.

## CIO Making Short

The CIO this week started work on its first motion picture propaganda as United Productions in Hollywood began preparation of a 12-minute short dealing with the annual wage and its operation in shops where it is practiced. Zack Schwartz is directing and the short is said to combine entertainment with information in the style of "The Brotherhood of Man."

## Financial Expansion for Cinecolor Corporation

Financial expansion of Cinecolor Corporation as a prelude to expansion of its studio facilities was announced by General Manager William Loss of that company in Hollywood this week.

The expanded financing obtained through the sale of common stock to private interests was accomplished by H. Hentz and Company, a New York stock exchange firm. The company is now putting into effect its new process which uses three instead of two basic colors. The new system is in effect on PRC's "Enchanted Forest" and its first MGM job, "Star from Heaven."

## Earnings Justify 2 RKO Dividends, Says Odlum

RKO this week announced that its Directorate had authorized two dividends of 30 cents each per share to be paid on its common stock. The first, payable May 15, is authorized to holders of record as of May 6, 1945; the second, payable July 1, is to those of record as of June 15, 1945.

RKO Board Chairman Floyd B. Odlum said the declaration of two dividends was "in accordance with the present policy of the board to place the stock on a $1.20 annual basis so long as earnings justify such dividend. Profitable operations . . . and the consummation in February of the refinancing plan have created a strong working capital position adequate to meet foreseeable requirements. . . . All the preferred stock has now been retired and earnings continue to improve."

### La. Indies Won't Affiliate

Louisiana's Independent Theatre Owners Association will not affiliate with any national organization but will work with them in carrying out parallel purposes, it was said in New Orleans. The Association, recently formed, reportedly canceled a convention because of hotel room scarcity.

## *Resume AFM Talks*

**Conferences between motion picture producer representatives and American Federation of Musicians President James C. Petrillo were resumed late this week and appeared to be proceeding amicably as all questions of wage employment increases were left as the last matters to be discussed.**

**Producers had asked that Wednesday's conference be cancelled so they could meet with MPAA President Eric Johnston to discuss the Hollywood studio-CSU situation.**

**Past Petrillo conferences have touched only on working conditions.**

# World Premiere

SAMUEL GOLDWYN presents

# DANNY KAYE

in

# The Kid from Brooklyn

IN TECHNICOLOR

with

VIRGINIA MAYO • VERA-ELLEN • THE GOLDWYN GIRL

WALTER ABEL • EVE ARDEN • STEVE COCHRAN

FAY BAINTER • LIONEL STANDER

Directed by NORMAN Z. McLEOD

Adapted by DON HARTMAN and MELVILLE SHAVELSON

From a Screenplay by GROVER JONES, FRANK BUTLER and RICHARD CONNELL

Based on a Play by LYNN ROOT and HARRY CLORK







# ASTOR, N.Y. APRIL 18th

"The Samuel Goldwyn-Danny Kaye combination has outdone itself . . . Looks certain to bring in top grosses wherever played."
*—Variety*

"Loaded with pay-off ingredients for a luxury-hungry public and for laugh-hungry audiences."
*—M. P. Daily*

"Danny Kaye is better than twice before . . . A money-maker of girth and proportion."
*—M. P. Herald*

"Samuel Goldwyn has rung the bell again . . . A whiz of a show for any theatre anywhere."
*—Showmen's Trade Review*

"First rate entertainment of top B.O. calibre . . . Danny Kaye again a wow."
*—Film Daily*

"Solid fun . . . geared for high box-office returns . . . lavish production."
*—Daily Variety*

"Hilarious Kaye vehicle will prove very popular."
*—The Exhibitor*

"Sure to do capacity business in all playdates."
*—Boxoffice*

"Call out the auditors and total up another bonanza."
*—The Independent*

*and*

**WALTER WINCHELL** *says:*
"Danny Kaye is at his funniest in 'The Kid From Brooklyn'."

**LOUELLA O. PARSONS** *says:*
"I never in my life enjoyed a picture more . . . How much funnier can a picture get?"

**JIMMIE FIDLER** *says:*
"For a fun festival, take the family to see 'The Kid From Brooklyn'."



RELEASED THROUGH
RKO RADIO PICTURES

## NATIONAL NEWSREEL

# Washington Halts Theatre Construction in New Move

CPA in Washington this week halted construction on nearly two score theatres as part of a nation-wide "compliance" drive.

Builders of all types of constructions were "put on formal notice" not to proceed with construction jobs without specific government authorization.

The theatre projects proceeding "illegally" were among 3,000 commercial and industrial buildings throughout the country halted by CPA.

Many of theatres construction jobs, Morris S. Verner, chief of CPA's compliance division, who announced the crackdown, told SHOWMEN'S TRADE REVIEW, were not actually proceeding in violation of the construction order, but owners had told Government investigators they intended to go ahead.

In addition, many theatres on which construction had not yet started will not be allowed to proceed with their plans.

Although no complete list of theatre construction ordered halted was immediately available, CPA said the stop was put on picture houses in many sections of the country. Verner mentioned one in Washington and one in Dayton, Ohio, as among the theatres.

Meanwhile, it was learned that if proper steps are taken, construction of some theatres may be permitted under the classification of "community service." Stands to be located in the midst of new housing projects of some size may be approved, as well as new theatres for already established areas where the need for screen facilities can plainly be shown.

In the meantime, also, a clarification of the ruling on production sets was due from CPA this week—permitting cost up to $15,000 per set, rather than per picture.

### R.S.V.P.?

**Millionaire producer Howard Hughes could not be reached late this week to learn whether he would appear before the Motion Picture Association Board hearing which is to consider ousting him for alleged bad taste in newspaper and billboard advertising on "The Outlaw."**

**MPAA Pres. Eric Johnston had summoned him for allegedly using the ads after they had been disapproved by the association.**

## Trio Buys into Screen Guild and Classics

A three-party syndicate this week had bought the interest of Frank Harris in Film Classics of the Southeast and in the national Screen Guild Productions, Inc., according to Film Classics Managing Director John W. Mangham.

The syndicate, which consists of Louis Dean, Harrison Robinson and Attorney Ray Edmonson, will expand the purchases of outside product in addition to the current distribution of 121 features. The features will increase by 38 annually, breaking down into 12 more for Film Classics and 26 new features for Screen Guild. Mangham is founder, vice-president and director of the latter company.

## Wanger Reorganizes

Walter Wanger this week, reported reorganization of Walter Wanger Pictures so as to expand his interests to cover participation in a network of separate corporations. Companies slated for development under the new plan are Diana Corporation, the En Corporation, Young America Films (which produces 16-mm. pictures for schools and colleges), and Walter Wanger Productions. Vice-President Robert S. Taplinger will be in charge of management.

## Educators Seeks Censorship

Application by the Toronto Board of Education to have the provincial government give it control of the Motion Picture Censor Board was made this week. The Education Board asks that the censors be removed from the Treasury.

## 'Tomorrow' Tradeshow May 13

National tradeshowing of "One More Tomorrow" has been set by Warners for May 13.

### Happy Days Are Here . . .

**Happy merchants welcomed the reopening of the Dixie Theatre at Benton, Mo., this week as the lights on its marquee started bringing the farmers in the vicinity back into town on shopping nights.**

**One local tradesman told Exhibitor A. W. Mustion that loss of trade, which resulted when the house was closed by fire on Dec. 19, 1945, amounted in his case to almost $75 weekly. Other merchants echoed his statement, for with no movie house, the trade went to other nearby towns to buy—and see a show.**

## Start Theatre Building As Canada Law Fails

Theatre building projects were again under way in Canada this week as municipalities, following Toronto's lead, refused to enforce the government order to restrict building to housing projects.

The Toronto Control Board decided that the government edict was unworkable in that it did not assure that materials intended for theatres would actually be used for home building. Immediately, the Ottawa Control Board followed suit with Mayor Stanley Lewis declaring that cities could not judge what type of building permits should be withheld.

Large circuits however, have adopted the policy of waiting on building new theatres until the housing shortage has been relieved.

## 8 Houses for Montreal

Montreal is sure of eight new theatres shortly, as attempts at building control are muddling along and pleasing no one. Four of the houses will be in the city, four more on the outskirts. A new exchange building is also contemplated.

## Eases Way for Normal Distribution in Orient

Gen. Douglas MacArthur this week prepared the way for a normal resumption of film distribution in Korea and Japan as he ordered relaxation of Army controls.

Under the new setup MPEA Representative Mike Berger will distribute films in Japan and Korea subject to army supervision, but actual control of the prints will be in his hands. Hitherto the army had been handling distribution. Approximately some 50 or more American features are involved. The MPEA setup does not include the films shipped to Japan and Korea for the entertainment of servicemen. These films are part of the industry's free service to the armed forces. MPEA is to cover the civilian use only.

Meanwhile in New York, PRC, Monogram and Republic remained outside the MPEA organization, presumably to study their needs in connection with the foreign field.

PRC President Harry Thomas said he was awaiting return of the company's attorney from London for a further consideration of the matter.

Monogram President Steve Broidy indicated it would be some time before his company would take any action when he said their policy would be governed by the survey he and Monogram International President Norman Ritchey are making of Europe. Broidy said Monogram might set up its own foreign distribution system or continue with franchises.

Republic said: "No comment."

## The Personal Slant

Howard Dietz and the boys and girls in the MGM publicity sections are running around with glad smiles these days. Reason: They made *Life's* movie section of a full page and three half pages twice in two weeks with "The Green Years" and "Vacation from Marriage."

Enterprise Productions Vice-President A. Pam Blumenthal, former partner of the Wentz banking house, arrived in New York this week.

Liberty Films Ad and Publicity Director Lou Smith is in New York for advance conference with RKO's S. Barret McCormick on the campaigns for "It's a Wonderful Life," first of the Liberty Films to be distributed by RKO.

Frank A. Ungro assistant treasurer of Westrex, Western Electric's export outfit, has been elected treasure of the company.

Dave Bader quit his new trade paper venture *The 16 Millimeter Reporter* this week to take a trip to the West Coast and then to settle down and complete his book "The Documentary Film in War and Peace" to which he has devoted a year's research. Bader's interest in the report were acquired by a syndicate headed by Martin D. Greenwald, Jr., New York publisher.

Universal Short Subject Sales Manager E. L. McEvoy is wearing the glad face these days over the preliminary results of the two-reel "Roosevelt, Man of Destiny" which he says is shaping up as a record breaker. San Francisco which usually books nine prints, ordered 26; Philadelphia already is up to 23, he says.

Edward J. Montagne has rejoined RKO Pathe as short features director after his release from the Army where he procured such news shots as that of Mussolini's death and rioting Milanese crowds.

MGM Ad Manager Si Seadler is due back from the coast Monday while Studio Manager Jerry Mayer is on his way out there. Studio Publicity Head Howard Strickling is going to vacation at Tuscon, Ariz. United Kingdom Managing Director Sam Eckman, Jr., is on his way here from London.

# Violin Music Announced the Birth of Sound 20 Years Ago



**Mischa Elman, violin virtuoso was one of the first artists to be seen and "heard" on the screen.**

It wasn't just the great violinist Mischa Elman playing a semi-classical number, it was, additionally, the first audible notice of a revolution that had taken place in the motion picture industry.

Sound had come to the screen successfully. It had come on an apparently uneventful August night—August 6, 1926—when the weather was warmer than usual for New York summer nights, the crowds who went into what then was the Warners' Theatre complaining about the heat, were to emerge some three hours later to be greeted by a fine drizzle and what could have been prophetic lightning which occasionally splashed great streaks of brilliant light across the skies above Times Square.

Elman's violin playing, soaring from a screen which hitherto had been largely famous for its silence was the vibrant prelude to a revolution that struck this industry some 20 years ago come this August. The real revolution was not in full fury till a wide-mouthed, black-faced singer looked out at his audience from the screen and gave forth with "Mammy" as another history-witnessing audience saw the next Warner step into the future—Al Jolson in "The Singing Fool."

Talking pictures which had been dreamed of were now being talked about, wildly, loudly, controversially.

To the public they were new. Actually they were not. Grandpa and grandma could have seen them. Maybe they did, but what they saw then was not sufficiently impressive to overthrow the silent pictures of Napoleon's campaigns or the pie-throwing antics of Charlie Chaplin in an era when nickelodeons began charging a dime.

Thomas A. Edison, the man who made silent movies, had the idea that since the screen could be given movement it might also be given speech. By combining attempted synchronization of his motion picture projector with a specially-made record of his phonograph, he did produce a sort of talking picture which was the "Kinetophone."

The new novelty which was shown to paying audiences in 1913, did not catch on as did Edison's silent films, largely because of production difficulties and the fact that the record was not sufficiently impressed with the fact that it should synchronize with the lip action of the actors. As a result scenes which were not only heartbreaking to the projectionist, but infuriating to the exhibitor and howl-provoking to the audience, were not, to use restraint, unusual.

But the faith of Edison that pictures would talk and sing as well as move fascinated scientists who devoted time and experiment to the subject over the mounting years which followed.

Dr. Lee DeForest, who developed the audion tube, designed a system for recording sound on film. The results of his experiment under the title of Phonofilm were shown in his High Ridge Laboratory in 1921. By 1923 and 1924, De Forest had made sufficient progress to produce shorts.

Meanwhile Western Electric and the Bell Laboratories were perfecting a sound-on-disc system which they demonstrated in 1925 to Warner Bros. This quartet—Jack L., Sam L., Albert W. and Harry M. Warner—who in a span of 40 years had built a small house at New Castle, Pa., into a motion picture producing and exhibiting business, were again looking for something new.

They saw, heard—and acted.

As a result, on Augus 6, 1926, in Broadway's Warner Theatre (now the Republic), a somewhat skeptical audience heard as well as saw Metropolitan Opera Star Giovanni Martinelli and such outstanding concert artists as Violinist Mischa Elman. Vitaphone vaudeville had made its bow.

Then when the feature picture, which starred the late John Barrymore in "Don Juan," started, instead of a pit orchestra playing incidental music, there welled from the screen a deep volume of sound as a symphony orchestra played a synchronized score of "mood music."

Sound pictures were making themselves heard.

While crowds went to see Vitaphone vaudeville and "Don Juan," William Fox and inventor Theodore Case were working with a sound-on-film idea which was to emerge six months later as the first sound newsreel—Movietone News.

It was distributed to theatres wired for sound and presented in a two-a-day policy at a 42nd Street theatre in New York playing ahead of the feature "Sunrise" which presented musical accompaniment especially arranged by the late Erno Rapee who had delved into the music of Richard Strauss and other masters for his material.

But it was not until Al Jolson sang in "The Singing Fool" that the strains of revolution, first heard when Elman played, rose to a furious fugue.

Then and there a new era began in motion pictures. Houses throughout the nation began to wire for sound, orchestras and organists began getting their two weeks' notices.

The smaller exhibitor, faced with the necessity of making expensive changeovers and the lack of available equipment, thought he was being forced to the wall.

Other companies came out with sound systems. A wave of patent litigation was instituted and threatened. Showmen who had to have sound pictures and couldn't get them began using phonographic accompaniment, in many cases ingeniously handled, and advertised "sound" pictures.

But the chaos which existed was the chaos of any period of change. Eventually it subsided into ordered and careful production.

Warner Bros., had produced "Glorious Betsy," the tale of the American Betty Patterson who married a kin of Napoleon, with a talking sequence. They were to follow it with the gangster film "Lights of New York" and others.

The public gradually demanded pictures that talked. The industry had faced a gigantic task of change and achieved that task.



Al Jolson's "Mammy" Song in "The Singing Fool" started a Gold Rush to Sound films.



**The first all-talkie was "The Lights of New York," produced by Warner Bros. at a reported cost of $60,000 (even then a paltry sum for a feature picture budget). It started a wave of popularity for dramatic dialogue in pictures.**

# BOX OFFICE SLANT

## The Falcon's Alibi

**RKO Radio Mystery with Songs 63 mins.**

**AUDIENCE SLANT: (Adult) Pleasing program picture that holds up the pace previously set by the Falcon series.**

**BOX-OFFICE SLANT: Should maintain the box-office pull already established by previous releases in this series.**

**Cast:** Tom Conway, Rita Corday, Vince Barnett, Jane Greer, Elisha Cook, Jr., Emory Parnell, Al Bridge, Esther Howard, Jean Brooks, Paul Brooks, Jason Robards. **Credits:** Produced by William Berke. Executive producer, Sid Rogell. Directed by Ray McCarey. Screenplay, Paul Yawitz from a story by Dane Lussier and Manny Seff. Based upon the character created by Michael Arlen. Photography, Frank Redman.

**Plot:** The Falcon, aided by his not-too-bright sidekick, unravels the mystery of the missing jewels in a hotel, and two deaths connected with the stolen valuables. He saves his best girl just as the murderer, a disc-jockey for the local radio station, is about to make her number three on the list.

**Comment:** Very satisfactory offering of its type, measuring up to the standard previously established by this detective series. Tom Conway continues to be effective as the suave, smooth Falcon, while Vince Barnett does well as his dumb aide. Best performance, and one that marks him a top-notch villain, is given by Elisha Cook, Jr., who portrays the well-meaning record spinner who kills and robs for the love of a woman who isn't worth it. Cook's eyes, particularly, are unusual when it comes to getting the feel of sheer drama as the camera closes up. Direction by Ray McCarey helps keep the picture going at a neat clip. Jane Greer sings several songs in a nice voice and looks very attractive as Cook's unfaithful wife.

## Do You Love Me?

**(Color)**

**20th Century-Fox Musical Comedy 91 mins.**

**AUDIENCE SLANT: (Family) More than enough romance, comedy, singing, classical and swing music to entertain all types of audiences.**

**BOX-OFFICE SLANT: Marquee names are potent enough to provide initial draw. Music and word-of-mouth advertising will continue to build business as the picture plays later runs.**

**Cast:** Maureen O'Hara, Dick Haymes, Harry James, Reginald Gardiner, Richard Gaines, Stanley Prager, B. S. Pully, Chick Chandler, Alma Kruger, Almira Sessions, Douglas Wood, Harlan Briggs, Julia Dean, Harry Hays Morgan, Eugene Borden, Frank Melton, Eric Freeman, Dale Berringer, Jack Scordi and Diane Ascher, Charles Aaron, Ruth and Dorothy Costello, Albert Morin, George Sorel, Charles Williams, Ashley Cowan, Harry Depp, Ernie Adams, William Benedict, Walter "Spec" O'Donnell, Harry James' Music Makers. **Credits:** Directed by Gregory Ratoff. Produced by George Jessel. Screenplay by Robert Ellis and Helen Logan based on a story by Bert Granet. Additional dialog, Dorothy Bennett. Dances staged by Seymour Felix. Photography, Edward Cronjager. Technicolor Director, Natalie Kalmus. Associate, Richard Mueller.

**Plot:** Maureen O'Hara, great-great- granddaughter of the founder of a moss-covered school of music, goes to New York on business. On the way she meets Harry James, whose music fails to impress her. She is termed frigid by James and upon arrival in New York shops for new clothes and a complete do-over to impress James. She meets Dick Haymes, falls in love with him, plays at a jam session and is fired by the music school trustees. James, Haymes and others conspire, however, through a combination of classical and swing music at the college's concert, to have her re-instated. She and Haymes are in a clinch at the close.

**Comment:** This has that undefinable quality of delightfulness which is more often muffed than achieved by motion picture producers. Besides the Cinderella theme, it has a combination of romantic circumstances, gorgeous gowns worn by Miss O'Hara, delightful music by James, songs by Dick Haymes and some much-better-than-good dancing. The plot is reasonable, the production is very good indeed, the direction is superb and the players all have an excellent time transmitting their enjoyment to audiences. What more could one ask for? The film is a delight to look at and listen to. The gowns worn by Maureen O'Hara will make the feminine part of the audience actually drool with envy, and this fact is no small item when it comes to exploiting the picture. Others angles for exploitation including, of course, the music, are outlined in 20th-Fox's press book which smart showmen will give close inspection. Possessing all the necessary angles, the film should do quite well at the nation's box-offices.

## Legion of Decency Ratings

**(For Week Ending Apr. 20)**

**SUITABLE FOR GENERAL PATRONAGE**

Sunset Pass — Terrors on Horseback

Throw a Saddle on a Star

**SUITABLE FOR ADULTS ONLY**

Henry V — Valley of the Zombies

A Night in Casablanca — I Was a Criminal

## The Gay Cavalier

**Monogram Western with Songs 63 mins.**

**AUDIENCE SLANT: (Family) Gilbert Roland, as the new Cisco Kid, proves a dashing hero who dresses up an otherwise ordinary Western.**

**BOX-OFFICE SLANT: Will be satisfactory offering in the average Western spot.**

**Cast:** Gilbert Roland, Martin Garralaga, Ramsay Ames, Nacho Galindo, Helen Gerald, Drew Allen, Tristram Coffin, Iris Flores, Gabriel Peralta, Pierre Andre, Iris Bocignon, John Merton. **Credits:** Produced by Scott R. Dunlap. Directed by William Nigh. Associate producer, Charles Bigelow. Original screenplay by Charles Belden. Photography, Harry Neumann.

**Plot:** A land-poor Spaniard plans to marry his daughter to a rich American, not knowing the man is an imposter. Up rides the Cisco Kid to rescue the girl. This he does, but not before he is framed in a robbery and has to fight a duel with the villain.

**Comment:** Fairly good songs, and Gilbert Roland, manage to lift this Western out of the mediocre class. What it needs is momentum and plot but Roland is perfect as the Cisco Kid, playing his role with aplomb and dexterity. In the feminine lead, Ramsay Ames works well with Roland, and looks beautiful. Nacho Galindo provides good comedy relief. If provided with more action and better scripts, the series might have box-office potentialities.

## The Crime Doctor's Warning

**Columbia Mystery 69 mins.**

**AUDIENCE SLANT: (Family) Easy-to-please mystery fans wil be satisfied with this offering.**

**BOX-OFFICE SLANT: Should be ample support in any subsequent-run house, and top filler wherever mysteries are popular, especially where this series has a following.**

**Cast:** Warner Baxter, John Litel, Dusty Anderson, Coulter Irwin, Miles Mander, John Abbott, Edward Ciannelli, Alma Kruger, J. M. Kerrigan, Franco Corsaro. **Credits:** Produced by Rudolph C. Flothow. Directed by William Castle. Photography, L. W. O'Connell. Story and screenplay by Eric Taylor. Based on the radio program "Crime Doctor," by Max Marcin.

**Plot:** While investigating the mysterious slaying of a young artist's model, Dr. Ordway comes across two other murders. All three girls had been models for the same artist who, because he suffers from lapses of memory, arouses suspicion. When Dr. Ordway uncovers the reason for the crimes, this makes it easy to solve the case and nab the culprit.

**Comment:** This is program fare with no outstanding elements, but the Crime Doctor fans will take it in their stride and be mildly entertained by its suspense and mystery, although the plot appears choppy in spots and the abundance of suspects might confuse even the best of armchair detectives. Warner Baxter gives his customary effortless portrayal of Dr. Ordway; this time with a double assignment which involves tracking down the killer and at the same time probing the twisted mind of an artist. Coulter Irwin is good as the chief suspect, the artist who suffers from amnesia. In small roles, Dusty Anderson and Alma Kruger give noticeable performances. In fact, all members of the supporting cast work with ease and ability. Direction is by William Castle.

## Strange Conquest

**Universal Drama 63 mins.**

**AUDIENCE SLANT: (Family) This fair drama of scientific attempts to find a cure for tropical fever will hold some interest for all members of the family. The story has been done before and better, its attempts at heroics fall flat in spots, but there is nothing in it to displease any audience.**

**BOX-OFFICE SLANT: Jane Wyatt's name should draw some attention and the science research angle can be exploited. However, the film is suitable only for the lower half of a dual bill.**

**Cast:** Jane Wyatt, Lowell Gilmore, Peter Cookson, Julie Bishop, Milburn Stone, Samuel S. Hinds, Abner Biberman. **Credits:** Directed by John Rawlins. Produced by Marshall Grant. Screenplay by Roy Chansler. Based on a story by Lester Cole and Carl Dreher. Photography, Charles Van Enger.

**Plot:** Deep in Java's jungle, attempting to discover a cure for Black Grass Fever, Drs. Harris and Sommers fight and go separate ways to attain the solution. Harris arrives at a supposed cure, and Sommers, believing his theory failed, heroically injects the disease into himself as a test of Harris' serum, dies when it fails. Harris assumes Sommers' identity to continue working on Sommers' theory, correct after all, in Sommers' name. Dr. Palmer, female bacteriologist, arrives, works with the pseudo-Sommers, and falls in love with him. Sommers' wife enters the scene, exposes Harris and accuses him of foul play when the laboratory burns down. Palmer, to prove Harris' altruistic actions, becomes a

# BOX-OFFICE SLANTS

self-inflicted victim of the fever. Sommers' notes are found, Palmer is cured, and Mrs. Sommers avows her belief in Dr. Harris.

**Comment:** This has been done many times before, and often done better. The little bit of scientific knowledge and activity portrayed should hold some interest for audiences. Jane Wyatt does her slim role in her usual good taste. The rest of the cast seem to be just moving through lines and scenes. The attempts at heroics fall flat due to trite lines and mediocre acting. As a dual feature with a strong main attraction, this will be fair entertainment, but it is not strong enough to stand alone.

## The Truth About Murder

**RKO Radio** **Mystery** **63 mins.**

**AUDIENCE SLANT: (Adult) This murder mystery should satisfy as the lower portion of dual bill.**

**BOX-OFFICE SLANT: Will be an ordinary attraction at theatres, with no startling name values and nothing unusual in its murder plot.**

Cast: Bonita Granville, Morgan Conway, Rita Corday, Don Douglas, June Clayworth Edward Norris, Gerald Mohr, Michael St. Angel, Tom Noonan. Credits: Executive producer, Sid Rogell. Producer, Herman Schlom. Director, Lew Landers. Original screenplay by Lawrence Kimble, Hilda Gordon and Eric Taylor. Photography, Frank Redman.

**Plot:** A voluptuous female advertising photographer is killed. The d.a. and his best girl are having trouble solving the case when one of the photographer's models agrees to reveal the murderer's identity. The model is killed before she can tell. With the help of a lie detector, the district attorney's girl pal gets the murderer of the two people to confess his guilt. Before said murderer can shoot the girl detective, she leaps at him and the police enter the room in the nick of time.

**Comment:** Any one who has the faintest conception of murder mysteries can spot what's coming in virtually every situation in this film before it actually appears on the screen. The cast does its best with a well-worn script but doesn't succeed in lifting it from the ranks of ordinary "B" offerings. Direction is adequate and other technical departments are up to par. Worthy of mention is June Clayworth as the unfaithful wife of a successful attorney: Miss Clayworth extracts as much as possible from her role of the villainess. Don Douglas also performs capably as the smooth murderer who is outwitted at the end by the lie detector. It took three writers to turn out the screenplay, whereas it might have been better to let one concentrate on a more original plot.

## Caravan

**(London Premiere)**

**Eagle Lion** **Costume Drama** **122 mins.**

**AUDIENCE SLANT: (Adult) Lavish costume drama with plenty of adventure and romance picturesquely set in 18th Century Spain and England and giving Stewart Granger a role which should firmly establish him with American audiences.**

**BOX-OFFICE SLANT: In its present form this British picture is problematic. Drastically cut it should satisfy most audiences.**

Cast: Stewart Granger, Jean Kent, Anne Crawford, Dennis Price, Robert Helpmann, Gerard Hinze, Arthur Goullet. John Salew and others. Credits: Adapted from Lady Eleanor Smith's novel by Roland Pertwee. Photography, Stephen Dade. Incidental music, Walter Hyden. Producer, Harold Huth. Director, Arthur Crabtree. A Grainsborough Picture. Executive producer, Maurice Ostrer.

**Plot:** Though penniless, Granger is brought up with Anne, the Squire's daughter, and Price, an heir. Anne prefers Granger, but Price tries to win her with his riches. To earn money, Granger agrees to carry some priceless gems to Spain and Price employs Helpmann to dispose of him. In Spain, Granger is shot and left for dead. Jean, a gypsy, finds him and nurses him back to health. Believing him dead, Anne gives herself in a loveless marriage to Price. Granger, learning of this, marries Jean. Receiving a much delayed letter from him Anne leaves her husband to go to Spain. Price follows her and the bullet he intends for Granger kills Jean. Granger and Price fight it out. Attempting to escape, Price is suffocated in quicksand, leaving the field clear for Granger and Anne.

**Comment:** This follows the conventional lines for Gainsborough Pictures, telling a romantic adventure drama against a picturesque background and emphasizing the sex angle. The above is but the briefest outline of the main thread of the plot which bristles with incidents and side issues. Indeed, the producers have crammed all the box-office ingredients into this eternal triangle—murder, romance, intrigue, suspense and thrills. Through attempting too much, the film fails. While its success in the British market is assured, elsewhere it is problematic. Drastic cutting would improve its American chances, since it is slow in getting under way and its running time of 122 minutes is too long for its short-story plot. The characterization is excellent. Stewart Granger is a virile hero and with correct publicity will undoubtedly become as popular in America as he is in Britain. Equally successful is Dennis Price as the rich youth who will stop at nothing to satisfy his desires. Jean Kent, in her first important role as the gypsy dancer, acquits herself well, while Anne Crawford's heroine is pretty, if slightly shallow. Robert Helpmann, the ballet dancer, in his first straight role as Price's henchman, gives a pleasing study of calculated villainy. Adapted from Lady Eleanor Smith's novel, "Caravan" should not be confused with the 20th Century-Fox production of the same name in which Charles Boyer and Loretta Young appeared some years ago.

## A Night in Casablanca

**United Artists** **Comedy with Music** **85 mins.**

**AUDIENCE SLANT: (Family) Back again after a long absence, the Marx Brothers deliver plenty of gags in fast and furious tempo that should please their legion of fans.**

**BOX-OFFICE SLANT: Should gross heavily at the nation's box-offices. How figures will compare with past Marx Brothers offerings only time can tell.**

Cast: Groucho Marx, Harpo Marx, Chico Marx, Charles Drake, Lois Collier, Sig Ruman, Lisette Verea, Lewis Russell, Dan Seymour. Credits: Produced by David L. Loew. Directed by Archie L. Mayo. Original screenplay by Joseph Fields and Roland Kibbee. Photography, James Van Trees. Musical score, Werner Janssen.

**Pot:** The Mad Marxes become involved in a Nazi conspiracy. The Nazis are foiled in their attempts to escape with valuable loot taken from Allied countries. But before the ringleaders are captured in a last-minute scrape at Casablanca, the Marxes nearly meet their doom. Groucho, as a hotel manager, is barely saved from death by Chico, his ever-faithful bodyguard, while it is Harpo who discovers the Nazis machinations.

**Comment:** Even the most enthusiastic follower of the Marxes will agree that this offering, marking their return to the screen after an absence of five years, does not compare with their former hits. Nevertheless, five years without the Marx Brothers is a long time. Therefore, despite the fact that "A Night in Casablanca" may not come up the standard of earlier Marx films, most moviegoers will be heartened to see them again and will undoubtedly be in the mood (after years of wartime restrictions and sacrifices) to accept the mad antics of the Brothers as a sign of the world slowly returning to normal again. There are plenty of belly laughs in the gags which the Marxes deliver in fast and furious tempo. To the discriminating, some of the situations may not appear to jell; but to the masses, who are not too difficult to provoke to laughter, there will be sufficient comedy to keep them well occupied with belly laughs throughout most of the film's unreeling. Sig Ruman is excellent as the headstrong Nazi while Charles Drake, who previously appeared in a number of Warner films, looks like a good bet for future stardom. Lois Collier, as the tearful ingenue, tends to exaggerate her portrayal. It is pretty safe to say that after five years the public's desire to again see the Marx Brothers will be strong enough to assure heavy box-office returns.

## Terrors on Horseback

**PRC** **Western** **55 mins.**

**AUDIENCE SLANT: (Family) Lacks the usual amount of action, but Western fans will take it in their stride**

**BOX-OFFICE SLANT: Should do well wherever Westerns are liked and Crabbe and St. John have a following.**

Cast: Buster Crabbe, Al (Fuzzy) St. John, Patti McCarty, I. Stanford Jolley, Kermit Maynard, Henry Hall, Karl Hackett, Marin Sais, Budd Buster, Steve Darrell, Steve Clark. Credits: Directed by Sam Newfield. Produced by Sigmund Neufeld. Original story and screenplay by George Milton. Photography, Jack Greenhalgh.

**Plot:** Trailing four bandits who held up a stagecoach and killed Fuzzy's niece, Fuzzy St. John and Buster Crabbe track down one of the gang in a saloon. Just as he talks he is killed, but he has given a clue to another member of the band. The second and third members of the gang are found and also killed, presumably by the gang leader. Using the dead body of the third member, Crabbe and St. John trap the leader and kill him in a gun battle.

**Comment:** This new Buster Crabbe-St. John entry follows the customary Western formula, although it lacks the usual amount of action, is slow moving and erratic and has a transparent spot. Because Western fans are seldom discriminating, they'll take "Terrors on Horseback" in their stride, so theatres catering to these moviegoers need have no hesitancy in booking it. Should do well wherever Crabbe and St. John have a following.

## Ding Dong Williams

**RKO Radio** **Musical Comedy** **62 mins.**

**AUDIENCE SLANT: (Family) Will please the average fan, especially the younger teen-age crowd.**

**BOX-OFFICE SLANT: Plenty of good "jive" appeal to get a considerable segment of moviegoers into the house, with fairly good name appeal.**

Cast: Glenn Vernon, Marcy McGuire, Felix Bressart, Anne Jeffreys, James Warren, William Davidson, Tom Noonan, Cliff Nazarro. Credits: Produced by Herman Schlom. Executive producer, Sid Rogell. Director, William Berke. Screenplay by Brenda Weisberg and M. Coates Webster from the Collier's magazine stories by Richard English. Photography, Frank Redman.

**Plote:** When an oldtimer on a Hollywood lot can't come across with the musical score a big producer desires, it looks like curtains for the oldster. But the producer has a young girl who uses her brain. She gets a clarinet player who improvises while two studio arrangers take down the improvisations. The only trouble is that the clarinetist has to be

(*Continued on Page* 23)

# SELLING THE PICTURE

## USES and RKO Radio in Cooperative Promotion

The United States Employment Service and RKO Radio Pictures have jointly entered upon a promotion in connection with the showings of RKO Radio's "From This Day Forward" with Robert C. Goodwin, Director, USES of the Department of Labor, Washington, issuing an official bulletin to all regional directors of USES on behalf of the picture, recommending that state and local offices contact RKO Radio exchanges and the theatres playing the picture and urging that they cooperate "in any way which will be helpful in directing attention to the services which the USES performs in assisting veterans and in developing job opportunities for them."

Promotional material on "From This Day Forward" will be posted in all USES offices throughout the country with the plan also including joint cooperation of USES and theatre managers in planning lobby and window displays; press releases and radio interviews; slides or film trailers; advertising posters and other display material, following the theme, "To Employers—'From This Day Forward' please list your job opening with USES to give every veteran a chance for a job."

Plot of the new film develops as veteran Mark Stevens is questioned on his pre-war experiences and ends with the ex-GI securing a job with the aid of USES. The producers received full cooperation from USES while making the picture with film credits reading, "Technical assistance from the U. S. Employment Service." Interiors are a replica of USES offices in New York.

## RKO Offers 'Pic-Tour' As 1-Sheets for Display

Latest coordinating advertising stunt of RKO's S. Barrett McCormick is a one-sheet blow-up of the "Pic-Tour" ads which appeared in the April 8 issue of *Life* and the May *Woman's Home Companion*. The ads present a tour through the studios with stills of "Heartbeat," "Without Reservations," "Lady Luck" and "Till the End of Time." They can be used as one-sheet advance lobby displays. RKO exchanges carry them.



**WORTH REPEATING. An 11-year-old Pearl River, N. Y., school student, Joan Zabriskie, wrote a letter to Columbia's home office telling them how eager she was to see "The Bandit of Sherwood Forest." So the publicity boys got busy, invited her to the Criterion in New York as Columbia's guest, clicked their cameras, and got nice publicity breaks. With perhaps a variation or two, this stunt could be worked out in other cities.**

## Wins New York Trip For 'Vacation' Letter

In a contest sponsored by MGM and the Uptown Theatre, Toronto, Mrs. W. J. Fulton of that city won first prize for writing the best letter on the subject. "Why I Want a 'Vacation from Marriage." As her prize, Mrs. Fulton was awarded a two-day vacation in New York with all traveling, hotel, entertainment and incidental expenses paid by the theatre and MGM.

Contest judges represented various women's organizations and editors of Canadian publications.

Stanley Gosnell, manager of the Uptown, was assisted in his campaign by Dewey Bloom, MGM promotion representative.

## Passes for Book Sales

For his showing of MGM's "Adventure," Louis St. Pierre, Coronado Theatre, Rockford, Ill., offered passes to the book salesmen selling the most copies of "Adventure." Sales people naturally pushed sales of the book and talked about the film. A good idea for any film based on a book.




**FLASH FRONTS CLICK ON BROADWAY AS ELSEWHERE. Above, a closeup of an atmospheric jungle frontal display for the showing of RKO radio's "Tarzan and the Leopard Woman" at the Globe Theatre, New York recently.**

## Ballyhoo, Sky Writer Sell 'Outlaw' to Los Angeles

Circumventing the local restrictions against moving bill boards in the streets, Cliff Giessman, district manager for the Blumac-United Circuit in Los Angeles, made arrangements with the local transportation company for a 30-passenger bus to tour the streets fully bannered with a sign stating, "Free transportation to 'The Outlaw', stopping at Hawaii and Hollywood Music Hall Theatres." The bus ran a regular route for the first four days of the engagement, picking up crowds of moviegoers and carrying its moving message before hundreds of others.

Other highlights of the extensive campaign included a sky-writing airplane which spelled out "The Outlaw" in the sky during the city's busiest business hours. In addition, Giessman plastered the town with posters, including 650 six-sheets, 500 street car and bus cards, 100 sniped 24-sheets and 10 painted 24-sheet boards. He also kept up a steady radio barrage, starting two weeks in advance of opening date.

## Honor Long-Wed Couples In Waco 'Devotion' Tieup

An effective stunt arranged by Buster Scott, manager of the Waco Theatre, Waco, Texas, in cooperation with C. H. Stewart, city manager for Interstate Circuit, and George Bannan, Warner Bros. field man, as part of the campaign on "Devotion," was a radio tieup with WACO to honor the ten local couples who have been married longest.

Search for "couples who have showed their 'devotion' by being together 25 years or more" was carried on for a period of six days, and the selected couples were guests of honor at a dinner in the Roosevelt Hotel, in addition to being congratulated over the radio and taken to see "Devotion." The oldest married couple also put on a 15-minute radio broadcast.

A newspaper "Devotion Quiz," store displays of "Gifts of Devotion" and various other tieups also were made in the advance campaign.

## Dye Tieup for 'Follies'

One of the most extensive promotions in recent years has been concluded by MGM with Park & Tilford's Tintex dyes by which nearly 80,000 stores throughout the country can be utilized by local theatres in connection with MGM's "Ziegfeld Follies" and its Technicolor photography. The product is sold by 58,258 drug stores, 16,946 variety stores and 4074 department stores.

## New 'Green Years' Edition

Arrangements have been concluded with Little Brown and Co., publishers of "The Green Years" by which Grosset & Dunlap will publish a movie edition of the novel. First printing of 65,000 is expected to reach book stores by May 1st with subsequent sales expected to reach 500,000 copies, opening additional exploitation vistas for the MGM production.

## Record Window

An attractive record window promoting the music angles of RKO Radio's "The Bells of St. Mary's" was arranged by the Fifth Avenue Theatre, Seattle, for the showing of the film there.



# Walter Wanger

presents . . . the screen's most tempting tribute to that sly old feeling . . .

That *different* kind

of story that makes

great entertainment . . .

that magnificent kind of

showmanship that makes

great *box-office!*









Walter Wanger presents

# MERLE OBERON
# TURHAN BEY

# Night in Paradise

in TECHNICOLOR





A UNIVERSAL PICTURE with

THOMAS GOMEZ • GALE SONDERGAARD
RAY COLLINS • ERNEST TRUEX
GEORGE DOLENZ • JEROME COWAN

Directed by ARTHUR LUBIN • Produced by WALTER WANGER Associate Producer: Alexander Golitzen

Screenplay: Ernest Pascal • Adaptation: Emmet Lavery • From the Novel "Peacock's Feather" by George S. Hellman

# SELLING THE PICTURE

## That Garson-Gable Line Theme of Levy Campaign

A four-week advance teaser ad campaign led off the exploitation coverage for the run of MGM's "Adventure" at Loew's Colonial Theatre, Reading, Pa., all planned by Manager Larry R. Levy and his assistant, Bill Riding. The Tuesday before opening 10 small reverse teaser ads, spread throughout the local paper, drew attention to the main ad which used "Gable's back and Garson's got him," starting in small print and growing larger every line, with the playdate and name of the theatre, in large print, at the bottom.

A tie-in with a local bottling company headed the co-op ads, one of which read: "For a thrilling taste adventure try etc. . . . see "Adventure," with Clark Gable and Greer Garson at . . ." In addition, all five company trucks were bannered and 300 special window cards were distributed to all their outlets in the county. Other co-op ads were run by a clothing store, a jewelry store, a paint store, an optometrist and a man's hat shop, all using the adventure theme, or the "Garson's got him" copy. Window displays were also promoted from many of these merchants, plus local department and 5 and 10 cents stores, with the paint store using a special window of Gable photos and 30x40 colored blow-ups. This same store distributed 5,000 8x10 autographed photos of Clark Gable, which carried a plug for the local showing.

Beside the regular spot announcements and plugs, radio station WRAW featured a contest for the best Welcome Back Letter to Clark Gable. Guest tickets were the prizes offered, and the huge response plus the free announcements and generous plugs proved this to be among the leading stunts.

Car cards placed on all public conveyances in Reading and vicinity, teaser cards placed in strategic spots, bannered trucks, and 34 counter displays, further spread news of the film throughout the area. A converted street car carrying a 24-sheet on each side, sniped with theatre and playdate, traversed all street car lines in Greater Reading.

Two blow-ups, seven feet high by ten feet wide, of the Gable-Garson clinch, topped both sides of the marquee, using "Gable's back and Garson's got him" copy. Ushers wore sashes carrying the same copy, starting two weeks in advance, and continuing through the run. The special MGM teaser trailer was shown for two weeks in advance of playdate.

All the stunts and available outlets used added up to a magnificent exploitation campaign, the result of which was additional revenue at the box-office.

---

**SHOWMAN SAM SAYS: They're talking an awful lot in some places about how box office takes are easing off, but they're still raising the price of tickets. ain't they?**




**BULLS EYE! A novel method of gathering those loose coins for the Red Cross and at the same time giving his theatre's next picture, Warners' "Saratoga Trunk," some potent lobby attraction value, Manager Fred Reeths of the Capitol, Wisconsin set up this display above his exit doors and invited patrons to aim at the small bullseye with their coins. The sign said, "This is no gamble. Edna Ferber's story of stories, etc. . . . All the Coins You Pitch will be given to the local Red Cross. Sign on the left reads, "Pitch a Coin! If you hit the bullseye and ring the bell you will be our guests for the picture you'll remember forever." The starting date is just below the target and that, at least, could not be missed. Incidentally, Reeths picked up more than $35 for the Red Cross during the first few days of the display's exhibition.**

## Display Shoes Suitable For 'Walk in the Sun'

Shoes suitable for "a walk in the sun," with appropriate credits for the film, were displayed in leading Cleveland shoe stores through tieups arranged by Harry Weiss, 20th-Fox exploiteer, for the showing of "A Walk in the Sun" at the RKO Palace. Weiss also tied up with several optical concerns for displays of sun glasses. Movie critics were provided with the dark-colored optics, accompanied by a note applicable to the picture.

## 'Diary' Stunt Sponsored By Toledo Newspaper

Outstanding stunt of the exploitation campaign essayed by Manager Ted Teschner, Loew's Theatre, Toledo, for United Artists "Diary of a Chambermaid" was the selection of a Toledo chambermaid who was wined and dined at the Commodore Perry Hotel.

The stunt was sponsored by the Toledo *Blade* with generous publicity treatment for the film. A complete new wardrobe, donated by Toledo merchants to the local gal, insured additional tieups in window displays and other publicity.

## Gould Returns to UA Ad Publicity Department

Joseph Gould, recently discharged from the Army with the rank of Captain after serving for four years, has returned to United Artists' home office advertising and publicity department. He will be in charge of national tieups which had been handled for the past eight months by Beatrice Spence, resigned.

Gould entered the service in June, 1942 and was later assigned to the Office of Strategic Service in London and the Allied Military Government in Berlin.

## 'Devotion' Brochures Issued by Warners

Two new Warner Bros. brochures, now ready for distrbiution, have been compiled on "Devotion." They are a comprehensive discussion guide, with contents including feature articles by leading authorities in the library and educational fileds, and a special folder in the format of *Young America* magazine featuring an article by a leader in youth activities.

Distribution will reach several million through mailing lists to exhibitors, schools, colleges, libraries, community groups and other channels as well as the company's field public relations staff.

## 20 Stores in 2-Page Ad Exploiting 'Reputation'

Twenty local merchants of Metropolis, Ill., joined the Massac Theatre in that town in promoting the engagement of Warner's "My Reputation." The merchants ran a double-truck newspaper advertisement, each one featuring "My Reputation" as part of the copy.

A contest on "Why I Patronize Businesses with Good Reputations" was run concurrently, with ten cash prizes and ten consolation awards.

## *No Tickets for Minors!*

**A false theatre front for Monogram's "Black Market Babies" at Fabian's Granby Theatre, Norfolk, Va., was given heightened ticket selling interest by the prominently displayed information that the film was "For Adults Only. . . . Positively No Tickets Sold to Minors." While the idea is not new, it highlighted a campaign essayed by Manager George Daransoll in which he bought teaser ads on every other page of Norfolk's newspapers, away from the amusements page, with just the title "Black Market Babies—the truth about fake doctors," and gave the theatre and playdate. Another important phase of the campaign consisted of the distribution of 5000 special heralds containing a verbatim report of the Readers Digest article which had originally appeared in Woman's Home Companion and on which the film reportedly is based. Results were excellent.**

# SELLING THE PICTURE

## 3-Way Tieup Sparks 'Breakfast In Hollywood'

An unusual three-way tieup with the four Los Angeles Music Hall Theatre, the Broadway-Holllywood Department Store and the Braille Institute for the Blind resulted in an enormously successful exploitation campaign for the Golden-United Artists film, "Breakfast in Hollywood" resulting in 4000 women jamming the Little Theatre of the department store to see the more than 1000 contest hats submitted from every state in the union.

The hat contest is similar to others conducted in connection with the film and was used by the department store as a springboard to sell its own millinery creations to Hollywood women.

The Broadway-Hollywood store plugged its Springtime Millinery Frolic and "Breakfast in Hollywood" in special newspaper ads and on all of its radio time. It also placed cards about the event in every elevator in the store and set up one-sheets in strategic locations on every floor and in every department.

Five full window displays facing Hollywood Boulevard displayed the contest hats and announced the personal appearance at the store of Hedda Hopper and Tom Breneman, star of the film. After two weeks in Hollywood the displays were moved to the Broadway's downtown store.

Additional publicity benefited the film when Miss Hopper and Breneman auctioned the contest hats for the benefit of the Braille Institute, the first hat placed on sale bringing $1000 to the charity.

Newspapers and radio commentators gave considerable space and time to the event, with Breneman covering it in his own way on his own program.

The campaign was handled by Auriel Macfie for the theatres.



**HATS! HATS! HATS! This is a partial display of the more than 1000 hats made by amateur milliners from every state in the Union and sent to the "Breakfast in Hollywood" jamboree at the Broadway-Hollywood Department Store, Los Angeles, in connection with the film's showing at the Hollywood Music Hall Theatres. Hats were displayed in five windows facing Hollywood Boulevard, then auctioned by Hedda Hopper and Tom Breneman with receipts going to the Braille Institute. More than 4000 women jammed the store's Little Theatre during the auction.**

## Newspaper Imprints

Newsboys in Chicago, wearing imprinted aprons crediting the picture, theatre and playdate, distributed free imprint editions of the *Herald-American* plugging Universal's Abbott & Costello comedy, "Little Giant."

## There's a Story Behind This Front




The London Pavilion suffered badly during the war from bomb blast. Recently some of the ornamental ballustrade around the roof fell to the ground and the Westminster City Council, the local authority, erected a tubular steel support for the front of the house, thereby blotting out the normal sign frame.

Not to be outdone, Ernest Dudman, United Artists advertising manager, decided to use the steel frame as a support for the largest display ever erected in Piccadilly Circus for a film. The Council immediately drew his attention to a law which prohibits the attachment of signs of more than two by six feet to such structures.

Meanwhile, with the present shortage of labor, the sign awaits removal as Londoners become truly "Abilene Town"-conscious.

Comparing the size of the sign with the pedestrians or the double-decker bus will permit the reader to judge for himself whether the limits of the city ordinance have been exceeded. Obviously the work of a true showman.

## Contests, Tunes, Hotel Plug Film for Stranger

White Plains, N. Y., Loew's State Theatre Manager Michael Stranger came through with a comprehensive campaign for the showing of MGM's "Harvey Girls" at his theatre. His advance publicity and advertising built up interest throughout Westchester County.

Music stores were tied-in with window displays plugging the hit tunes from the film, drug stores came through with counter displays and perfume tieups, and the local hotel cooperated with a lobby display and dining room table cards plugging the picture.

Attractive 24-sheet posters were put up along the main street flanked by colorful three-sheets, and six-sheet displays were put up in 150 downtown parking areas. At the theatre a record player in the street lobby played the film's songs a few days before opening, and steps leading to the balcony and mezzanine were sniped with attention-getting copy.

## Heralds Announce 'Ross' At Rosetta in Miami

An 8½x11-inch paper, folded in quarters, was used by Edward C. May, manager, to announce the engagement of "My Name Is Julia Ross," at the Rosetta Theatre, Miami, Fla. The cover was headed, "Help Wanted For Murder," followed by "Help wanted: Young girl to work as secretary. Must be attractive-unmarried. High salary —apply Rosetta Theatre." More interest-arousing copy, the name of the picture and the theatre, and the days and dates of the film's run, were spread across the inside pages.

Thousands of these heralds were distributed to pedestrians, in parked cars and parking lots, and over drug counters and newsstands, in advance of the opening date.

## Promotes 'Harvey' Co-ops From Santa Fe Road

Fox West Coast Fresno City Manager George Sharp, operating the Wilson theatre there, placed two cooperative ads on "Harvey Girls," in a tiein with the Santa Fe Railroad. They were both four-column, 18-inch ads, appearing as an advance and opening-day layout, respectively, absolutely gratis to the theatre. Santa Fe also placed bulletins in their ticket offices and stations.

The tiein produced much extra business and also served to spike the current theory that cooperative space was not to be obtained at this time in the west coast region.

## Windows on 'Journey' Promoted in Milwaukee

Many window tieups were effected in connection with the engagement of 20th Century-Fox's "Sentimental Journey" at the Palace Theatre, Milwaukee.

One of the windows, promoted from the Travel Shop, showed a large display of luggage, together with stills from the picture and a card bearing this tie-in copy: "Plan Your 'Sentimental Journey' Now with Luggage From the Travel Shop. . . . See John Payne, Maureen O'Hara in 'Sentimental Journey' at the Palace Theatre (playdate)."

## 'Trunk' Trunk Tieup

Jim Barnes, manager of the Warner Theatre, Memphis, made a tieup with Gayoso Trunk & Bag Co., local luggage shop, in connection with "Saratoga Trunk." In addition to window displays and other promotion, Gayoso ran large newspaper ads featuring a still of Gary Cooper and Ingrid Bergman.

# SELLING THE PICTURE

## Gilman's Double Truck Helps Sell 'Adventure'

Manager Sam Gilman, Loew's Regent Theatre, Harrisburg immediately hopped on the lifting of advertising space restrictions in his city and sold more than a double truck of co-operative advertising on MGM's "Adventure." Two center pages of the Harrisburg *Telegraph* the night before opening were filled with four and six-inch ads using either names of the stars, the picture or the now famous slogan, "Gable's Back and Garson's Got Him!" Another 30-incher had to be placed on an adjoining page.

Another interesting highlight of Gilman's campaign can be duplicated by a little hard research locally. Gilman dug through the files of the *Telegraph,* found the date of Gable's enlistment in the Army, outlined the front-page item in a heavy circle, added some art work including the famous slogan and painted an arrow to the paper's dateline. He added a weeping woman beside the item of the star's enlistment and a smiling one beside the notation of the return. Gilman had the transformed front page photographed and made 10,000 heralds of the page and distributed them.

Other items in the excellent campaign included a series of teaser cartoon ads, the use of a cartoon which appeared in a Philadelphia paper, blotters announcing the playdate, souvenir pencils distributed to offices and 100 souvenir mirrors, backed with Gable's photo to be given to the first 100 women to enter the theatre opening day.

Usherettes wore sashes for three weeks in advance of opening and cashiers, answering the telephone, said, "Hello, Loew's Theatre. Did you know that Gable's Back, etc?"

Critic for the *News* cooperated with Gilman by sponsoring a contest in which citizens were asked to write letters welcoming Gable back to the screen. One hundred twenty letters were received with ten winning guest tickets.

Harrisburg dairies distributed 3000 milk bottle hangers on opening day and Clark Gable Sundaes were featured at Kresge's Restaurant and fountain, with free photos of Gable to every woman ordering one of the concoctions.

Bowman's "Teen Age" shop distributed fan photos of Gable to every young customer for a limited time and advertised the give-away in Harrisburg newspapers.—HA.

## Meet to Map Plans To Advertise 'Devotion'

Harry Goldberg, national director of advertising and publicity for Warner Brothers' Theatres, met in Philadelphia last week with Warner managers of the Philadelphia zone to discuss exploitation and advertising plans for 'Devotion.'

Those present were: Elmer Pickard, Boyd, Philadelphia; Isadore Perlin, Stanley, Camden; Paul Harvey, Strand, York; Ray O'Connell, Capitol, Lancaster; Jack Van, Warner, Atlantic City; Ray Powell, Warner, West Chester; Birk Binnard, Warner, Reading; Walter Leach, Stanley, Chester and Lew Black, Warner, Wilmington. Also attending were District Managers Bill Morgan, Mort Levine and Joe Bergin, and Everett Callow, advertising head of the Philadelphia area and his assistant, Irving Blumberg.

## *Check Your Guns*

**Youngsters were invited to check their cap guns and water pistols at RKO Keith's Theatre, Richmond Hill, L. I., before seeing Warners' "San Antonio." Response to the invitation, extended by Manager Jack Heinz and Home Office Publicists Pat Grosso and Ray Malone, was immediate and productive. Even the adults were amused. All it required were two small tables and a 40x60 poster, and the kids did the rest.**

# BOX-OFFICE SLANTS

## Ding Dong Williams

(*Continued from Page* 17)

in the mood to play heartfelt music. This is solved and the day is saved when the musician gets his big inspiration at the last, crucial moment.

**Comment:** RKO could have done a lot worse in this offering, but by the same token they could have done a good deal better. The film gets off to a bright start, only to bog down badly toward the middle because of improbable situations contrived by the scenarists. The worst taste is shown in the final sequence when a brilliant 11-year-old concert pianist, Richard Korbel, is interrupted in the middle of an excellent piece he is playing by some frantic clarinet antics. The result is sheer gibberish. Much of the music, otherwise, is fine, however, and little Marcy McGuire turns in a swell job as the girl with ideas. Tom Noonan and Cliff Nazarro make a good comedy team, with Noonan being boosted a little further up the popularity ladder. Picture will please juveniles everywhere.

## Make Mine Music

**(Color)**

**RKO Radio** **Musical Fantasy** **75 mins.**

**AUDIENCE SLANT: (Family) A beautiful film that should delight everyone from four to 100—in short, everyone.**

**BOX-OFFICE SLANT: This has everything necessary to make showmen bow down to Mr. Disney. It certainly will do very well at the box-office. Good exploitation should make it one of the season's leaders.**

**Cast:** The talents of the following: Nelson Eddy, Dinah Shore, Benny Goodman, Andrews Sisters, Jerry Colonna, Andy Russell, Sterling Holloway, Riabouchinska and Lichine, Pied Pipers, King's Men and the Ken Darby Chorus. **Credits:** Produced by Walt Disney. Production Supervisor, Joe Grant. Directors, Jack Kinney, Hamilton Luske, Clyde Geronimi, Bob Cormack, Josh Meador. Story, Homer Brightman, Dick Huemer, Dick Kinney, John Walbridge, Tom Oreb, Dick Shaw, Eric Gurney, Sylvia Holland and T. Hee, Dick Kelsey, Jesse Marsh, Roy Williams, Ed Penner, Jim Bodrero, Cap Palmer, Erwin Graham. Art Supervision, Mary Blair, Elmer Plummer, John Hench. Musical director, Charles Wolcott. Songs by Ray Gilbert, Eliot Daniel, Allie Wrubel, Bobby Worth. Process effects, Ub Iwerks. Backgrounds, Claude Coats, Art Riley, Ralph Hulett, Merle Cox, Ray Huffine, Al Dempster, Thelma Witmer, Jimi Trout.

**Plot:** This is produced in episodic form, none of the ten parts having any relation to the other.

**Comment:** Walt Disney and his artisans have breathed life into the most fantastically beautiful picture ever brought to the screen. The imagination, the gorgeous beauty of color, of movement, of conception and of execution is wondrously lovely—absolutely stunning in color harmony, with one effect after another blending fantastically into delicate, graceful form. Irrisistible touches of comedy permeate the various episodes, sending audiences into gales of hysterical and sometimes sympathetic laughter. Briefly, the episodes include the King's Men singing the Martins and McCoys, with the feud depicted on the screen; the Ken Darby Chorus lending beautifully blended voices to the charm of Disney's interpretation of Blue Bayou; a jazz interlude featuring Benny Goodman and his orchestra in which the rug-cutting antics of the juvenile set are pictured; Without You, sung by Andy Russell accompanied by a kaleidoscope of luminous landscapes; Casey at the Bat, as sung by Jerry Colonna; Two Silhouettes, danced by Tania Riabouchinsko and David Lichine, and sung by Dinah Shore; Peter and the Wolf, a fairy tale told by Sterling Holloway; After You've Gone, played by the Benny Goodman Quartet; Johnny Fedora and Alice Blue bonnet, sung by the Andrews Sisters, and finally, The Whale Who Wanted to Sing at the Met, in which Nelson Eddy "makes like a whale." In none of the episodes do any of the artists listed here appear. Their voices are heard and Disney's vivid imagination leads audiences delightfully through a fantasmagoria of colorful beauty. The picture is—if anything is—out of this world. It should spell plenty of action at the nation's box-offices.

## Badman's Territory

**RKO Radio** **Western** **97 mins.**

**AUDIENCE SLANT: (Family) Should please the average patron and probably delight the dyed-in-the-wool Western fan. Plenty of action.**

**BOX-OFFICE SLANT: When word gets around that this includes the James Boys and the Daltons, as well as Randolph Scott, Lawrence Tierney and Gabby Hayes, it should do better than average.**

**Cast:** Randolph Scott, Ann Richards, George "Gabby" Hayes, Ray Collins, James Warren, Morgan Conway, Virginia Sale, John Halloran, Andrew Tombes, Richard Hale, Harry Holman, Chief Thundercloud, Lawrence Tierney, Tom Tyler, Steve Brodie, Phil Warren, William Moss, Nestor Paiva, Isabel Jewell. **Credits:** Produced by Nat Holt. Directed by Tim Whelan. Original screenplay by Jack Natteford and Luci Ward. Executive producer, Jack J. Gross. Photography, Robert de Grasse.

**Plot:** Through a faulty survey made in 1850, a strip of land between Texas and Oklahoma was left out of statehood and became the haven for the criminals of the time. It was called Badman's Territory. Sheriff Randolph Scott and his brother and deputy, James Warren, find it necessary to hole up in the territory for awhile and Scott falls for editor Ann Richards who crusades to clean up the town. She petitions Congress to take over the territory, and when it is accomplished, a quicktriggered Marshall attempts to take Scott and his brother prisoner. Through a ruse they are freed, the lawless marshal is killed after murdering a citizen and Scott and Miss Richards are about to be married at the close.

**Comment:** An air of authenticity is lent to this at the opening when a narrator explains the origin of Badman's Territory, explaining why no law was permitted in the town. The James Boys and the Daltons wend their way through the film, lending assistance to Scott when he needs it and otherwise being built up as rather nice guys, even though they do stick up a bank or two and kill a few people once in a while—just in the course of business, though. The picture is well produced but not as tightly directed as it could have been, its over-length being its main drawback, if that is the right word. There is plenty of action and hard riding, but the in-between scenes drag, detracting from the action effects. It is a better than average Western film, however, and should do better than average at the box-office.

# THEATRE MANAGEMENT



## The Brass Tacks of Efficient Picture Theatre Management

### THE POSTMAN AS AN AID TO SHOWMEN

**By Jack Jackson**

*High up on the list of important advertising activities of every theatre is the direct-by-mail medium which has such special purposes and particular advantages as to make it a vital factor in the general showmanship scheme. The basis of every direct-by-mail campaign is the mailing list—the latter being the element which is responsible for the success or failure of this method of contact with the public. In this article the author gives a valuable step-by-step plan for compiling an efficient mailing list.*

Looking over the list of coming attractions I see "The Postman Always Rings Twice" coming up from MGM and the title calls to mind an important phase of theatre advertising that has so far been omitted from this series—direct mail, which offers a sure-fire method of reaching inside the house and jolting those stay-at-homes and once-in-a-whilers out of their easy chairs and away from their bridge or gin rummy tables.

And, if you're one of the many managers who have been plugging sewers, papering vacant lots or stuffing those edifices made famous by Chick Sales, with your handbills, you can mark the postman down in your book as the most accurate and reliable distributor to be found any place or anytime. Of course the delivery charge is slightly higher, but with the cost of printing ever spiralling you'll find the difference in cost more than balanced in the thoroughness of coverage and elimination of waste. Mailing permits for printed or mimeographed matter in local distribution are free, and any normal sized piece of advertising literature can be mailed for a penny. Addressing of the pieces involves much or little time and labor, depending on the thoroughness of your setup. If you have an orderly file of names—properly cross-indexed to prevent duplication—you are in position to get out a general circularization of your community in short order and at trifling expense. A slight investment in a hand-mailing device and the cost of having a couple of hundred copies of your mailing list made by the local printer will cut the time and cost of addressing to a negligible figure. Getting a complete mailing list for your community properly compiled is a job demanding considerable effort as well as meticulous attention to detail. But, on completion, you'll have at your finger tips a most valuable asset to your advertising department—one that will enable you to "pick your shots" on any particular attraction and give you a perfect "bulls eye" score on features of "class" or "factional" content. I'll try to outline —in chronological order— the steps necessary to perfect an all-purpose mailing file in the fastest and easiest manner.

### Contact Civic Clubs, Clergymen, Educators, Others

Begin by contacting the Chamber of Commerce for a list of all organizations in your community as well as a list of their own members. Then go after all the civic clubs—Lions, Rotary, etc.—and follow this move by securing a complete list of clergymen of all faiths and the kindergarden, grade, high, preparatory, parochial, business and private school teachers. If there happens to be one or more institutions of higher learning, get a list of the faculty and professors, together with the subjects they teach and the number of pupils in their respective classes. Next in line would be the music, dancing, elocution, drama, singing teachers. A complete list of all women's clubs—bridge, social, sewing, etc., is highly essential. Don't overlook the political organizations and the fraternal groups—Eagles, Elks, K of C, Masons, etc. and their distaff branches. The labor unions are a highly important factor in today's contemplations and your operators can set you in with the secretary of the Central Labor Council who can in turn supply you with a list of the officers of all local unions.

With this foundation properly laid you can start to build on the lengthy name list by calling—in person preferred but a delegated representative will do (and get a smart looking intelligent woman if possible) either in person or by phone—the secretaries of the organizations and request permission to copy a complete list of their memberships. In making your requests don't be evasive. Just build yourself a strong argument on the actual premise of how you intend to make use of the list and you'll find most of the organization executives willing to cooperate. Of course you might have to copy the list yourself and you might get those who are a trifle reluctant to go along by promising them a new copy for their own use.

When the complete—or any considerable number—of lists are on hand you are in position to start the compilation of a master list. Don't make the mistake of destroying the group lists when the master list is compiled as the group lists each possess high value as individual units. Your master list should be alphabetically arranged and it is best to start off with a full page devoted to each letter to provide room for added names as each list comes up for attention and is checked against the master to avoid duplication. A complete file of this kind provides the theatre with group listings for approach when the attraction at hand contains subject matter of factional interest as well as an all-coverage list for use when the feature possesses general appeal yet demands intensive advertising of a personal nature. In addition you have a list of merchants, organization leaders, teachers, clergymen, etc. that will save you and your staff plenty of time when situations arise where the support

(*Continued on Next Page*)

## Edward Purcell Hailed as 'Outstanding Virginian'

Edward Purcell, III, manager of Warner Bros. Strand Theatre, Staunton, Virginia, has been named the "outstanding young Virginian of the year" by the Virginia State Junior Chamber of Commerce, according to a report in the *Catholic Virginian*. Purcell received a gold key signifying the honor from Governor Colgate Darden.

In awarding the honor to Mr. Purcell, Governor Darden cited "his outstanding civic contributions to the welfare and betterment of the State of Virginia, to its community and its people." The governor called attention to the fact that, in the past three bond campaigns, the Strand Theatre has been the first to go over its quota and in one drive was first in the nation.

Purcell, who has been manager of the Strand Theatre since 1939, was born in Harrisonburg, Virginia and attended Bridgewater College. During the war he served on the Staunton Rationing Board and received a special citation for his work. He has been active in Red Cross and March of Dimes campaign and is chairman of the Augusta county chapter of the National Foundation for Infantile Paralysis.—WA.

THEATRE MANAGEMENT

# Attract Folks from Fireside via Direct Mail

(*Continued from Preceding Page*)

or cooperation of the factions they head or institutions they manage is neded, and you are enabled to eliminate lost motion and reach the top man direct.

To accomplish a job such as is recommended here requires anywhere from two to six months of effort and frequent checking to keep the lists up to date. But it should not be necessary to draw any maps to convince a smart showman of the many, many ways in which such a list can be of service to the theatre and pay for itself many times over in arranging amateur nights, special holiday children shows, drama playlets, etc. As a salesman in the short subject department of the theatre it has no equal. Instead of paying the excessive linage rate of newspapers in hopes of getting those few hundred people who are interested in unusual activities or the segments of foreign extraction who will surely want to see any subject dealing with their native land, just get out a postal card and give Uncle Sam the job of contact at a fraction of the expense—and for sure-fire results.

A few suggestions for the best manner and method of making use of your mailing list might be of service to those who have not engaged in this type of customer approach—and those who have gone about it haphazardly. The amount of investment in necessary equipment depends on the size of the theatre and the population of the community. However, I'd say that every theatre will find plenty of use for a postcard duplicating device. This inexpensive unit allows for the printing of copy (written or typed) with illustrations (traced from press books, etc.) either on the regular penny post cards, or on paper or board of similar size. The stencils are low in cost and the operation so simple that any staff member can turn out any desired quantity on short notice.

### What to Do—and Why

In larger situations the more expensive mimeograph machine may be required, but the average theatre will find it more profitable to make use of a mimeograph agency when the occasion demands social distinction or "class" approach. Whenever the required coverage runs into the thousands, turn the job over to the local printer making use of the type variations and cuts that will emphasize your message. In instances where you happen to be depending on the "burning curiosity" or "pseudo recommendation" angle, a hand-written message can be turned over to the local engraver and the printer will do the rest.

The handbill, in its usual form, is a highly overrated customer magnet except in very rare instances where the message it carries is of particular appeal to the selected crowd to whom it is distributed and when the message is brief and forceful enough to be conveyed at a glance—advertising the exhibition of football or baseball pictures to the crowds attending a game is an illustration in point. For the average town or community coverage it would be far better to solicit cooperation from other merchants and turn out a tabloid-size newspaper using plenty of illustrations and a smattering of local news items to intrigue interest.

### Contact Local Newspaper

If there happens to be a neighborhood newspaper in your vicinity contact the publisher and strike a deal where you absorb the cost of printing and mailing extra copies to hit the homes of the people you desire to contact. The makeover job on the front page to "sell" your attraction over everything else in the paper is comparatively inexpensive and more than pays for its cost in the prestige given the theatre and its program. The mailing cost will be the same (unless the publisher has a second class permit and can list your coverage as samples which will bring the postage to a ridiculously low figure.)

Your rural route customer potential is the simplest of all direct mail coverage. All you have to do is to get a list of the number of subscribers on each of the routes emanating from your local post office and a PL&R permit from the postmaster. Your message is then addressed to "Box Holder, Route No. (1-2-3 etc.)" and the units tied in bundles of fifty when the route coverage exceeds that number of deliveries. Always try to get your messages off to the ruralites not later than Wednesday so they can make their plans to attend your theatre when they come to town on Saturday and Sunday.

### Utilize Handbills

There is much more to be said about direct mail advertising and its advantages to the theatre but this article is running a trifle long and some discussion is due to other forms of distribution that can—and frequently do—add to the pile of coin in the cash drawer at the close of the day's business.

This is where the handbill—or a glorified modification thereof—comes in. I have yet to see the community where one or more merchants do not engage in the periodic distribution of full or half-page circulars to call attention to end-of-the-month, dollar-day, clearance, white-goods, drug specials, week-end bargains, etc. The theatre can get aboard this commercial band wagon at a price far below usual handbill cost and in a more effective manner (while at the same time placing the burden of distribution and its cost on the merchant) by the easy means of selling the merchant on the idea of "dressing" his public appeal with the "glamor" that is part and parcel of every motion picture. You can make the cooperative effort irresistible and probably dodge all part of the cost by allowing the circular to be numbered and accepting certain numbers as paid admissions to the theatre. If you do this make sure the circular demands that the holder examine the board in the lobby of the theatre to ascertain the status of the number he holds. You'll be surprised how many will dig in their jeans for the admission price when they find their number not recorded among the winners.

### Burden on Other Fellow

REMEMBER, you can't use the mails on this. It's a lottery. On tieups like these the burden of distribution, its cost and contingent worries (street littering, nuisance, etc.) are on the other fellow and if you do a good job of selling you'll not have enough money invested to be bothered about the quantity consigned to "Chick Sales" houses or thrown down sewers and into vacant lots.

But, when you have a job that is solely theatre, turn it over to your Uncle Sammy's mailmen and be sure of 100 per cent accuracy in delivery as well as courteous acceptance and considerate reception by the addressee.

## *Hurl Cocoanuts, Hit Newsreels*

**Coming up with a stunt that drew national publicity, Mark Chartrand, associate editor of Contact, Wometco Theatres house organ, proved that even the demolition of an old building to make way for a new theatre can be exploited to good advantage. Chartrand's stunt, which made the newsreels, was to get some Miami models to throw cocoanuts through the plate glass windows of the old Halycon Arcade building, in Miami, which is being torn down to make way for a new Wometco theatre.**

**Contacting Ben Jacobs, City of Miami publicist, Chartrand arranged for newsreel coverage by Universal, News of the Day and Fox Movietone. Fifteen lovely bits of local feminine charm not only supplied the throwing power, but also swung heavy hammers at the structure's supports.**

**Other showmen contemplating new theatres or remodeling of old ones, would do well to consider their individual situation. Perhaps they, too, can come up with a stunt to equal this one, or better it, and grab themselves a chunk of free publicity.**

# HOLLYWOOD

STR West Coast Offices 6777 Hollywood Blvd. Hollywood 28, Calif. Telephone Hollywood 2058

# CHECK-UP ON PRODUCT IN WORK

## Labor Storm Clouds, Studio Space Shortage Fail to Slow Production as 10 New Pictures Start Shooting; Big-Budget Westerns, Musicals Lead Films in Work

Despite labor storm clouds and an acute shortage of studio space, Hollywood this week shows an increase over last, of 10 productions in work. The trend, as one farsighted RKO producer so aptly predicted, is running stronger toward light fare. This is best illustrated by the present shooting schedules, which show that nearly every studio currently has a musical before the cameras. Also, an unprecedented trend is evident in the emphasis on big-budget Westerns. It used to be that the so-called little companies had the field almost to themselves when it came to the horse op'ry flickers, but now Selznick is completing "Duel in the Sun," Paramount has "The Virginian" in release, Howard Hughes is establishing amazing grosses with "The Outlaw" and Enterprise is getting ready to spend over $2 million on "Ramrod." Virtually every lot has a Western epic in preparation or already shooting.

Such veterans of World War II as Jimmy Stewart and Ronald Reagan re-entered the Hollywood scene last week, with the start of new pictures in which they star. Like other phases of American life, the studios can now just about report that every former male player of note is back from combat to continue interrupted careers.

### PRC Hits Its Stride

PRC finally came into its own this week with a trio of films going. Alexander-Stern kept up its rapid production pace with "Secrets of a Sorority Girl." Josef Berne started his "Missouri Hayride" on the 11th; and "Ghost of Hidden Valley," the fifth Buster Crabbe, began Monday (15th).

### Brisk Action at Burbank

After more than 110 days of shooting, Warners' "Humoresque" was completed this week, but the Burbank studio finally got "Life With Father" rolling to counterbalance that defection from the shooting schedule. Currently the Warner sets are as busy as they've been in over four years, with six features rolling and several more ready to go before the end of the month. "Life With Father" co-stars Irene Dunne and William Powell. Robert Buckner produces and Mike Curtiz directs. It's in Technicolor.

Senior of the Warner lot now is "The Sentence," which figures to be ended in about ten days. Other films before the cameras are "A Very Rich man," "Cloak and Dagger" (a United States Pictures production), "Cheyenne," and "Stallion Road."

Warners has set "Deception" (Bette Davis, Paul Henreid, Claude Rains) and "Cry Wolf" (Barbara Stanwyck) as its next two starters. The films will undoubtedly roll at the end of this month or at the latest, the first of May.

For a change, a studio can boast of a picture being ahead of schedule. Such is the case with "Cheyenne," which is five days out in front.

### RKO Is Busiest Studio

RKO Radio maintained its record of being the most active lot in town by balancing the completion of "Dick Tracy Versus Cueball" with the start of "It's a Wonderful Life," Liberty Films' first offering. The picture is provided with a strong cast headed by Jimmy Stewart, which includes Donna Reed, Lionel Barrymore, Thomas Mitchell, Henry Travers, Beulah Bondi, Frank Faylen and H. B. Warner.

After several false starts, Samuel Goldwyn's "The Best Years of Our Lives" began Monday (15) with William Wyler directing. This makes the Goldwyn lot more active than it has been in a long while because Danny Kaye's "The

(*Continued on Page 28*)

# Summary of The Hollywood Feature Product Situation

### COLUMBIA

IN PRODUCTION, 4
Sing While You Dance; Rio; Down to Earth; Great Highway, The.
COMPLETED — RELEASE DATE NOT SET, 7
Coffin, The; Blondie Knows Best; Dangerous Business; Renegades; Return of Rusty; Jolson Story; Walls Came Tumbling Down, The.

### METRO GOLDWYN MAYER

IN PRODUCTION, 5
Fiesta; My Brother Who Talked to Horses; Tenth Avenue Angel; Undercurrent; Woman of My Own.
COMPLETED — RELEASE DATE NOT SET, 17
Black Sheep; Blue Sierra; Boy's Ranch; But Not Goodbye; Easy to Wed; Faithful in My Fashion; Green Years, The; Holiday in Mexico; Last Chance, The; Little Mr. Jim; No Leave, No Love; Show-Off; Star From Heaven; Three Wise Fools; Till the Clouds Roll By; Two Smart People; Yearling, The.

### MONOGRAM

IN PRODUCTION, 1
Jade Lady.
COMPLETED — RELEASE DATE NOT SET, 7
Gay Cavalier; Hot Money; In Fast Company; Joe Palooka, Champ; Jumpin' Joe; Romance of the Rancho; Sweet Sixteen.

### PRC

IN PRODUCTION, 2
Secrets of a Sorority Girl; Missouri Hayride.
COMPLETED — RELEASE DATE NOT SET, 5
Avalanche; Larceny in Her Heart; Murder Is My Business; Once and For All; Queen of Burlesque.

### PARAMOUNT

IN PRODUCTION, 6
Fear in the Night; O.S.S.; Perils of Pauline; Suddenly It's Spring; Welcome Stranger; Where There's Life.
COMPLETED — RELEASE DATE NOT SET, 24
Big Town; Blue Dahlia; Blue Skies; Bride Wore Boots; Calcutta; California; Easy Come, Easy Go; Hot Cargo; Imperfect Lady, The; Ladies Man; Monsieur Beaucaire; Our Hearts Were Growing Up; Perfect Marriage, The; Searching Wind; Seven Were Saved; Strange Love of Martha Ivers; Swamp Fire; The Trouble With Women; They Made Me a Killer; To Each His Own; Too Good to Be True; Two Years Before the Mast; Virginian, The; Well Groomed Bride.

### RKO RADIO

IN PRODUCTION, 8
Best Years of Our Lives, The; Dick Tracy Versus Cueball; Honeymoon; Secret Life of Walter Mitty; Sinbad the Sailor; What Nancy Wanted; Falcon's Adventure; Its a Wonderful Life.
COMPLETED — RELEASE DATE NOT SET, 23
A Likely Story; Badmans Territory; Bamboo Blonde; Bedlam; Child of Divorce; Criminal Court; Crack-Up; Desirable Woman; Ding Dong Williams; Falcons Alibi; Genius at Work; Heartbeat; Lady Luck; Make Mine Music; Notorious; Sister Kenny; Step By Step; Stranger, The; Sunset Pass; Till the End of Time; Truth About Murder; Vacation in Reno; Without Reservations.

### REPUBLIC

IN PRODUCTION, 4
Stagecoach to Denver; Plainsman and the Lady; Angel and the Outlaw; G. I. War Brides.
COMPLETED — RELEASE DATE NOT SET, 23
Earl Carroll's Sketchbook; Fabulous Suzanne; French Key; Glass Alibi, The; Ghost Goes Wild; Inner Circle; In Old Sacramento; Ive Always Loved You; Invisible Informer; Last Crooked Mile; Lonely Hearts Club; Man From Rainbow Valley; My Pal Trigger; Night Train to Memphis; One Exciting Week; Passkey to Danger; Pilgrim Lady; Rainbow Over Texas; Rendezvous with Annie; Specter of the Rose; Traffic in Crime; Under Nevada Skies; Valley of the Zombies.

### 20th CENTURY-FOX

IN PRODUCTION, 7
My Darling Clementine; Carnival in Costa Rica; Thats For Me; Claudia and David; Forever Amber, Home Sweet Homicide; Razors Edge.
COMPLETED — RELEASE DATE NOT SET, 14
Anna and the King of Siam; Black Beauty; Centennial Summer; Cluny Brown; Deadline for Murder; It Shouldnt Happen to a Dog; Margie; Rendezvous 24; Shocking Miss Pilgrim; Smoky; Somewhere in the Night; Strange Triangle; Three Little Girls in Blue; Wake Up and Dream.

### INDEPENDENT

IN PRODUCTION, 4
Bella Donna (United World); Dark Mirror (United World); Curley (Hal Roach); Accent on Horror (Screen Guild).

### UNITED ARTISTS

IN PRODUCTION, 5
Abies Irish Rose; Little Iodine; Red House, The; Short Happy Life of Francis Macomber; Bachelors Daughters.
COMPLETED — RELEASE DATE NOT SET, 11
Angel on My Shoulder; A Night in Casablanca; A Scandal in Paris; Caesar and Cleopatra; Duel in the Sun; Fanny by Gaslight; Henry the Fifth; Mr. Ace; Sin of Harold Diddlebock; Strange Woman, The; This Happy Brood.

### WARNER BROS.

IN PRODUCTION, 5
Life With Father; A Very Rich Man; Cheyenne; Cloak and Dagger; Sentence, The.
COMPLETED — RELEASE DATE NET SET, 18
Appointment in Tokyo; Beast With Five Fingers; Big Sleep; Escape Me Never; Humoresque; Janie Gets Married; Never Say Goodbye; Night and Day; Nobody Lives Forever; Of Human Bondage; One More Tomorrow; Open Verdict, The; Shadow of a Woman; Stolen Life; The Man I Love; The Time, the Place and the Girl; Two Guys from Milwaukee; Two Mrs. Carrolls.

### UNIVERSAL

IN PRODUCTION, 6
Michigan Kid; Cuban Pete; Black Angel; She Meant No Harm; Ghost Steps Out; Runaround.
COMPLETED — RELEASE DATE NOT SET, 15
Brief Encounter; Brute Man; Canyon Passage; Claudes Wife; Dead of Night; Dresed to Kill; Fandango; Inside Job; Kelly Is My Name; Little Miss Big; Lover Come Back; Night in Paradise; Notorious Gentlemen; Tangier; Wicked Lady

# HOLLYWOOD

## Cited for Production On Training Films

Four Hollywood directors and writers are among the Army officers on active and inactive status who have been awarded citations for meritorious and conspicuous service by the Military Order of the Purple Heart for their production of training films during the war.

Hollywood recipients include: Lt. Col. Paul H. Sloane, Lt. Col. Robert Lord, Lt. Col. Robert R. Presnell, Maj. Edmund North.

## Britisher in Field Story

Phyllis Calvert, J. Arthur Rank British star, has been loaned to Universal Studios and comes to America within the next few weeks to play the lead in the Hollywood production of Rachel Field's story, "Time Out of Mind," scheduled as one of Universal's most ambitious productions. Jane Murfin will produce and Robert Siodmak will direct.

## Sacramento Chosen

Following a nationwide screen test during which a camera crew photographed 20 prominent American towns of approximately 100,000 population, Samuel Goldwyn has chosen Sacramento, Calif., to portray the imaginary Boone City in "The Best Years of Our Lives," which will star Myrna Loy, Fredric March, Dana Andrews and Teresa Wright.

## Vanguard Signs Agar

John Agar, 25-year-old husband of Shirley Temple, has been signed to a contract by Vanguard Films, and will be intensively coached before making his first screen appearance. A series of screen tests have revealed him to be a potential leading man, according to Daniel T. O'Shea, president.

## Republic Buys 'Dearest'

Republic has purchased "Dearest," an original story by Byrnes Arthur, and the property has been assigned to Allan Dwan for preparation. The picture will be produced by Dwan following completion of his present chores on "Rendezvous with Annie," now being edited, and the forthcoming "Calendar Girl" and "Heaven for Jenny," previously announced.

## 'Wind' Screenplay to Koch

Howard Koch will do the screenplay of RKO Radio's film version of Robert Wilder's new best-seller, "Written on the Wind." Koch recently did the screen script of "Earth and High Heaven" for Samuel Goldwyn. His work on "Casablanca" won him an Academy Award.

## First Lead for Fulton

Joan Fulton, former New York model, has been given her first feminine lead in Universal's "Cuban Pete," starring Desi Arnaz, with Fred Brady and Jacqueline DeWit. Jean Yarborough directs the film with Will Cowan as associate producer.

## Set Dolores' First

Dolores Moran, recently signed to a long-term contract by Benedict Bogeaus, will co-star with Burgess Meredith in "Jonathan Loves Them All," which United Artists will release. It's an Arch Oboler original.

## Cotten's New Pact

Joseph Cotten has signed a new long-term contract with David O. Selznick.

# STUDIO NEWS & PROGRAM NOTES

## Loy and Powell Resuming Thin Man Series for MGM; 'No Other Man' Screenplay Assigned to Swerling

Myrna Loy and William Powell will co-star again as Nick and Nora Charles in the popular detective series, with the latest entitled, "Song of the Thin Man." Nat Perrin will produce.

Allyn Joslyn was borrowed by Columbia from 20th-Fox to play the chief comedy role in "Rio," Latin-American musical now in production with S. Sylvan Simon directing. Evelyn Keyes, Lee Bowman and Ann Miller are starred.

Lambert Hillyer has been signed to direct "The Roaring Range," next Monogram western to star Johnny Mack Brown with Raymond Hatton.

Roscoe Ates has been given a featured role in PRC's "Missouri Hayride," Martha O'Driscoll starrer which Josef Berne produces and directs. Cast includes William Wright, John Carradine and Eddie Dean.

Jo Swerling has been signed to a long-term contract by Liberty Films and his first assignment will be the screenplay of the Alfred Noyes' novel, "No Other Man," which Liberty has purchased for production by Frank Capra.

Republic has lifted its option for another year on the services of Stephanie Bachelor, who recently completed a leading role in "Passkey to Danger," produced by William J. O'Sullivan and directed by Phil Ford.

Peggy Ann Garner will co-star with Lon McAllister in the 20th-Fox picture, "Scudda Hoo, Scudda Hay," which Walter Morosco will produce.

Joan Fulton, former New York model, was given her first feminine lead in the Universal Desi Arnaz starrer, "Cuban Pete," which will soon be in production with Jean Yarbrough directing. Will Cowan is the associate producer.



**SWITCH STARTING PRODUCTION on the first film for civilian release to be made at the Hal Roach studios since the Army Air Forces vacated the Culver City lot, is pulled by juvenile players Eilene Janssen and Larry Olsen, starred in the initial Roach comedy, "Curley." Looking on are Mr. Roach and other members of the cast, Gerald Perreau and Tommie and Jimmie Menzies.**

"Whiplash," an original story by Kenneth Earl, has been acquired by Warners and placed on the production schedule of Arnold Albert. Earl has been signed to write the screenplay of his prize-fighter yarn.

Returning to the screen after a two years' absence, Aline MacMahon will be Wallace Beery's new feminine sparring partner in MGM's "The Mighty McGurk," which will be produced by Nat Perrin.

Ted Donaldson, 11-year-old actor, was signed by Columbia for an important role in "His Face Was Their Fortune," comedy-drama which goes into production next week with Anita Louise and Michael Duane in the top adult roles.

George Meeker, Jan Wiley, William Ruhl, George Lloyd, Mike Lally and Bud Wolfe have been added to the cast of "Jumpin' Joe," Monogram drama featuring Ramsay Ames and Warren Douglas. Lindsley Parsons produces with William Beaudine directing.

Lilian Fontaine has been given an important supporting role as a titled English matron in "What Nancy Wanted," RKO drama starring Laraine Day, Brian Aherne, Robert Mitchum and Gene Raymond. John Brahm directs, Bert Granet produces.

June Duprez and William Marshall were signed by Republic for important roles in the high-budget drama, "That Brennan Girl," which will star James Dunn and Mona Freeman, and which Alfred Santell will produce and direct.

June Haver has been given the feminine lead in "Hello, My Baby," based on the life of Joe E. Howard, famous vaudevillian and songwriter. George Jessel will produce in Technicolor for 20th Century-Fox.

Edgar "Cookie" Fairchild and Jack Brooks have written four songs which will be introduced in Universal's "The Black Angel," which stars Dan Duryea, June Vincent and Peter Lorre. Duryea, in the part of a honky-tonk pianist, will play the new tunes.

Ruth Nelson has been signed for a featured role in the Edward G. Robinson-Lon McAllister co-starrer, "The Red House," which Sol Lesser wil produce. Miss Nelson will play Robinson's spinster sister in the Delmer Daves version of the George Agnew Chamberlain book.

Peggy Knudsen and Patti Brady were set by Warners for roles in "Stallion Road," starring Ronald Reagan, Alexis Smith and Zachary Scott. James V. Kern is directing and Alex Gottlieb producing.

J. Benton Cheney was assigned by Columbia to write the screenplay of "Trigger Law," set as the fourth of the Durango Kid Westerns co-starring Charles Starrett and Smiley Burnette, to be produced by Colbert Clark.

## Chesterfield Classic

The classic Lord Chesterfield's "Letter to His Son" will be brought to the screen by Enterprise Productions with David Lewis producing. Ronald Colman is being sought to play the role of Lord Chesterfield.

HOLLYWOOD

# CHECK-UP ON PRODUCT IN WORK

(*Continued from Page* 26)

Secret Life of Walter Mitty" is also shooting there. However, "Best Years" is not at the lot yet, getting its start on location at the Long Beach airport.

Home Lot RKO efforts rolling are "Sinbad the Sailor," "What Nancy Wanted," "Honey Moon," and "The Falcon's Adventure."

Activity must be reported on "The Big Angle," Pat O'Brien-Anne Jeffreys vehicle, for which director Ted Tetzlaff and a camera crew are shooting background scenes. The group left Sunday (14th) for the Canal Zone.

## P-T Unit Starts New Pact

Pine-Thomas celebrated the signing of a new two-year deal with Paramount by starting another film this week called "Fear in the Night." (Formerly titled "Nightmare.") The two Bills have turned out more than 35 features since their arrangement with the studio five years ago, and are one of the few action picture units with a major studio today. "Fear in the Night," a typical P-T mystery thriller, features DeForest Kelly, Nancy Scott and Ann Doran.

Otherwise, the situation remains constant at Paramount, with four big ones going, Bing Crosby's "Welcome Stranger," Bob Hope's "Where There's Life," Betty Hutton's "Perils of Pauline" and the Fred MacMurray-Paulette Goddard starrer, "Suddenly It's Spring." Added scenes were shot last week on "O.S.S." for location shots, with 400 extras participating.

Several announcements issued from Paramount, one being the signing of Claudette Colbert and Gary Cooper to do "State of the Union" and the other concerning the new double Technicolor camera method in which filming time is greatly speeded. The two cameras were used last week on "Perils of Pauline."

## 6 United Artists Units Busy

This week marks a high for United Artists, with a sextet of films rolling and more to come in the next few days. Sol Lesser, dormant for some time as far as production is concerned, put "The Red House" into action last week; and Bing Crosby's unit started "Abie's Irish Rose" on Monday (15th) at the Hal Roach studio, where Roach, himself, is active with "Curley," now in its second week. The other three films are Andrew Stone's "The Bachelor's Daughters" which will probably finish this week at General Service; Benedict Bogeaus' "The Short Happy Life of Francis Macomber" and Comet Production's "Little Iodine."

The Loew-Lewin production, "Bel Ami" is due to roll next Monday at Enterprise's lot, with Loew producing and Lewin directing. Added scenes are being shot for the Hunt Stromberg production, "The Strange Woman," starring Hedy LaMarr.

## Independents Active

International, which is linked with the Rank organization in the United-World releasing organization, moved over to the Universal lot to occupy its new quarters this week. "Bella Donna," being produced by Edward Small and directed by Irving Pichel, is the first U-W release to be shot at the new quarters; it started Monday, with Merle Oberon, George Brent, Charles Korvin, Paul Lukas and Lenore Ulric in the cast. ("Dark Mirror" was the first U-W release.) The picture is set for a 58-day shooting schedule.

Producer Harry Sherman pushed back starting date on "Ramrod" to May 1, and is meeting this week with Andre De Toth, director, and Joel McCrea, star. Another important conference in session is with director Lewis Milestone and writer Irwin Shaw, who are working on David Lewis' "Arch of Triumph."

The third Golden Gate picture, for Screen Guild release, will be "Yosemite," where action will center. Arthur Jones is writing the screenplay.

## Production Slow at MGM

Metro, to all intents and purposes, finished two pictures this week that have been shooting the longest time, leaving the studio with only four films in active shooting phases. "Fiesta," which started shooting in early December was wrapped up, except for minor megging; and "Till the Clouds Roll By," all-star musical, was completed after more than 11 weeks of activity. This leaves the following still going: "Undercurrent," "Tenth Avenue Angel," "My Brother Who Talked to Horses," and "A Woman of My Own."

There is a strong possibility that Metro's atom-bomb special, "The Beginning of the End," will start next week. The script is completed and Robert Walker and Beverly Tyler are set for the top roles. Another film scheduled to start next week is "The Mighty McGurk," starring Wallace Beery. Nat Perrin will produce.

## 3 Features Roll at Republic

Herbert Yates' studio is in high gear this week, with more money being expended on pictures than ever before. "The Plainsman and the Lady," which has been on location at Lone Pine Range, has three-quarters of a million dollars invested in it. The cast has excellent outdoor names, including William Elliott and Donald Barry, known as "Wild Bill" and "Red" respectively, before their switch to high bracket fare. "GI War Brides" started this week, with Armand Schaefer producing and George Blair directing; and the second Magnacolor Western co-starring Monte Hale and Adrian Booth tagged "Santa Fe Sunset," started Saturday (13th).

Next Friday (26th) Roy Rogers begins "Shine On Texas Moon." Rogers finished "Under Nevada Skies" last week. Other features finishing this week were "Stagecoach to Denver" and "Earl Carroll's Sketchbook."

## Six Shooting at Universal

Universal stepped out of its production doldrums this week with the start of two new features, both of which boast name values, and give the company a total of six films now rolling. Latest starters were "The Michigan Kid," a Cinecolor Western with just one woman in the cast, and "Cuban Pete." "The Michigan Kid," cast includes Jon Hall, Victor McLaglen, Rita Johnson and Andy Devine. "Cuban Pete" stars six-year-old Beverly Sue Simmons, Desi Arnaz, Ethel Smith, Joan Fulton, Fred Brady, Jacqueline DeWit and the King Sisters.

"The Black Angel," started last week; Abbott and Costello's "The Ghost Steps Out," "The Runaround," and "She Meant No Harm," are other features in work at Universal.

Scheduled to start next week are "Pirates of Monterey," with Maria Montez and Rod Cameron, in Technicolor; and "Oh Say Can You Sing."



**DIRECTOR-STAR CHAT. Director George Marshall chats with Betty Hutton on the set of Paramount's "Perils of Pauline." Note man looking over clearance sale ad in newspaper—probably looking for white shirts.**

## Top Activity at Columbia

Four of the five pictures now before the cameras at Columbia are musicals. Such a preponderance of song-and-dance fare is unusual. Top musical effort is the studio's ranking star, Rita Hayworth, in "Down to Earth." Today marked the end of more than a week's location shooting for this Technicolor special at the Westwood Ice Palace. Next in importance is "Rio." The other two musical-type offerings are "Sing While You Dance," which started last week, and "Cowboy Blues," musical Western.

The only non-musical in operation is "The Great Highway."

Columbia is using stroboscopic lights for production stills on "Down to Earth." The technicians claim these lights permit photographs to be made at an exposure of 1/50,000th of a second, permitting unusually fast dance routines to be caught without blur.

## 20th-Fox Back in Stride

With seven features before the cameras, including two big specials, 20th Century-Fox is stepping out with one of the best production records in Hollywood. "Carnival in Costa Rica," being produced by William Bacher, started Monday (15th), and "That's For Me," being produced by Brian Foy, began the next day. Both are musicals. "Carnival" is in Technicolor, making a total of two color productions —"Forever Amber" is the other. "Carnival," being directed by Gregory Ratoff, features Celeste Holm, Vera-Ellen, Dick Haymes and Cesar Romero (in his first film since being discharged). Background camera work was done in Costa Rica. "That's For Me," being megged by Lewis Seiler, includes Harry James and his band, Vivian Blaine, Carmen Miranda, Perry Como and Phil Silvers.

"Forever Amber," in its fifth week, "The Razor's Edge," "Claudia and David," "Home Sweet Homicide" and "My Darling Clementine," are others in production.

## Monogram Has One Going

Just one picture is being shot at Monogram at the present time, but several are scheduled to roll next week and background shots are being readied on another. "Jade Lady," the third in the "Shadow" series, is before the cameras. Kane Richmond and Barbara Reed star, with Joe Kaufman producing and Phil Karlson directing.

## Raft Film Starts May 1

Producer Joan Harrison has set May 1 as the starting date for RKO Radio's George Raft-starring feature, "Nocturne." Edwin L. Marin returns to this studio to direct it.

## Buy 'African Queen'

"The African Queen," best-seller by C. S. Forester, has been acquired by Warners as a co-starring vehicle for Ida Lupino and Paul Henreid.

# REGIONAL NEWSREEL

## INDIANAPOLIS

Three prominent film men, long identified with the industry here, are leaving Indianapolis. MGM Salesman Whitey Wagner is retiring because of poor health; Film Classics Manager William (Bill) Sherman is taking over the PRC exchange in St. Louis; and MGM Exploiteer Norman Linz is being transferred to another territory.

Universal Exploiteer William Schulman made his first business trip to this territory last week.

Affiliated Theatres, Inc., have moved their offices from 946 Illinois Building to 932.

The Baden Theatre, West Baden, has closed for complete remodeling and renovation, and some installation of equipment.

Visitors on Film Row included E. H. Austin, Versailles; Mrs. Hilda Long, Sheridan; Nick Paikos, Tipton; S. W. Goodman, Poseyville; K. Maurice, Wabash; A. McCarty, Pendleton; J. B. Stine, Terre Haute; A. B. Thompson, North Vernon; William Studebaker, Logansport; John Micu and A. H. Borkenstein, Ft. Wayne; Harry Watts, Knightstown; R. L. Hudson, Richmond; and K. H. Sink, Union City.

Harry Katz, of the Greater Indianapolis Amusement Corp., operators of the Indiana, Circle and Lyric Theatres, is on his way to Los Angeles, for a combined business and pleasure trip.

Max Page has returned to the Film Classics sales organization after being away for 60 days.

Universal Traveling Auditor Ben Rappaport has completed his audit and departed.

Variety Club's Ladies Night, April 12, was a huge success. Carl Niesse, of the Vogue Theatre, was in charge and lavished some very attractive gifts on the chosen "Queen" of the evening, Mrs. B. Peterson, whose husband is National Theatre Supply branch manager here.

The Indiana State Board of Health advised state residents in a recent bulletin to consult physicians about smallpox vaccinations, due to the outbreak of the disease on the west coast and its eastward spread. Persons who have not been vaccinated in the past five years are especially cautioned. This was not meant to cause alarm, but intended to emphasize health practices which should be observed.

## ATLANTA

The Monroe, Ga., post of the Veterans of Foreign Wars, has petitioned the city council to permit showing of Sunday movies after an agreement has been reached with the Troy Theatre management in which part of the Sunday receipts would go to the post for the erection of a clubhouse and community center.

Dublin, Ga., Police Chief J. W. Robertson reported that yeggs failed in an attempt to open the 400-pound safe after entering the Dublin Theatre.

Daisy Theatre Operator W. W. Hale, Daisy, Tenn., is opening the new Soddy at Soddy, Tenn.

Ben S. Rivers has purchased the Municipal Theatre, Apopka, Fla., from Earle Fain.

The Brighton Theatre, Brighton, Ala., purchased by H. G. Moore and George Stripling, is closed for remodeling and will be reopened about May 1 as the Fox Theatre.

The Southeastern Theatre Owners Association will hold its annual meeting in Jacksonville, Fla., June 2-4. President Nat Williams, of Thomasville, Ga., promises the largest and most important session since the war.

United Artists Prairie Division Manager Ching Allen is visiting Henry Krumm, who succeeded him as Atlanta manager. UA Exploiteer Ben Hill, of Dallas, Texas, is another visitor.

MGM Head Booker Roy Hall is resigning.

Monogram Southern Exchanges President Arthur C. Bromberg is in New York on business.

Jacques Kopfstein, of Astor Pictures, New York, is visiting N. E. Savini here.

Film Classics Partner Frank Harris has sold his interests to his partners, Harry Dean and John W. Mangham.

Paramount Pep Club's new officers are Paul Morgan, president; Don Adcock, vice-president; Edward Ashmore, treasurer; and Howard Wycoff, chairman of the entertainment committee.

Paramount Tennessee Representative N. T. Towler and Florida Special Representative Jack Price are visiting the local exchange.

PRC Franchise Holders Ike and Harry Katz entertained at a luncheon at the Mayfair Club. Guests included Columbia Southeastern Sales Manager Bob Ingram, Universal Southeastern Sales Manager Harry Graham, Universal Branch Manager Nick Lamantia, Atlanta *Constitution* Motion Picture Editor Paul Jones, Atlanta *Journal* Motion Picture Editor Fred D. Moon and *Journal* Editorial Columnist Ernest Rogers.

Henry Grady Hotel Manager Jim Page has resigned after nine years to aid the gubernatorial campaign of former Governor Eugene Talmadge. The Henry Grady is the home of the Atlanta Variety Club.

Republic Sales Representative George Jones' wife, Annie Laurie, is convalescing in the Emory University Hospital.

Altec District Manager Henry Moog announces that a contract has been signed for the servicing of the 15 theatres of the Beddingfeld-Little-White Circuit of North and South Carolina.

Film Row visitors were M. C. Moore, Riverside Theatre, Jacksonville, Fla.; Ed Beach, Silvertown Theatre, Thomaston, Ga.; and R. H. Dunn, Dunn Circuit, Camilla, Ga.

## REGIONAL NEWS INDEX


| | |
|---|---|
| Albany | 36 |
| Atlanta | 29 |
| Boston | 32 |
| Buffalo | 36 |
| Chicago | 33 |
| Cleveland | 29 |
| Columbus | 33 |
| Des Moines | 35 |
| Harrisburg | 33 |
| Indianapolis | 29 |
| Los Angeles | 32 |
| Memphis | 31 |
| Montreal | 36 |
| Milwaukee | 35 |
| New Orleans | 33 |
| New York | 35 |
| Omaha | 32 |
| Philadelphia | 36 |
| Portland | 30 |
| St. Louis | 30 |
| Toronto | 34 |
| Vancouver | 29 |
| Washington | 31 |


## VANCOUVER

Canadian Picture Pioneers, British Columbia branch, gave a luncheon in honor of CPP President and Canadian Motion Picture Distributors Association Head Leo Devaney, at the Hotel Vancouver. Devaney, who is also RKO Canadian general manager, gave an interesting speech on the aims and objects of CPP and the Variety Tent. Warner Bros. Sales Head Haskell Masters and Famous Players Head Office's L. Troyer were guests.

Robert Haley, newly appointed publicity representative for RKO, with headquarters in Seattle, was a local visitor getting acquainted with the trade in British Columbia.

The Province of Alberta will return to the three-member board of censors and the appointment of two persons will be announced shortly. Mrs. Christine McCraig has been the sole censor since Capt. Robert Pearson resigned as head of the board after 17 years service.

Bob Cringan, after three years in the Navy in charge of movies for the Jack Tars, is back as booker at 20th Century-Fox. George Hislop, who pinch hit for Cringan, is back at his old job as shipper.

Spring weather and hockey finals cut into box-office returns this week. "Blithe Spirit," in its third week at the Vogue, and the Dominion, with the two Jesse James revivals, showed the most strength.

Independent Theatre Owners of Washington, Northern Idaho and Alaska called off the proposed idea of staging the annual convention in Victoria, B. C., because of lack of hotel accommodations.

L. Troyer, of Famous Players head office, is here from Toronto and will spend two weeks in B.C. checking the circuit properties here and in Victoria.

Theatre thievery has become an epidemic and police blame yeggs out on bail in the safe-cracking wave. This week four local theatres were victims; the Rio suffered the biggest loss, with over $300 taken. It is thought that three or four gangs are operating here.

## CLEVELAND

Loew Theatre Publicity Director Ed Fisher put out feelers last week to locate original Follies girls to participate in his campaign on the forthcoming run of "Ziegfeld Follies," at Loew's State Theatre. Three responses were received from Mrs. Herman Black (Julia Warren), Mrs. Herman Joseph (Bunny Wendel), and Mrs. George Maschke (Marie Froelk). These three, and any others that come to light, will be guests of honor at a Loew party during the showing of the film.

Bernard Rubin and John Urbansky, Jr., have added two new pictures to their releases through Imperial Pictures. They are "Meet John Doe," a reissue, with Gary Cooper, and a recent production, "Waltz Time."

Harry Urbansky, out of the Navy, has joined his brother, John Jr., and Bernard Payne, in Visual Communications, Inc., local distributors of RCA 16-mm. sound equipment, and also of Radiant Screens, which they are stocking in all sizes for home and commercial use.

Republic Vice-President Edward Walton, assistant to general sales manager J. R. Grainger, spent most of the week in Cleveland. District Manager Sam Seplowin was also here. Walton left here for Chicago.

Film Classics Sales Representative Bob

(*Continued on Page* 30)

# REGIONAL NEWSREEL

(*Continued from Page 29*)

Snyder will attend a company meeting in Chicago on May 9.

Cleveland Motion Picture Exhibitors Association Vice-President and Lyceum Theatre Owner Albert E. Ptak will have his new Lorain Drive-In ready to open the end of April.

Mrs. Naera Zigiob has named Albert Norton as booker for the Elvira and Dreamland theatres, Lorain, and also as assistant to Elias Zigiob, who has taken over supervision of the theatres during the past year.

Funeral services for George Shenker, 63, prominent theatre owner, were held in Lorain, Wednesday, April 10. He died at his home from a heart attack.

Monogram's "Black Market Babies," at Loew's Ohio, and "The Hoodlum Saint," at Loew's Stillman, were the only two new shows this week. All other first run houses had holdovers or reissues.

H. H. Manley will open his new Madison Drive-In, Madison, Ohio, on May 3. Booking will be done through Co-operative Theatres of Ohio.

The invitational screening of Columbia's "Gilda" drew a record attendance last Monday at the Colony Theatre.

Hope Guthrie, daughter of John O. Guthrie, owner of the Karolyn Theatre, New London, awaits the arrival of her finance, Sgt. Charles Meyer, recently returned from overseas, and whose homecoming means wedding bells for Hope.

Guy Ellis, another returned veteran, who rejoined the Warner Bros. theatre department, was appointed assistant manager at the Hippodrome, where Eddie Miller is manager.

Warner Poster Clerk Dick Dowdell, whose job disappeared when NSS took over the Warner accessories department, has been made student booker and Dave Yellen, of the same department, is now in Lou Ratener's theatre department.

Universal's "Seventh Veil," after a record five weeks day-and-date run at the downtown Mall and uptown Alhambra, will break in the city on May 5.

Greek War Relief Association Vice-President George Skouras addressed 500 Americans of Greek origin at a meeting in the Statler Hotel last Thursday, urging participation in the drive to send livestock to devastated Greece.

Universal Albany Exchange Manager Gene Vogel's wife was in town visiting relatives.

RKO Cashier Dan Cowig is watching the calender anxiously, His son, Jim, is expected back from the ETO on April 27.

Mary Jane Swisher is the latest addition to the RKO exchange front office secretarial staff.

Blair Mooney, son of Co-op's Milt Mooney, is expected to land in San Francisco any day, and will be discharged from the Navy shortly thereafter.

David Sandler has changed the name of his company from Sanco Electric Company to General Theatre Equipment Company. Under the new name, Sandler, who has been in the theatre equipment business for the past 15 years, is launching what he claims to be the first equipment mail order house. He will handle all types of new theatre and booth equipment, as well as theatre accessories.

Waldorf Theatre Owner Domenic Grillo is branching out and has leased the Erie, 450-seat house closed for six years. He plans to remodel and open it late this month with a daily change policy.

United Artists Office Manager Lester Dowdell is back after a six months' leave of absence. Frank Musto, formerly of National Screen Service, is his newly appointed assistant.



**GO PLACES. The quartette of theatremen above could serve very well as an indication of how far a go-getter can get in this film industry of ours. The four showmen—and all deserve that title—are members of the Loew's Theatres organization and all began their careers in the theatre at Loew's theatres in Baltimore—which is where they were snapped for this photo last week. They were ushers when first they met. Last week (left to right) Owen Schnepp, House Manager, Loew's Century; Frank Gibson, Jr., Projectionist, Loew's Valencia; George Avis, Assistant Manager, Loew's Century; Maurice Druker, manager, temporarily relieving Loew's managers in Baltimore, held a reunion.**

## ST. LOUIS

By a straw vote of 338 to 200, Fulton, Mo., approved a return to Daylight Saving Time this summer.

MGM District Manager Burtus Bishop, Jr., planed here from Dallas last week, returning to his Dallas headquarters on Sunday.

International Pictures Publicity Manager Arthur Jeffrey came here from New York last week-end in connection with the Dallas opening of "Tommorrow Is Forever." He went from here to the Texas city.

Bob Engel came here from Chicago to hold a DeVry sales meeting. He will also visit Louisville and Pittsburgh before returning to Chicago.

O. F. Bolinger, formerly of Marionville, Mo., has reopened the theatre in Billings as the State.

A new cooling system, replacing the one destroyed by fire, has been installed in the Uptown Theatre, Sweet Springs.

The new Dixie, Linneus, has been opened recently by Mr. and Mrs. H. Roles.

The Pastime Theatre, Marionville, was reopened recently, following the installation of a new heating system.

Paul Oetting plans the erection of a new theatre in Concordia. He recently purchased the interests of his partners in the 30-year-old Lyric there, located on the second floor of the old Opera House, and plans to remodel that theatre.

The Sheridan Theatre, Sheridan, which has been operated the past few years by the Sheridan Chamber of Commerce, has been taken over by Charles Lindsay, of Hopkins.

The Virginia Theatre, Chatsworth, Ill., operated by Frank W. Kaiser, was recently destroyed by fire, which also wiped out the adjoining Baldwin Building. Damage was estimated at $75,000.

The new South Main Street Theatre, Kewanee, Ill., will open at an early date. The interior is now being completed.

Among the improvements planned for the Ewing Theatre, Midlothian, Ill., are a new front and marquee, a tiled lobby, recessed radiators and blowers, and an automatic drinking fountain, all of which are being worked on at present. Also being installed is a candy counter with popcorn and ice cream equipment.

The AAA unreasonable clearance complaint of H. E. Webster, Webster Theatre owner, Steelville, Ill., and owner of the Princess Theatre, Percy, Ill., against RKO, Paramount, Loew's, and Warner Bros., has been continued by consent until April 26. It was called up by AAA arbiter Harry G. Erbs on April 11, at which time the continuance was granted.

The Illinois Secretary of State's office has issued a certificate of incorporation to Airshow's, Inc., Chicago, to deal in radio and television shows and programs. Incorporators are W. Biggie Levin, George B. Anderson and James E. Anderson.

The Drive-In Theatre, Manchester Road, two miles west of Lindbergh Boulevard in St. Louis county, will reopen for the season on April 12, according to Manager Sam Taft.

Funeral services for Margaret Rose Johnson (nee Gardner), Republic Pictures head film inspector, were held Monday, April 15. Mrs. Johnson died April 11, after a long illness.

Harvey Miller, former convict, was found guilty of second-degree burglary and larceny, in connection with the safe-cracking at the Northside Theatre, by a jury in the Circuit Court for Criminal Causes and sentenced to 15 years in the Missouri State Penitentiary at Jefferson City.

## PORTLAND

Evergreen's Oriental Theatre Manager Bob Anderson has announced the installation of new sound equipment, also a new and enlarged soft-drink fountain in the foyer.

Film Classics Washington Salesman Chester Bunce has resigned.

PRC Western District Manager Harry Stern is here visiting Oregon Representative Eddie Rivers.

Mrs. Jean Alter was named assistant manager at Evergreen's Oriental Theatre.

Booking on Seattle row were Les Theuerkauf, South Tacoma; Lynn Peterson, Bremerton; Billy Conners, Tacoma; Willard Andre, Tacoma; Walter Graham, Shelton; A. G. Basil, South Bend; Ollie Hartman, Coulee Dam; Bud Benson, Friday Harbor; Chester Weaver, Onalaska; and Irvin Fey, Renton.

MGM Portland Manager Lou Amacher celebrated another birthday.

Ruby Strand has been named assistant manager of the Elsinore Theatre, Salem, by General Manager Porter of Warner Theatres.

The erection of a new theatre at Bothell, Wash., has been halted by churches and Parents-Teachers Association.

Howard E. Matthews has been granted a permit to erect a $60,000 theatre at Ontario, Ore., if he can get material.

M. Mattecheck, operator of McMinnville's three theatres, is cooperating with the authorities in

WHATEVER YOU WANT WHENEVER YOU WANT IT!
SPECIAL TRAILERS
PDQ AND PERFECT, TOO
FILMACK
1325 S. WABASH CHICAGO 5, ILL.

PATENTS and TRADE MARKS
Protect and profit by your ideas. Full information on request. Prompt expert service. 30 years' experience.
LESTER L. SARGENT
*Registered Patent Lawyer*
Post Office Box 3156
1115 K. St., N. W., Washington, D. C.

New Ideal Theatre Chairs
JOE HORNSTEIN *has it!*

# REGIONAL NEWSREEL

solving juvenile delinquency.

Tex Ritter and his famous horse, "White Flash," are making a personal appearance at the Palomar Theatre, Seattle.

The Orpheum Theatre's showing of "Shock" created lively discussions on the film's merits or demerits.

MGM, in the filming of scenes of the atomic bomb manufacture at Hanford, Wash., have incorporated many ideas of Public Relations Officer Lt. Milton Clydell.

Plans will be forthcoming shortly for a new theatre to be erected at Veneta, Ore.

Warner Bros. Seattle Manager Vete Stewart announced the addition of Harvey Kelly to the sales staff, and the advancement of Hilton Kelly to checking supervisor.

Film Classics Booker Maxine Dzyacki, spent a weekend at Puget Sound.

Bob Haley has joined the RKO Radio Seattle staff as exploitation representative.

Lloyd Lamb has purchased the Rex and Empress theatres, Spokane, operated by James Pike for many years.

On Easter Sunday the Darrington Theatre, Darrington, Wash., will be taken over by Bud Hamilton.

## WASHINGTON

Warner Bros. New York Film Buyer Frank Marshall, 30-year veteran of the industry, was feted here by Warner asociates and friends on the occasion of his forthcoming marriage to Blanche Hall, former secretary to MGM District Manager John Allen. The couple will be married April 20.

RKO Keith's Manager Sol Sorkin is going to have an all-laugh week program at his theatre when he runs Abbott and Costello in "The Little Giant." It will be a three-hour show including Walt Disney's Fun Festival—"Ferdinand the Bull," "Mother Goose Goes to Hollywood" and "Donald's Golf Game"—an Edgar Kennedy comedy and a Leon Errol short.

Columbia screened "Gilda" April 12 in the National Archives auditorium as part of their Silver Anniversary. This was followed by a buffet supper at the Variety Club, hosted by Columbia Mideast Division Manager Sam Galanty.

Warner Bros. has arranged an archery tournament to ballyhoo the Earle Theatre showing of "Bandit of Sherwood Forest." It will be sponsored by the Capital, Columbia and Potomac Archers' Clubs, affiliated with the National Archery Association.

Wade Skinner, secretary to Warner Bros. John J. Payette, chalked up a fine record as Warner Bros.' key man in the Red Cross drive.

Mrs. Helen Ulman, owner of the Ulman and New theatres, Maryland, advises that work is continuing on the new Boulevard, Salisbury, and should be completed before the end of the year. The New, which burned recently, will be re-constructed.

Universal District Manager S. E. Applegate and Branch Manager Max Cohen visited Baltimore this week, in addition to conferring with local accounts.

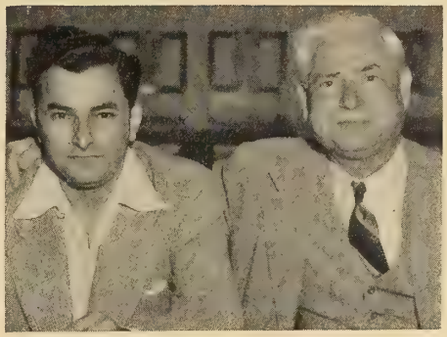
Mary McConnell, 20th Century-Fox, gave a shower for Mary McNamara, being married April 20, at which many of the girls of the exchange were present.

RKO Branch Manager J. B. Brecheen's secretary, Verda Lee, returned from a visit to Dubois, Pa., where she took care of her sick mother.

At Universal, Rose Gonnelle is ill with the grippe, and Margaret White, of the inspection department, is recuperating from an appendectomy.

MGM billing department newest addition is Judy Jones, of Goldsboro, N. C. and Portsmouth, Va., a former FBI girl, who now models in her spare time.

Warner Bros. advertising department has added Jane Zink.



**NEW CHIEF BUYER. Al Raymer, left, and President Jim Chrissis of Indiana-Illinois Theatres, important circuit in the Mid-West for which Raymer has been named chief film buyer.**

Twentieth Century-Fox's Ann Griffin entertained her niece, Shirley, from Minneapolis, Minn.

Warner Bros.' Wade Skinner is proud of his brother, Capt. Robert C. Skinner, 24, youngest skipper in the U. S. Merchant Marine, who commands a 10,000-ton Liberty ship.

MGM's Victor Wallace, recent Navy dischargee, is back at his desk.

Jean Crilley is new in the Warner Bros. contact dept.

Twentieth Century-Fox Booker Sara Young entertained Mrs. Harriet Gray and her son, Tommy, recently. Mrs. Gray is secretary to Bill Hindeman, vice-president and general manager of United World Co.

Frances McGee has joined the RKO accounting department staff.

New faces at MGM include Mrs. Rachel Birnbaum, sales and exportation dept.; Elaine Gaberiault, contract dept.; Helen Hedman, filing dept.; Joyce Thompson, billing dept.; and Betty Wise, accounting dept.

Warner Bros. booking department's Buster Root reports that his bowling team has gone from last place to fourth in his league.

MGM's Virginia Stroman's daughter, Mildred V. Borum, was married to John Fleager at Petworth Baptist Church on April 5.

## MEMPHIS

Memphis motion picture theatre owners, assisted by the Memphis Open Air Theatre, beat the idea of Daylight Saving Time here, opposing radio stations in the battle. Mayor Chandler announced that the decision would hinge on the result of a poll taken by the *Commercial Appeal*. The radio people got off to a fast start, but petitions circulated by theatremen showed the majority of Memphians opposed to the fast time.

Paramount Exchange Booking Manager Bob Kilgore is recovering from a serious stomach operation at the Baptist Hospital.

Ava Slater, who resigned as discrepancy clerk at Paramount, has been replaced by June McLendon.

Out-of-town exhibitors along Film Row this week were W. R. Lee, Heber Springs, Ark.; Nathan Flexer, Waverly and Kinden, Tenn.; J. E. Singleton, Tyronza, Ark.; C. N. Eudy, Ackerman, Miss.; and Jimmy Sharum, Walnut Ridge, Ark.

Paramount Ledger Clerk Ruth Slaton was given a birthday party April 13 at the Peabody

(*Continued on Page 32*)

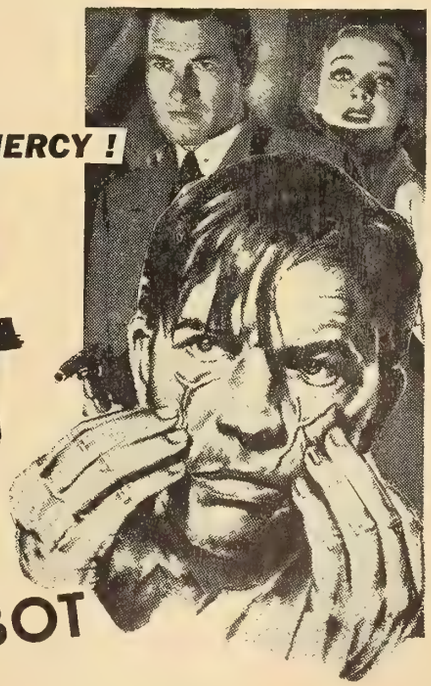

"SHOOT 'TILL THE LAST MAN DROPS...

NO QUARTER - NO PITY - NO MERCY!

LET 'EM HAVE IT

The bullet-by-bullet account of the greatest battle in the crime war of 1935 starring...

RICHARD ARLEN VIRGINIA BRUCE BRUCE CABOT



Currently Rated A Top Audience Drawing Card!

Book it NOW! AT THESE ASTOR EXCHANGES

Atlanta, Astor
Boston, Embassy
Buffalo, Pam-O
Charlotte, Astor
Chicago, Capitol
Cincinnati, Popular
Cleveland, Imperial
Dallas, Astor
Denver, Commercial
Los Angeles, Astor
Memphis, Astor-Dallas
Milwaukee, Astor
New Orleans, Dixie
New York, Astor
Oklahoma City, Astor-Dallas
Philadelphia, Astor
Pittsburgh, Crown
St. Louis, Astor
San Francisco, Astor
Washington, Astor
Canada, Peerless Films, Ltd.

# REGIONAL NEWSREEL

(*Continued from Page* 31)

by female exchange co-workers.

Variety Club held its regular monthly luncheon meeting April 15 at the Club.

Frances McBride has been appointed bookkeeper at the Warner Bros. exchange, replacing Ruby Cox, who resigned.

Forrest City Exhibitor Louis Haven, Jr., who was ill, has gone to Florida to recuperate.

Weiner, Ark., Exhibitor Mrs. Louis Schindler is recuperating at Hot Springs, after spending some time in a Memphis hospital.

Mrs. Ann Hutchins and Gordon Hutchins are remodeling a building at Corning for a theatre, which will give the town a second house.

J. W. Shinns has opened the Tubbs Theatre, Jasper, Ark.

Don Landers is remodeling his house at Harrisburg, Ark.

## LOS ANGELES

Dick Owen, representing R. J. (Bob) O'Donnell, is in town on behalf of the National Variety Club's meeting next month. He will leave for Dallas shortly after making the rounds to raise funds for the worthy enterprise.

Theatremen in town last week included Paul Glick, Canoga, Canoga Park; Judge Pauley, Indio; Dan Pabisch, down from San Francisco for the Robert Lippert chain; Les Funk, Bellflower, Bellflower; Art Sanborn, El Monte, El Monte; Ernest Harper, of Fontana; Mrs. Jennie Dodge, Mission and Mayfair, Ventura.

Jess Levin, who operates the General Theatrical Co., and his family are taking an Easter vacation from San Francisco, and are in town.

Kroehler Pushback Seats' Red Williams leaves for Mexico for his next job. The western manager will do the seating for Theatero Maya, Ensenada, B. C., which is in Lower California. The theatre is owned by Adolpho Curto, who had Red do the seating for his new 1710-seat Mexicali house. Williams also handled seating for Curto's Tiajuana Theatre. Kroehler is setting up a factory in Mexico to manufacture their pushback seats.

Kroehler's Secretary Allene Stout has a chart showing that 53.44 per cent of the public attend movies at least once a week, and 16.04 go at least twice a week.

Warner Bros.' Fred Greenberg has fixed his office up like a cowboy roundup to get into the spirit of Warner Bros. Wild West Show, current sales drive.

The Monogram-sponsored entry is going great guns in the Classic League at the Studio Bowling Academy.

Associated Theatre Advertisers' Dale Galbraith is back from a trip through his territory.

Warner Bros. Office Manager Morrie Shipp's secretary Lillian Cramer, is on her vacation. Replacing her is newcomer Clara Denker, who just arrived from New York.

Moreta Cyphert, San Diego's only woman theatre manager, resigned to get married. Laverne East succeeded her.

Al Galston and Dave Bershon were announced as local delegates to the Variety Club convention next month.

Fox West Coast's Andy Krappman, veteran of 17 years with the organization, is now promotional contact in the confectionery division. Andy formerly served as Southern California Division supervisor.

Three San Francisco theatremen were named officers of the newly-formed Golden Gate Pictures, production firm, releasing through Screen Guild. They are Joseph Blumenfeld, president, Robert Lippert, vice-president, and William B. David, secretary-treasurer.

The Veterans' Administration Center at Sawtello celebrated its 2000th film on April 12. The post has a modern 1500-seat theatre, with the latest sound equipment, under the management of Col. R. A. Bringham.

Nearly 600 Southern California exhibitors will have collections in their theatres in the Cancer drive. Distributor Chairman Jack O'Loughlin and Industry Co-chairman Sherrill Corwin and Jack Berman garnered this virtually perfect record of participation.

**"Voice of Theatre Speakers"**
**JOE HORNSTEIN *has it!***



**THEY HAIL COLUMBIA.** Theatremen of Washington, D. C., territory, celebrated with Columbia Pictures the 25th anniversary of that company at a party in the nation's capital last week. The event took place at the Washington Variety Club quarters. In photo above are: Harry S. Brown, Baltimore; Ben Caplon, Columbia Pictures Branch Manager; Frank Stover, Alexandria Amusement Co.; Fred S. Kogod, K-B Theatres; Graham Barbee and Bill Hoyle, Lichtman Theatres; Leonard Gordon, Palace Amusement Co., Newport News; Clark Davis, Lichtman Theatres; Sam Galanty, Mideast Division Manager, Columbia Pictures.

## BOSTON

More than 350 film notables attended the banquet co-sponsored by Columbia Pictures, the Massachusetts Federation of Women's Clubs and the Lion International, which included a style show, a dinner and an advance screening of "Gilda," as part of the Silver Anniversary of Columbia Pictures. Columbia Northeast Division Manager I. H. Rogovin was toastmaster and introduced the speakers, who included Gov. Tobin, Lt. Col. Maxwell Grossman, penal institutes commissioner, representing Mayor Curley, New England Director of Lions International Russell Porter, Charles Coburn, and Mass. Federation of Women's Club President Mrs. Ethel M. Troland. Other guests included Columbia's Harry K. McWilliams and Louis Astor, Boston Chamber of Commerce Managing Director M. J. Liming and Arthur J. Schier, of Jay's Inc. The screening was shown at the Fine Arts Theatre, and the fashion show was put on by the Martini Frock Co., of New York. Music was provided by Ruby Newman's orchestra.

Loew's Theatres Northeastern Division Director Joseph A. DiPesa, popularly known as the dean of Boston public relations men, received a placque in recognition of his "untiring and unselfish interest in behalf of the Lt. A. Vernon Macauley Post, American Legion," last Tuesday. Commander Harry S. Spingler and Senior Vice Commander John J. Foley made the presentation.

The Western Massachusetts Theatres, Inc. board of directors elected the following officers and directors at its annual meeting in New York last week. President and general manager, Samuel Goldstein; vice-president and head of theatre operations, Harry V. Smith; treasurer, W. J. Althaus,; assistant treasurer, W. E. Kennedy. New director elected was James P. Moriarty, to join Wallace V. Camp, Samuel Goldstein and Harry V. Smith.

The United Artists union members celebrated a 15 per cent raise with a gala Victory Party at the Latin Quarter. Warner Bros. Booker Leo Griffin and UA Stenographer Ruth Carlson worked hard as committee members to aid the dinner.

RKO Booker Harry Smith is out of the hospital and convalescing at home.

Veterans Al Longo and Sandy Giampapa, formerly of Loew's State and Orpheum theatres' publicity and advertising staff, are opening their own agency called "Publicity, Inc."

## OMAHA

Columbia Office Manager Bob Bertram has resigned and purchased the Schleswig Theatre, Schleswig, Ia., from Henry Hollander. Mort Ivy of Minneapolis takes over Bertram's post.

Tri-States District Manager William Miskell's wife is recovering from her recent operation.

Former RKO-Brandeis Assistant Manager John Cannella spent several days here from Minneapolis where he was transferred.

Twentieth Century-Fox Branch Manager Regina Molseed spent several days at Vail, Ia., to attend funeral services for a relative.

Twentieth Century-Fox Assistant Shipper Frank Janacek and his wife announce the birth of a girl, Jerry Julie, born last week.

Thelma English is the new 20th Century-Fox inspectress, coming here from Dallas where she had been with Metro.

The new 20th Century-Fox poster clerk is Rudolph Olsan.

Jess McBride rallied all branch managers and salesmen here at a meeting in which full support of the cancer drive was promised.

Denver MGM Employe Bernard Gold, recently discharged, is spending some time in the local MGM office studying procedures of the different departments.

Paramount Theatre Operator Adolph Fell was sent to the Mercy Hospital following a fall from a ladder while working around his farm house.

Esther Granville, wife of Bill Granville of Quality Theatre Supply Co., and Mrs. H. G. Dunn, Valentine exhibitor, are in New York City, accompanying Mrs. Dunn's brother and nephew. The nephew is there to greet his English bride.

Paramount Auditor Henry Goldberg, of New York, is in town.

Variety Club Chief Barker Bill Miskell is looking for a home for the club in the hope that

# REGIONAL NEWSREEL

this will revive it.

On April 7, Paramount had every employe at work, for the first time since Jan. 1. As many as five had been out at one time, due to illness or injury.

Norma Nelson held an MGM shower for Dorothy Biesendorf Gibson, recently married MGM employe.

Howard Federer is back as manager of the Variety and State theatres, Lincoln, succeeding Milton Overman, who has been transferred to Colorado. Alvin Hindricks, recently out of the armed forces, is Federer's assistant.

A redecorating job has been done on the 20th Century-Fox office.

Griswold, Ia., Exhibitor Mervin Neeley reports that a baby girl has arrived in the family.

Warner Bros. Branch Manager Frank Hannon spent several days at White Horse Ranch, Napier, Neb., the subject of a new two-reel film by Warner Bros.

Veteran RKO Office Manager Norman Nielsen will be honored during the April 14 to May 9 section of the Ned Depinet Drive. The local office is aiming for 100 per cent short subjects to "help us celebrate Norman's 18th anniversary with RKO." Special stationery will go to exhibitors in the territory carrying his picture.

Columbia screened "Gilda" at the Dundee Theatre on April 15.

## HARRISBURG

State Board of Motion Picture Censors Chairman Mrs. Edna R. Carroll, of Philadelphia, speaking before the Business and Professional Women's Club here, last week, said that during 1945 the three-member board reviewed 1297 movies, and pointed out that Pennsylvania houses one-tenth of all the motion picture theatres in U. S. She also praised the excellent war record, both in production and extra activities, of all persons in the film industry.

Transfer of the Strand Standard theatres, with two adjoining storerooms, both in Steelton, from Harry Chertcoff, Lancaster, to Steel Theatres Corp., Lancaster, was recorded in a deed filed at the Dauphin County Courthouse, for a price of $43,837.56. Work on the new $150,000 house in Steelton, near the present Strand, has been started. Chertcoff owns the new site as well as 11 others in the vicinity.

Visitors last week were Carter Barron, of the Loew's office, Washington, D. C., and Fabian Home Office Attaches J. D. Egan, Lou Golding and Herman Nowitsky.

State Cashier Gloria Oyler and Usher Roger Ulrich were out of work due to illness.

Another Saturday all-cartoon show was held at the Senate last week by Manager Bob Sidman. He facilitated easier entrance by selling tickets in advance, stating that with so many children in line it takes much longer to handle the money and tickets.

## COLUMBUS

One of the most unusual bookings ever made here has been arranged by RKO Theatres for Warners' "Saratoga Trunk," which opens April 22 at the Grand. After playing a week and a half there, the picture shifts over to the Palace, then moves back to the Grand the following week for another run of two weeks. This will give the picture an unbroken run of approximately one month on its local first-run showing.

Oak Theatre Projectionist Robert Jackson was overcome by fumes when a broken film ignited in the projection booth. He was revived by members of the emergency squad and taken to White Cross Hospital for observation. Oak Theatre Manager A. A. Abel had the audience of 400 file out in an orderly manner when the show could not be resumed.

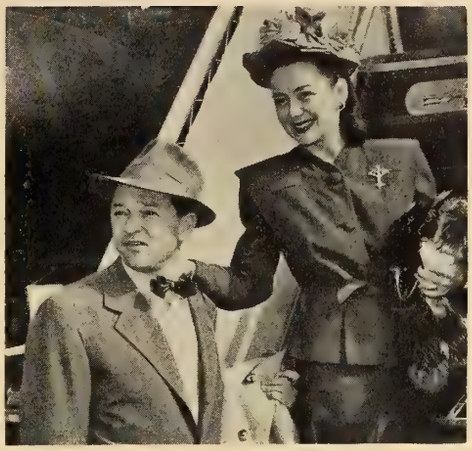
Charles F. Barrows, of Barrows Candy Co., and associate member of the Variety Club, died suddenly.

Frank Ferguson and his daughter, Jean, are busy settling the affairs of the Avondale Theatre, operation of which they relinquished April 1 to Lee Hofheimer and Al Sugarman.

The return of Sgt. Cecil Sansbury from many months in North Africa and the ETO has added another member to the afternoon hearts card game at the Variety Club. Sansbury was press agent for the Jackson-Murphy Theatre before his entry into the service.

Orson Welles, Canada Lee, Frank Sinatra and Rex Stout have expressed their regrets and will not appear here on the Institute for Education by Radio, as previously reported.

The local Variety Club, following its successful Frontier Days party, will hold a Gay Nineties party May 11, according to Chief Barker George Anagnost. Barkers Leo Haenlein and Al Block will be co-chairmen. Tent No. 2 is expected to have a good delegation at the national convention at New York, May 15-18.



**TWO CONTINENTS. Adrian Scott, accompanied by his wife, Anne Shirley, arrived in New York last Sunday en route to England where he will produce "So Well Remembered" for RKO Radio. Scott limited his Manhattan visit to an overnight stop between planes, but his bride, who achieved stardom on the RKO lot, remains here for a vacation.**

## NEW ORLEANS

Mrs. Henry Lazurus, now on a combined business and pleasure trip which will include New York and Chicago, announced before her departure the purchase of ground at Orleans and Johnson Streets here as a site for a modern 1500-seat theatre for colored patrons only. Work on the new house will start in the near future. In the meantime work is progressing on her theatre at Ferret and Valance Sts., which will have a seating capacity of 1800, for Negro and white patrons, whites seated on the main floor and Negroes in the balcony. These are in addition to her "C" circuit—the Center, Coliseum, Circle, Cinema and Crown theatres.

Abe Kaufman, pioneer in the exhibition and distribution field here, and now owner of the Fountain Theatre, Terre Haute, Ind., returned for a few week's visit accompanied by his wife and daughter.

Dotty Martin resigned her position in the clerical department of Associated Theatres. She was replaced by Marion Alfortish.

United Artists Salesman Phil Murphy, of Quitman, Miss., is the proud father of a son, Phil Wayne, born last week. Mrs. Murphy is the owner-manager of theatres in Quitman, Waynesboro and other Mississippi towns.

M. H. Brendon, of Memphis, Tenn., who recently bought the Mike Heck Film Delivery Service here, spent several days in town to make preparations for the construction of a new, modern film depot and garage. No location was set. He anticipates the extension of the present routes through Mississippi to connect with his routes out of Memphis, which embrace north Mississippi, west Tennessee and Arkansas.

New 20th Century-Fox Ad Sales Manager Alton Dureau, replacing the late Ed Kennedy, recently returned here after several years in the employ of Uncle Sam's wartime service.

Usy Pellegrin, Rex Theatre, Chauvin, accompanied by Mr. and Mrs. M. J. Stringer and daughter of that city, was a Film Row visitor last Friday.

PRC Special Representative George Gill and Mrs. Gill are here for a brief stay on business and pleasure.

Paramount Richards Theatres, Inc., President and General Manager E. V. Richards, Jr., Vice-President and Counselor Norman Carter, Buyer and Booking Department Manager Gaston Dureau United Theatres, Inc., President Manny Jacobs and Happy Hour Theatre Owner-Manager Bertrand Kiern are all back at work after attending the newly organized American Theatres Association convention in St. Louis, Mo.

Columbia Pictures shipping and inspection departments gave a welcome home party for Jess Kinard upon his return from service. Twenty-four co-workers and friends attended the affair at the Happy Landing eating and amusement spot in honor of the Columbia head shipper.

Wilbur Jolet, Smyles Theatre, Weeks Island, La., was a Film Row visitor last week.

The Center, Franklin, La., a Bill Lighter theatre, celebrated its first anniversary recently. Lighter Circuit General Manager Al Crook and House Manager Ralph Shaw arranged a special program including a drawing for a huge birthday cake. "Her Highness and the Bellboy," properly exploited by Crook and Shaw, was the feature presentation.

There is a great deal of speculation in the local film colony as to who will be the lucky ones to secure priorities for building material for the many contemplated theatres in this territory.

There is a tendency among many exhibitors the past several weeks to shop and be on the lookout for new box-office stimulators such as Movie Turf, screen games, Bank Nite, giveaway comic books and premiums, although no alarming situations have come up to warrant this, with the exception of the few cities and towns which swarmed with special activities during wartime.

## CHICAGO

Myles Seeley, Edmund H. Adcock and Vincent O'Brien will represent the film companies and distributors at the hearing of the Jackson Park Theatre case before Judge Michael Igoe, May 15. They will have their reply to attorney Thomas McConnell in court two days before, on May 13.

Harold A. Edlund was named district manager of the Ansco Division, General Aniline and Film Corp.

Joel Mink, of the Essaness Circuit, announces the birth of a baby boy, Alan Lee Mink.

The Colony, Highway and Marquette theatres, operated by Joseph Stern, are the most recent additions to the Allied buying and booking

(*Continued on Page* 34)

**Gulistan Wilton Theatre Carpet**
**JOE HORNSTEIN *has it!***

# REGIONAL NEWSREEL

(*Continued from Page* 33)

circuit. Art Gould, formerly associated with Joseph Stern in the operation of these theatres, has been engaged by Allied to act as assistant to Jack Kirsch in the purchase of films for the circuit.

George Skouras spoke at the Greek Relief meeting at the Morrison Hotel last week. Regional Director Van Nomikos presided over the assemblage of 1500. Skouras left for Milwaukee, Des Moines and Omaha, afterwards.

Galesburg and Springfield, Ill., have voted to continue Daylight Saving Time this summer.

La Grange, Ill., Park Theatre Manager George Tornow is seriously ill at the Hinsdale Sanitarium.

Portage Theatre Assistant Manager Charles Chambers underwent an operation at the Edgewater Hospital.

"The Blue Dahlia" will be premiered by Paramount at the Chicago Theatre, April 19.

"The Outlaw" will open at the State Theatre, Dixon, Ill., on April 25, for the first downstate showing, according to United Artists reports. The next run will be at the State, Rockland, Ill., May 12.

Fox Publicity Director Jay Frank is in the Mercy Hospital with influenza.

Allied directors met last week to talk over Chicago clearance and other local film problems. Jack Kirsch presided.

Chicago Theatre Publicity Manager Archie Herzog went to Tucson, Ariz., to meet his family vacationing there.

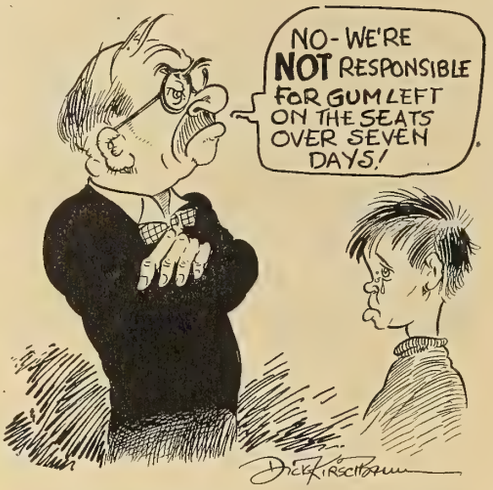
Distributors, who are holding conferences on the Chicago clearance situation, expect some changes to be made soon.

Paramount Studios Industrial Relations Head Charles Boren was a recent visitor here.

Chicago police were given orders to crack down on all theatres and other amusement places operating without proper city licenses.

Tower Theatre Manager Larry Whitaker announces the birth of an eight-pound boy at Evangelical Hospital, his second.

## Kirschbaum Kartoon




Apollo Theatre Assistant Manager Elmer Johnson is retiring.

Roosevelt Theatre Assistant Manager Bud Crawford is resigning.

The Film Workshop held its spring meeting at the Hotel Continental, April 12.

Frederick H. Hatton, former Chicago critic and motion picture scenario writer, died in Rutland, Ill., at the age of 66.

Wade M. Carr has been named manager of the Detroit branch of Manley Popcorn Equipment Inc. Chicago Division Manager M. J. Lyons is going to Indianapolis to open a branch office there.

Use of theatre premiums is at a low ebb here. In the first place, theatre premium men have a difficult time getting merchandise, and in the second place, business in most spots is so good no stimulants are needed except good pictures.

International Seats Co., Sales Manager Dave Dewey reports the installation of 1500 seats in the LeClaire Theatre, Moline, Ill.

Roxy Theatre Owner Woodrow Proffer will build a new theatre in Ramsey, Ill., as soon as materials are available. The new house will be called the New Roxy.

Frisina Theatre Circuit Film Buyer James Frisina, Springfield, Ill., returned from his Florida vacation.

Nate Platt has returned from his Florida vacation and will leave for his new position with the Paramount International headquarters in New York City.

Essaness President Eddie Silverman and his family are on the west coast for their spring vacation.

Columbia Films Sales Manager Frank Flaherty has returned from his Florida vacation.

Charley Nesbitt, just returned from the Army, has been named B & K Chicago Theatre manager, succeeding Will Holden, who was promoted to district manager.

# LONDON OBSERVATIONS

### By Jock MacGregor

When John Davies at the first world convention of the J. Arthur Rank organization spoke of the difficulties of getting publicity for British films overseas, I nearly screamed. My experience has been that if I have required news of its productions I have had to find it for myself.

At the convention itself adequate press facilities were conspicuous by their absence. There were no lists of delegates and though these were promised in the afternoon, three days have passed and they have not materialized.

The atmosphere was very different from what we have grown to expect at similar functions organized by the Americans and I could not help feeling that Jock Lawrence was slightly shaken by the arrangements.

The reopening of the Pinewood Studios after being de-requisitioned seemed to leave much to be desired. I was expecting to see something impressive and find the Rank newsreels cameraman on the job, but I found neither.

A large number of the press was invited but there was precious little to see. On "The Great Expectations" lot an interesting river scene was being prepared, but they were not ready to shoot. They were filming "Green for Danger" on a set so small few could see anything.

The studio visit wound up with a buffet lunch at which the press was joined by the delegates and a number of stars. Sally Sutherland, one of the old-time publicists, worked hard but there were too many people for one to handle and she did not get much support from the other publicists. Little effort was made to get the various parties mixed. At one period I noticed Stewart Granger, Sally Gray, Judy Campbell and John Mills all together and Valerie Hobson talking to her producer-husband, Tony Havelock-Allan while pressmen swapped yarns with each other.

Though there was precious little news in either affair it was pleasant to have the opportunity to have a jaw with old acquaintances. Teddy Carr is enjoying the convention in no uncertain manner. George Archibald who is now managing director of Independent Producers was also in form. He was for a time head of the London office of United Artists so the studio life is new to him.

The real trouble with publicity is that it is still looked upon as a sideline to production and is not adequately financed.

There is much speculation as to who is behind Alexander Korda in his present ventures. Having obtained control of British Lion (distributors of Republic product), Worton Hall Studios and Sound City, he is negotiating with the leading independent cinema circuits. It is anticipated that the Bernstein Granada group will become associated with him. Negotiations with the Southern Morris circuit have fallen through. Normally reliable informants allege that an important American film group is backing him.

The first re-union of the Army Kinema Service brought a number of film people together. Much in evidence were Theo Fligelstone, Hector Coward, studio manager at Pinewood, Cecil Bernstein of the Granada circuit, Geoff Segal who left Paramount for 16-mm. printing, Alfred Davis of the Davis Theatre and a good turnout of operators and studio hands.

# TORONTO

Oscar R. Hanson, of Gaumont Kalee, Ltd., who recently returned from a trip to the United Kingdom, has started a drive to send "appreciation parcels" to film offices in London to relieve shortages of food, dress accessories, candy and metal articles. He was amazed at what the English people were doing without, and said that this drive is not one of charity, but in appreciation of what the English people did for us during the war.

Canada's public holidays have returned to normal with the repeal of the wartime order restricting the statutory days to half the prewar amount. This return to normalcy has a decided effect on theatres due to legislation regarding the admission of juveniles on such days, holiday price arrangements and pre-holiday midnight shows, apart from increased patronage through the closing of business places. The first holiday to be returned is Easter Monday, April 22, followed by Victoria Day, May 24.

Over 500 Canadian and U. S. film executives and their wives attended the dinner acclaiming Ray Lewis on the 30th anniversary of her Canadian Moving Picture Digest, held at the Royal York Hotel. Famous Players Canadian Corp. President J. J. Fitzgibbons was the toastmaster and RKO's Leon Bamberger and 20th Century-Fox's William C. Gehring were the American spokesmen. Miss Lewis received many gifts of appreciation from Odeon Theatres of Canada, Famous Players, and Canadian Picture Pioneers, of which she has been the only secretary.

Eastern Theatres, Ltd., here, operating the Imperial as a part of the Famous Players chain, showed a net profit of $26,148 for 1945, according to the financial statement, compared with $24,586 in 1944. Income and excess profits taxes for the past year totaled $190,164, considerably more than the company's profits. The 3373-seat Imperial is the largest in Canada.

Biltmore Theatres, Ltd., President B. S. Okun, Toronto, has returned from a trip to Cuba, where he studied prospects for theatre construction. He announced that a start would be made on his downtown theatre here early in June. The old properties on the local site are to be vacated June 1.

Queensway Studios, Ltd., a Canadian producing branch of the Rank organization, is far from completed, according to Manager Frank O'Byrene. He said he was still looking for considerable equipment, although the plant has

# REGIONAL NEWSREEL

started operations.

Monogram Toronto Branch Manager Joseph Plottel has been promoted to assistant general sales manager of Monogram Pictures of Canada, Ltd., by President Oscar R. Hanson.

Albert Glazer, who joined the new Canadian Motion Picture Sound Co., producers of portable projection equipment, after brilliant service with the RCAF, has started his own enterprise here for the manufacture of materials for film processing. He won the DFC for bravery at Malta. His father is Sam Glazer, Columbia's general sales manager for Canada.

Prominent Projection and Radio Engineer Hyman Goldin has resigned from Dominion Sound Equipment, Ltd., to join Gaumont Kalee, Ltd., as technical supervisor, under Ed J. Harris. Goldin was originally with Northern Electric Co., Montreal.

Odeon Theatres of Canada, Ltd., is not planning a public issue of stock. The Arthur Rank company proposes to be self-financed.

The Trade Union Film Circuit, which sponsored screen performances for labor groups in cities throughout the Dominion, is being dropped June 1 by the National Film Board. Other presentation groups sponsored by John Grierson when he was with the government, and continuing, are the Rural Film Circuit, for traveling shows, and the Film Councils, which operate film libraries for service club entertainment. The film industry opposed the NFB circuits because of competition with licensed theatres.

"Escape to the North," camping-hunting color film produced by Associated Screen News in conjunction with Ontario Northland Railway, is in line with the post-war development of the tourist trade in Canada. The film was introduced at a special screening here at which sportsmen, convention organizers and newspapermen were invited guests.

Shelly Films, Ltd., Director W. Howard Batten, 52, died suddenly while traveling on a train from Winnipeg.

Motion Pictures Theatres Association of Ontario Secretary Arch H. Jolley climaxed his speaking tour of the Province in behalf of the film industry by appearing as the guest speaker at the Kiwanis Club luncheon, April 16, in the Royal York Hotel.

## NEW YORK

Fabian Theatres Staten Island General Manager, Lou Goldberg, abed with the grippe for five days, is now back at work. He has completed arrangements with the Holy Week Committee of the Staten Island Federation of Churches for morning showings of "King of Kings" at the St. George Theatre during Holy Week.

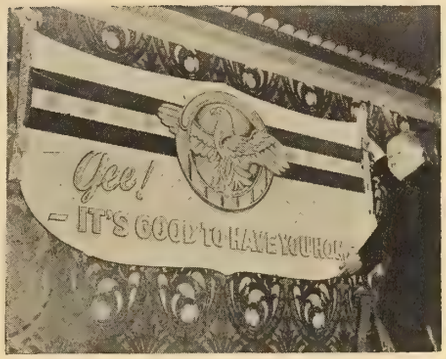
St. George Theatre Assistant Manager Margie Kerr has resigned to resume her household duties. The staff of the theatre presented her with a fitted traveling case and manicuring set. Tom Stapleton, just released from service, has replaced Mrs. Kerr.

Staten Island Paramount Theatre Manager George Kemp was out for three days with a severe cold.

Staten Island Ritz Theatre Manager Henry Suchman is making plans for another morning cartoon show during Easter Week. Following the successful plan of his last similar show, Suchman is putting tickets on sale three weeks in advance and anticipates another sell-out.

The Staten Island *Advance* cooperated with the Fabian Theatres publicity office during the motion picture industry Red Cross drive, breaking an editorial on the opening day of the drive commending the local theatres for the fine job done during the various Bond drives and on local fund-raising campaigns.

Twentieth Century-Fox Central Sales Manager W. C. Gehring returned to the home office last Friday from sales conferences in Toronto.




**YOU TOO, GEORGE! George Ackerman's return to the J. J. Parker Theatres, Portland, Ore., coincided with the delivery of a sign which was especially prepared for the lobby of the J. J. Parker Broadway Theatre, Portland. That's George up there on the ladder assisting in erecting the welcome home sign for Portland veterans. He's one himself, having served as a plain G.I. for 33 months, 21 of which he spent overseas. George started his career with the Parker company 17 years ago as a doorman, is now manager of the handsome Broadway Theatre.**

During his ten-day trip, Gehring also visited Chicago and Des Moines.

Richard Yates, of Republic Pictures, is the proud father of a baby boy, born to Mrs. Yates last week at Sloan's Hospital for Women.

Monogram Pictures President Steve Broidy is a visitor at the local exchange. He stopped off here to spur the current sales drive. Broidy is en route to England to study the foreign market.

United Jewish Appeal of Greater New York Amusements Division Chairman Billy Rose headed a group of fifty leaders of the amusement industry at a luncheon in the Hotel Astor this week at which a quota of $1 million was set as their share of the $35 million city-wide quota. Rose will be aided by Co-Chairmen Jack Cohn, Barney Balaban and Albert Warner. Sigmund Romberg and Jack Robbins will head the songwriters division. Emil Friedlander will handle costumers and stage designers and William Feinberg will have charge of orchestra leaders. Ed Sullivan will take care of the nightclubs and Abe Krakower will head ticket brokerage agencies. A dinner at Sherry's, April 30, at 6:30 p.m., at which Mrs. Roosevelt and Robert Sherwood will speak, will highlight the drive.

## *Celebrates First Year As President of PRC*

**Harry M. Thomas was preparing to celebrate his first anniversary as president of PRC next week (23) with a program of pictures which he says may reach the $2,000,000 grossing mark.**



Harry M. Thomas

**Thomas, who has witnessed an expansion of the distribution setup, joined PRC when it had seven of its own exchanges. In the short 12-month period he raised the number of producer-owned exchanges to 24 and is reportedly planning to increase the number even further.**

**The PRC president pointed to the success of "The Enchanted Forest" a Cinecolor feature which he says is a record breaker in every spot so far. He told the trade press that he looked forward with even more interest to "Avalanche," starring Bruce Cabot and Helen Mowery, "Queen of Burlesque" 'Missouri Hayride," and 'The Lost Continent." Last of the series is the one around which the "Moon Maiden" contest was based.**

## MILWAUKEE

The Iola Theatre, Iola, Wis., has been sold by Charles Knutson to Albert Behm, Jr., of Weyauwega, who was formerly in show business.

Earl Douglass of Columbia, Mo., has taken over the Missouri and Uptown theatres in Carrolton, Mo. Douglas was manager of the show house at Washington, Mo. for a while. Before he entered the Navy, in which he spent two years, he managed theatres in Columbia and Batesville, Mo.

The new theatre to be built in Galesville, Wis., this year by Mr. and Mrs. J. S. Johnson, is being designed by architects and plans have been submitted to the owners.

Fox-Wisconsin Amusement Company's Ozaukee Theatre at Port Washington is being completely remodeled, including changes in the building, and when completed, the management says, this is expected to be one of the finest show houses in Wisconsin. Included in the remodeling job will be a new screen, sound projection machine, better acoustics, new floor, improved heating and ventilating system, a new front and lobby. The Grand Theatre, in the same city, Fox-Wisconsin operated, will show on week-ends for an undetermined period.

Memorial services were held in Janesville, Wis., for former Fox Theatre Manager J. Clyde Haney, 33, killed in action in Europe in 1945, whose death was only recently announced by the War Department to his wife.

The Clyde Theatre, Watertown, Wis., is to be completely remodeled with an entirely new front and marquee, according to Manager Oscar Baumann.

The Majestic Theatre, Algoma, Wis., has had a new marquee installed and Manager Roger Reinert also plans to have a new front put in, when such work is permitted under building laws.

The new theatre at Rib Lake, Wis., is being equipped with two new unit heaters said to weigh more than a ton, for use in the air conditioning system. With these units, temperature within the show house can be controlled in summer as well as winter.

## DES MOINES

Mrs. C. S. Hoffman, veteran in the Iowa theatre business for 33 years, died recently, as a result of an automobile accident when her car skidded on the highway near Kirksville, Mo., where she operated the Grand and Marion theatres.

Kermit B. Carr has returned as manager of the Paramount Theatre and Tri-States city manager at Waterloo, Ia., the job he held prior to induction into service. Len Freid, who was replacing him, left to go into private business.

The Nashua, Ia., opera house has been sold to

(*Continued on Page* 36)

**New Mirrophonic Sound**
**JOE HORNSTEIN has it!**

# REGIONAL NEWSREEL

(*Continued from Page* 35)

Dan McGrath, of New Hampton, who has no definite plans for the future of the house.

Burglars broke into the Monogram exchange and made away with $1,089.87 in checks. Payment on the checks was immediately stopped, so the thieves actually got nothing for their troubles.

Elmer J. Browning has sold his recently-purchased Danbury Theatre to Henry Rockwell, of Sioux City, Neb., who now operates the house.

Paramount Salesman Bill Curry has resigned after 23 years to take over the booking department for the Garbett Circuit. Paramount office men, and all salesmen and bookers, held a farewell party for him and presented Curry with a brand new fountain pen.

Elmer Wulf has purchased the DeLuxe Theatre, Kingsley, from Wayne Strong.

Mr. and Mrs. Archie Mahoney have purchased the Star Theatre, Ute, from A. L. Lafrentz, who built the house in 1916 and has operated it since. Mahoney is a war veteran.

Mr. and Mrs. Howard Briney, of near Allison, have purchased the Uptown Theatre, Gladbrook.

Warner Bros. Salesman Bill Brimmer is at home now on the road to recovery, after being hospitalized with a heart attack.

Lowell Kyle has been appointed assistant booker for the Columbia exchange, after his recent discharge from service.

Paramount Stenographer Virginia Fankell has resigned; Ione Dockan succeeds her.

## PHILADELPHIA

With President McFadden in charge, the Motion Picture Associates of Philadelphia held their regular meeting last Monday afternoon in the RKO projection room. It was announced that their big affair, planned for the spring, has been postponed until fall, due to unforeseen difficulties.

Demolition work started on the buildings being torn down to make way for the new Universal exchange. Neighborhood youth, in a spirit of vandalism, possibly excited by the demolition work going on, pitched stones through the Columbia exchange plate glass windows the first night after demolition started. No harm was done to the windows of the Metro or RKO exchanges in the immediate vicinity.

A. M. Ellis, who had been in the hospital, went home this week.

The million-dollar fire in Allentown, which destroyed the Rialto Theatre there, rated front pages in all Philadelphia newspapers.

MGM Booker Bud Bache returned from a trip to Florida. Bud's family liked the Southern clime so much they are staying on a little while longer.

Columbia Exploiteer Ed Rosenbaum returned from his New England jaunt with a bad case of intestinal flu. He is confined to his home and being treated with penicillin.

Jim Ashcraft, who went to Florida for a vacation, had to go to Atlantic City prior to his departure to set up the campaign on "Two Girls from Boston," Apollo Theatre attraction for Easter.

Ike Refowich, who operated the Refowick and Rialto Theatres, Freeland, Pa., passed away on April 7.

Fox Theatre and Building Managing Director Harold Seidenberg has been named area chairman for Eastern Pennsylvania, Southern New Jersey and Delaware for the motion picture division's American Cancer Society's Easter Week Campaign, April 21-28.

Twentieth Century-Fox Salesman Ben Tolmas lost his wife Alice, who died two weeks ago. All local film people extend their condolences.

## MONTREAL

United Amusements Corp. annual meeting has been set for April 30, when the financial statement will be presented by President Ernest A. Cousins. In 1945, according to the prepared report, there was an increase in operating income, but net profit showed a slight decline due to increased taxation. Gross revenue was $1,329,413. Net profit was $140,413, or $1.74 per share. Net working capital is $530,158. U.A.C. plans four new theatres here.

Consolidated General Manager George Rotsky underwent an operation at the General Hospital last week after being ill for some time.

Confederation Assistant General Manager Johnny Ganetakos, also hospitalized, is recuperating from pneumonia.

RKO local office is leading in the current Ned Depinet Drive, which ends on May 9. This, if they still lead at the finish, will mark the third year in succession that the Montreal office has copped the prize.

Maissoneuve Manager George Makarios is recovering from his illness which kept him in the Homeopathic Hospital for two weeks.

Pocket book editions of "Kitty" were used here to help put over the film. Both booksellers and theatremen gained appreciably by the move.

Warner Bros. General Sales Manager Haskell Masters, Columbia's Harvey Harnick and Thetford Mines' Albert Bey were recent visitors to this town.

A mass meeting was held at the Rosemount Theatre last Sunday morning by Montreal veterans to get some action on home building. Although using theatres for this purpose is not a general practice, the shortage of halls has caused some theatremen to think it a worthwhile bet to cultivate this type of activity.

Special Cancer trailers have been run in all theatres in the Province in connection with Cancer week.

## BUFFALO

The Williamson Theatre, Williamson, N. Y., has entered a clearance complaint case against Paramount, MGM, RKO Radio, Warner Bros. and 20th Century-Fox, seeking equal availability with the Strand Theatre, Palmyra, N. Y.

## ALBANY

Warner Bros. Zone Manager C. J. Latta has been receiving condolences on the death of his mother, Mrs. Lillie R. Latta, who was buried in Indianapolis, Ind. on April 15.

Carlos Barretto is spending several weeks in the local MGM office being instructed in distribution of motion pictures prior to his return to Peru, where he will serve as that company's representative.

MGM Assistant Shipper Bernard Pajack has his own answer to the housing shortage: he is building his home weekends and reports marvelous progress.

Universal District Manager John Scully and Eastern Sales Manager Fred Mayes visited the local exchange.

Columbia Branch Manager Holbrook Bissell has gone to Boston to confer with the E. M. Loew and Morse Circuits there.

Monogram District Manager Nate Dickman went to Detroit to spend Passover holidays with his wife and son.

Monogram Home Office Executive Arthur Greenblatt visited the local office.

Former Smalley Theatres' Booker Steve Tarbell, recently discharged, was a Film Row visitor.

United Artists Assistant Sales Manager Eddie Mullin, Manager Ollie Wog and Salesman Dick Perry were in town.

Fox District Manager Ed Callahan was in town to confer with new Branch Manager Welden Water.

Visitors along the Row included C. Dayton LaPointe, Chatham; Sam Rosenblatt, Watervliet; H. Bernstein and C. Seitcher, Schenectady.

Warner Bros. Assistant Zone Manager Chas. A. Smakwitz went to New York for several days.

PRC President Harry Thomas visited the Albany exchange.

Warner Bros. Stock Clerk Bill Gorman has resigned to accept another position.

Ed Hinchy, assistant to Warner Bros.' Ben Kalmenson, visited the Albany office.

# . . . NEWSREEL SYNOPSES . . .

(*Released Saturday, April* 20)

**MOVIETONE** (Vol. 28, No. 66)—Roosevelt Home is dedicated as National Shrine; Cotton arrives in Bremen and creates employment for thousands; Steel mills open in Germany; Canada greets new Governor General; Cardinal Gilroy hailed at Sydney; Lake Erie experiment successful as patrol balloon lands on water; Berge is wizard at dressmaking; Swedish skiers enter gruelling fifty mile race; San Antonio boys learn art of self defense.

**NEWS OF THE DAY** (Vol. 17, No. 264)—Nation honors FDR; Reconversion inside Germany; New Ambassador to Argentina; Former U. S. Ambassador to Moscow takes job at Court of St. James; Soviet sends new envoy; Monkeys from overseas; Easter fashion parade.

**RKO PATHE** (Vol. 17, No. 69)—Land mines in huge explosion; DDT cleans entire county in Georgia; Open UNRRA University in Munich; President Truman hailed after first year; Nation remembers and pays tribute to Franklin D. Roosevelt.

**PARAMOUNT** (No. 67)—Baseball: New York Giants vs. Philadelphia—Washington vs. Boston; Birthplace and life long home of late President at Hype Park becomes a public memorial.

**UNIVERSAL** (Vol. 19, No. 494)—FDR home dedicated to nation; Russians feed France; George Messersmith is new Ambassador to Argentina; Former U. S. Ambassador to Moscow takes job at Court of St. James.

(*Released Wednesday, April* 17)

**MOVIETONE** (Vol. 28, No. 65)—League of Nations in final assembly as UN carries on; U. S. Navy destroys captured Jap subs in target practice; Canadian gold rush creates Klondike at Yellowknife; Convention of ATA meets to plan greater service; U. S. Naval Academy march in review; Fashions for a rainy day; News in the animal world; Surf riders end summer sports season in Australia.

**NEWS OF THE DAY** (Vol. 17, No. 263)—Red envoy back in UN Council; League of Nations liquidated; Jap submarines blown up; Theatre men unite; First Lady visits infantile victims; Nursery airliner; Hirohito's horse in Rodeo; Logging in the Everglades.

**RKO PATHE** (Vol. 17, No. 68)—League of Nations ends for all time; Jap undersea fleet sent to bottom; French come back to Indo-China; First Lady at children's hospital; Florida cypress cut for lumber; Exhibitors' team to serve U. S.

**PARAMOUNT** (No. 66)—Midway sends her planes aloft; Retirement of 2200 ships of war; Jap subs go to bottom of sea; Movie theatres organize for public service; Cypress trees aid housing shortage; League of Nations in final session; Baseball fever grips U. S.

**UNIVERSAL** (Vol. 19, No. 493)—Jap submarines sunk; Gromyko back at UN Council; League of Nations quits; First Lady visits polio victims; Public good is exhibitor's goal; Florida cypress is logged; Hirohito horse in Rodeo in Los Angeles.

**ALL-AMERICAN** (Vol. 4, No. 182)—Negro Wave first of race to be radioman; Wealthiest man in Dallas is great philanthropist; Georgia woman gets award as "good neighbor"; Cleveland Buckeyes train in Alabama; Truman, Eisenhower and others in Chicago "Army Day"; Lollypop comes up with a laugh.

# FEATURE Booking GUIDE

## TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listings.


### A

| Title | Company |
|---|---|
| Abbott & Costello in Hollywood | MGM |
| A Bell for Adano | 20th-Fox |
| Abie's Irish Rose | UA |
| Abilene Town | UA |
| A Boy, a Girl & a Dog | Misc. |
| Accent on Horror | Misc. |
| A Close Call for Boston Blackie | Col. |
| Adventure | MGM |
| Adventure for Two | Misc. |
| Adventure in Music | Misc. |
| Adventures of Rusty | Col. |
| A Game of Death | RKO |
| A Guy Could Change | Rep. |
| A Letter for Evie | MGM |
| Alias Billy the Kid | Rep. |
| A Likely Story | RKO |
| Allotment Wives | Mono. |
| Along Came Jones | RKO |
| Along the Navajo Trail | Rep. |
| Ambush Trail | PRC |
| An Angel Comes to Brooklyn | Rep. |
| Anchors Aweigh | MGM |
| And Then There Were None | 20th-Fox |
| Angel on My Shoulder | UA |
| A Night in Casablanca | UA |
| Anna and the King of Siam | 20th-Fox |
| Apology for Murder | PRC |
| Appointment in Tokyo | WB |
| Arizona Whirlwind | Mono. |
| Arson Squad | PRC |
| A Scandal in Paris | UA |
| A Song to Remember | Col. |
| A Strange Impersonation | Rep. |
| A Thousand & One Nights | Col. |
| Avalanche | PRC |
| A Very Rich Man | WB |
| A Walk in the Sun | 20th-Fox |
| A Woman of My Own | MGM |
| A Yank in London | 20th-Fox |

### B

| | |
|---|---|
| Bachelor's Daughters | UA |
| Bad Bascomb | MGM |
| Bad Men of the Border | Uuiv- |
| Badman's Territory | RKO |
| Bamboo Blonde | PRC |
| Bandit of the Badlands | Rep. |
| Bandit of Sherwood Forest | Col. |
| Battle for Music | Misc. |
| Beast With Five Fingers | WB |
| Beautiful Cheat, The | Univ. |
| Because of Him | Univ. |
| Bedlam | RKO |
| Behind City Lights | Rep. |
| Behind Green Lights | 20th-Fox |
| Behind the Mask | Mono. |
| Bella Donna | Misc. |
| Bells of St. Mary's | RKO |
| Best Years of Our Lives | RKO |
| Bewitched | MGM |
| Beyond Tomorrow | Astor |
| Big Sleep | WB |
| Big Town | Para. |
| Birth of a Star | Astor |
| Black Angel | Univ. |
| Black Beauty | 20th-Fox |
| Black Market Babies | Mono. |
| Blazing the Western Trail | Col. |
| Blonde Alibi | Univ. |
| Blondie Knows Best | Col. |
| Blithe Spirit | UA |
| Blondie's Lucky Day | Col. |
| Blue Sierra | MGM |
| Blue Dahlia | Para. |
| Blue Montana Skies | Rep. |
| Blue Skies | Para. |
| Border Badmen | PRC |
| Border Bandits | Mono. |
| Born for Trouble | WB |
| Boss of Boomtown | Univ. |
| Boston Blackie's Rendezvous | Col. |
| Boys' Ranch | MGM |
| Breakfast in Hollywood | UA |
| Bride Wore Boots | Para. |
| Brief Encounter | Univ. |
| Brute Man | Univ. |
| Burma Victory | WB |
| But Not Goodbye | MGM |

### C

| | |
|---|---|
| Caesar & Cleopatra | UA |
| Calcutta | Para. |
| Caldonia | Astor |
| California | Para. |


*Features and western series pictures are listed alphatically by title under name of distributor. (Consult* TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION *or* BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

| | |
|---|---|
| (B) *Biographical* | (C) *Comedy* |
| (D) *Drama* | (Doc) *Documentary* |
| (G) *Ganster* | (M) *Musical* |
| (H) *Horror* | (W) *Western* |
| (My) *Mystery* | (Wa) *War* |

## ASTOR PICTURES

| Prod. No. | | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| | Beyond Tomorrow | Winninger-Carey-C. Aubrey Smith | 88 | | Reissue |
| Sp. | Birth of a Star | Danny Kaye | 38 | | New Release |
| Sp. | Caldonia | Louis Jordan & Band | 28 | | New Release |
| | Fangs of the Wild | Rin Tin Tin, Jr. | 60 | | New Release |
| | Gentleman From Arizona | John King-Joan Barclay | 70½ | | Reissue |
| | Hell's Angels (D) | Lyon-Harlow-Hall | 100 | | Reissued |
| | Her Enlisted Man (CD) | Barbara Stanwyck-Robt. Young | 70 | | Reissued |
| | I Cover the Waterfront (D) | Claudette Colbert | 80 | | Reissued |
| | Jimmy Steps Out | J. Stewart-P. Goddard | 89 | | Release |
| | Let 'em Have It (G) | Bruce Cabot-Virginia Bruce | 70 | | Reissued |
| | Little Men | Oakie-Francis-Bancroft | 83 | | Release |
| | One Romantic Night | Ilona Massey-Alan Curtis | 86 | | Reissue |
| | Scarfare (D) | P. Muni-G. Rraft-A. Dvorak | 88 | | Reissued |
| | Silver Devil (D) F | H. Gibson-Stephin Fetchit | 62 | | Remake |
| | Sky Devils (C-D) | Spencer Tracy | 88 | | Reissued |
| | Swiss Family Robinson | Mitchell-Best-Holt | 74 | | Release |
| | Thunder in the City | Edw. G. Robinson | 81 | | Reissued |
| | Tom Brown's Schooldays | Hardwick-Lydon-Bartholomew | 85 | | Release |

## COLUMBIA

### CURRENT 1944-45

| | | | | | |
|---|---|---|---|---|---|
| 6027 | Adventures of Rusty (D)F | T. Donaldson-M. Lindsay-C. Nagel | 65 | 9/6/45 | b11/24/45 |
| 6004 | A Thousand and One Nights *T (C)F | Cornel Wilde-Evelyn Keyes | 93 | 7/26/45 | b6/16/45 |
| 6030 | Boston Blackie's Rendezvous (M)A | Chester Morris-Lynn Merrick | 64 | 7/5/45 | b9/22/45 |
| 6038 | Dancing in Manhattan (CD)F | Fred Brady-Jeff Donnell | 60 | 12/14/44 | b12/30/44 |
| 6020 | Gay Senorita (M)F | Jinx Falkenburg-Jim Bannon | 70 | 8/9/45 | b8/25/45 |
| 6015 | I Love a Bandleader (M)F | Phil Harris-Leslie Brooks | 70 | 9/13/45 | b2/9/46 |
| 6001 | Over 21 (C)F | I. Dunne-A. Knox-C. Coburn | 105 | 8/23/45 | b7/28/45 |
| 6042 | You Can't Do Without Love (CM)F | Vera Lynn-Donald Stewart | 74 | 7/26/45 | b3/23/46 |

### Current 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 7030 | A Close Call for Boston Blackie | C. Morris-R. Lane-L. Merrick | 60 | 1/24/46 | a11/24/45 |
| 7004 | Bandit of Sherwood Forest *T (D)F | Cornel Wilde-Anita Louise | 85 | 2/21/46 | b2/23/46 |
| | Blondie's Lucky Day | P. Singleton-A. Lake-R. Stanton | 69 | 4/4/46 | a11/10/45 |
| 7022 | Crime Doctor's Warning | Warner Baxter-Dusty Anderson | 69 | 10/4/45 | a7/14/45 |
| 7034 | Gentleman Misbehaves, The | Osa Massen-Robert Stanton | 74 | 2/28/46 | a11/17/45 |
| 7029 | Girl of the Limberlost | R. Nelson-D. Clifton-L. Tindall | 60 | 10/11/45 | a7/21/45 |
| | Hit the Hay (M)F | J. Canova-R. Hunter-L. Merrick | 62 | 11/29/45 | b2/16/46 |
| 7021 | Just Before Dawn | Warner Baxter-Adelle Roberts | 65 | 3/7/46 | |
| Sp. | Kiss & Tell (CD)F | Shirley Temple-Jerome Courtland | 90 | 10/18/45 | b9/8/45 |
| 7019 | Life With Blondie (C)F | P. Singleton-A. Lake-L. Simms | 69 | 12/13/45 | b12/8/45 |
| 7014 | Meet Me on Broadway (MC)F | Reynolds-Brady-Falkenburg | 78 | 1/3/46 | b3/2/46 |
| 7023 | My Name Is Julia Ross (D)F | Nina Foch-George Macready | 65 | 11/27/45 | b11/17/45 |
| | Mysterious Intruder | Richard Dix-Barton MacLane | 62 | 4/11/46 | a3/9/46 |
| 7028 | Notorious Lone Wolf (CD)F | Gerald Mohr-Janis Carter | 64 | 2/14/46 | b3/23/46 |
| 7012 | One Way to Love (C)F | W. Parker-Marguerite Chapman | 83 | 12/20/45 | b12/29/45 |
| 7035 | Out of the Depths (Wa)F | Jim Bannon-Ross Hunter | 60 | 12/27/45 | b3/23/46 |
| 7005 | Pardon My Past | F. MacMurray-M. Chapman | 88 | 12/25/45 | a6/9/45 |
| 7008 | Perilous Holiday | P. O'Brien-R. Warwick-E. Buchanan | 89 | 3/21/46 | a2/9/46 |
| 7036 | Prison Ship | Robert Lowery-Nina Foch | 60 | 11/15/45 | a10/13/45 |
| 6005 | She Wouldn't Say Yes (C)A | R. Russell-L. Bowman | 87 | 11/29/45 | b12/22/45 |
| | Snafu (C)F | R. Benchley-V. Vague | 82 | 11/22/45 | b12/15/45 |
| | So Dark the Night | Micheline Cheirel-Steven Geray | 71 | 4/2/46 | a1/25/46 |
| | Talk About a Lady | Jinx Falkenburg-Joe Besser | 71 | 3/28/46 | a3/2/46 |
| 7007 | Tars and Spars (CM)F | A. Drake-J. Blair-M. Platt | 88 | 1/10/46 | b1/12/46 |
| | True Glory, The | Documentary | 83 | 10/4/45 | b9/8/45 |
| 7024 | Voice of the Whistler (D)A | Richard Dix-L. Merrick | 60 | 10/30/45 | b11/10/45 |

### COMING

| | | | | | |
|---|---|---|---|---|---|
| | Devil's Mask, The | Anita Louise-Jim Bannon | | 5/23/46 | |
| | Down to Earth *T | Rita Hayworth-Larry Parks | | | a4/6/46 |
| | Coffin, The | Karen Morley-Jim Bannon | | | |
| | Blondie Knows Best | Penny Singleton-Arthur Lake | | | |
| | Dangerous Business | Forrest Tucker-Lynn Merrick | | | |
| | Great Highway, The | Glenn Ford-Janet Blair | | | a4/6/46 |
| 7001 | Gilda (D)F | Rita Hayworth-Glenn Ford | 110 | 4/25/46 | b3/16/46 |
| | Man Who Dared, The | Leslie Brooks-George Macready | | 5/30/46 | |
| | Night Editor (D)A | William Gargan-Janis Carter | 67 | 4/18/46 | b4/6/46 |
| | Phantom Thief, The | Chester Morris-Jim Bannon | | 5/2/46 | a3/2/46 |
| | Renegades *T | Evelyn Keyes-Willard Parker | | | |
| | Return of Rusty | Ted Donaldson-Mark Dennis | | | |
| | Rio | E. Keyes-L. Bowman-A. Miller | | | |
| | Sing While You Dance | Ellen Drew-Robert Stanton | | | |
| | Jolson Story *T | L. Parks-E. Keyes-W. Demarest | | | a2/9/46 |
| | That Texas Jamboree | Ken Curtis-Jeff Donnell | | 5/16/46 | |
| | Walls Came Tumbling Down, The | Lee Bowman-Marguerite Chapman | | | a1/26/46 |

### Westerns (Current 1944-45)

| | | | | | |
|---|---|---|---|---|---|
| 6209 | Outlaws of the Rockies (W)F | Charles Starrett-Tex Harding | 54 | 9/18/45 | b10/6/45 |
| 6208 | Rustlers of the Badlands (W)F | Charles Starrett-Tex Harding | 58 | 8/16/45 | b8/25/45 |
| 6244 | Song of the Prairie | Ken Curtis-June Storey | 69 | 9/27/45 | b2/2/46 |

## COLUMBIA (Continued)

| Prod. No. | Westerns (Current 1945-46) | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 6201 | Blazing the Western Trail (W)F | C. Starrett-Dub Taylor-Tex Harding | 56 | 10/18/45 | b12/8/45 |
| 7204 | Frontier Gunlaw (W)F | Charles Starrett-Tex Harding | 58 | 1/31/46 | b2/16/46 |
| 7206 | Gunning for Vengeance | Charles Starrett-Smiley Burnette | 56 | 3/21/46 | |
| 7202 | Lawless Empire | Charles Starrett-Tex Harding | 58 | 11/15/45 | |
| 7205 | Roaring Rangers (W)F | Charles Starrett-Smiley Burnette | 58 | 2/14/46 | b3/16/46 |
| 7203 | Texas Panhandle (W)F | Charles Starrett-Tex Harding | 55 | 12/20/45 | b1/12/46 |
| 7221 | Throw a Saddle on a Star | Ken Curtis-Adelle Roberts | 67 | 3/14/46 | |
| | **Westerns (Coming)** | | | | |
| | Desert Horseman | Charles Starrett-Smiley Burnette | | | |
| | Galloping Thunder | Charles Starrett-Smiley Burnette | 54 | 4/25/46 | |
| | Heading West | Charles Starrett-Smiley Burnette | | | |
| | Landrush | Charles Starrett-Smiley Burnette | | | |
| | Terror Trail | Charles Starrett-Smiley Burnette | | | |
| | Two-Fisted Stranger | Charles Starrett-Smiley Burnette | | 5/30/46 | |

## MGM

| Group No. | CURRENT 1944-45 | | | | |
|---|---|---|---|---|---|
| Sp. | Anchors Aweigh *T (C)F | G. Kelly-F. Sinatra-K. Grayson | 140 | Aug | b7/21/45 |
| 12 | Bewitched (D)A | Phyllis Thaxter-Edmund Gwenn | 65 | July | b6/23/45 |
| 12 | Thrill of a Romance *T (DM)F | Van Johnson-Esther Williams | 105 | July | b5/26/45 |
| 12 | Twice Blessed (C)F | James Craig-Gail Patrick | 78 | July | b6/2/45 |
| | **Current 1945-46** | | | | |
| 13 | Abbott & Costello in Hollywood (C)F | Abbott & Costello | 81 | Oct | b6/25/45 |
| Sp. | Adventure (D)F | C. Gable-G. Garson-J. Blondell | 125 | Mar | b12/22/45 |
| 15 | A Letter For Eve. (CD)F | Marsha Hunt-John Carroll | 89 | Jan-Feb | b12/1 45 |
| 13 | Dangerous Partners (My)F | James Craig-Signe Hasso | 76 | Oct | b3/11/45 |
| 15 | Harvey Girls *T (M)F | J. Garland-A. Sothern-J. Hodiak | 101 | Jan-Feb | b12/29/45 |
| 13 | Her Highness and the Bellboy (C)F | H. Lamarr-R. Walker-J. Allyson | 111 | Oct | b7/14/45 |
| 13 | Hidden Eye (My)F | Edward Arnold-Frances Rafferty | 127 | Sept | a1/26/45 |
| 13 | Our Vines Have Tender Grapes (D)F | M. O'Brien-Ed. G. Robinson | 106 | Sept | b7/21/45 |
| 15 | Portrait of Maria (D)F | Dolores Del Rio-Pedro Armendariz | 76 | Jan-Feb | b12/15/45 |
| 15 | Sailor Takes a Wife (C)F | Robert Walker-June Allyson | 91 | Jan-Feb | b12/29/45 |
| 14 | She Went to the Races (C)F | James Craig-Frances Gifford | 86 | Nov | b10/20/45 |
| 14 | They Were Expendable (WarD) | R. Montgomery-J. Wayne | 138 | Dec | b11/17/45 |
| 15 | Up Goes Maisie (C)F | A. Sothern-G. Murphy-H. Brooks | 89 | Jan-Feb | b1/5/46 |
| 14 | Vacation from Marriage (CD)F | Robert Donat-Deborah Kerr | 104 | Dec | b9/22/45 |
| Sp. | Weekend at the Waldorf (D)F | Rogers-Turner-Pidgeon-V. Johnson | 130 | Oct | b7/21/45 |
| 14 | What Next, Corporal Hargrave? (C)F | Robert Walker-Keenan Wynn | 96 | Nov | b11/17/45 |
| 14 | Yolanda & the Thief *T (M)A | F. Astaire-F. Morgan-L. Bremer | 106 | Dec | b10/20/45 |
| | Ziegfeld Follies of 1946 *T (M)F | Fred Astaire-Gene Kelly | 110 | Mar | b1/12/46 |
| | **COMING** | | | | |
| | Bad Bascomb (W)F | Wallace Beery-Morgaret O'Brien | 110 | Apr-May | b2/9/46 |
| | Black Sheep | James Craig-Skippy Homeier | | | |
| | Blue Sierra *T | Elizabeth Taylor-"Lassie" | | | a1/27,46 |
| | Boy's Ranch | James Craig-Skippy Hameier | | | a10/20/45 |
| | But Not Goodbye | K. Wynn-F. Morgan | | | a2/29/46 |
| | Easy to Wed *T (CM)A | L. Ball-V. Johnson-E. Williams | 109 | | b4/13/46 |
| | Faithful in My Fashion | Donna Reid-Tom Drake | | | a2/9/46 |
| | Fiesta *T | Esther Williams-John Carroll | | | a2/9/46 |
| | Green Years, The (D)F | C. Coburn-T. Drake-S. Royle | 127 | | b8/16/45 |
| | Holiday in Mexico *T | W. Pidgeon-I. Massey-J. Powell | | | a2/9/46 |
| | Hoodlum Saint (D)A | William Powell-Esther Williams | 93 | Apr-May | b2/9/46 |
| | Last Chance, The (D)F | E. G. Morrison-John Hoy | 105 | | b12/1/46 |
| | Little Mr. Jim | James Craig-Frances Gifford | | | a1/26/46 |
| | My Brother Who Talked to Horses | Butch Jenkins-Peter Lawford | | | |
| | No Leave, No Love | V. Johnson-P. Kirkood-K. Wynn | | | a2/9/46 |
| | Postman Always Rings Twice (D)A | Lana Turner-John Garfield | 113 | Apr-May | b3/16/46 |
| | Show-Off | R. Skelton-M. Maxwell-M. Main | | | |
| | Star From Heaven | Marshall-Thompson-Jim Davis | | | a3/2/46 |
| | Tenth Avenue Angel | M. O'Bien-G. Murphy-P. Thaxter | | | |
| | Three Wise Fools | M. O'Brien-L. Barrymore-E. Arnold | | | a3/2/46 |
| | Till the Clouds Roll By | J. Garland-R. Walker-F. Sinatra | | | |
| | Two Sisters From Boston (CM)F | Kathryn Grayson-June Allyson | 112 | Apr-May | b3/9/46 |
| | Two Smart People | J. Hodiak-L. Ball-L. Nolan | | | a2/9/46 |
| | Undercurrent | K. Hepburn-R. Taylor | | | |
| | Woman of My Own | Greer Garson-Robert Montgomery | | | |
| | Yearling, The *T | G. Peck-J. White-J. Craig | | | a10/20/45 |

## MONOGRAM

| Prod. No. | CURRENT 1944-45 | | | | |
|---|---|---|---|---|---|
| 412 | Come Out Fighting (CD)F | East Side Kids-June Carlson | 63 | 9/22/45 | b10/6/45 |
| 404 | Divorce (D)F | Kay Francis-Bruce Cabot | 71 | 8/18/45 | b5/26/45 |
| 407 | Sensation Hunters | Doris Merrick-Robert Lowery | 62 | 10/13/45 | a8/18/45 |
| 415 | Shanghai Cobra (My)F | S. Toler-B. Fong-M. Moreland | 64 | 9/29/45 | b8/11/45 |
| | **CURRENT 1945-46** | | | | |
| 505 | Allotment Wives (D)A | Kay Francis-Paul Kelly | 80 | 12/29/45 | b11/18/45 |
| 504 | Black Market Babies (D)A | Ralph Morgan-Teala Loring | 71 | 1/5/46 | b12/8/45 |
| 528 | Face of Marble (H)A | John Carradine-Claudia Drake | 72 | 2/2/46 | b1/26/46 |
| 507 | Fear (My)A | Warren William-Anne Gwynne | 68 | 3/2/46 | b12/29/45 |
| 509 | Live Wires (D)F | Leo Gorcey-Huntz Hall | 65 | 1/12/46 | b2/16/46 |
| 513 | Red Dragon (My)F | Sidney Toler-Benson Fong | 64 | 2/2/46 | b12/29/45 |
| 527 | Shadow Returns (My)A | Kane Richmond-Barbara Reed | 61 | 2/16/46 | b1/19/46 |
| 516 | Strange Mr. Gregory (D)A | Edmund Lowe-Jean Rogers | 63 | 1/12/46 | b1/5/46 |
| 501 | Sunbonnet Sue (M)F | Phil Regan-Gale Storm | 89 | 12/8/46 | b9/29/45 |
| 503 | Swing Parade of 1946 (M)F | Gale Storm-Phil Regan | 74 | 3/16/46 | b1/26/46 |
| | **COMING** | | | | |
| 526 | Behind the Mask (My)F | Kane Richmond-Barbara Reed | 67 | | b4/6/46 |
| | Corpus Delicti | Sidney Toler-Victor Sen Yung | | | |
| 519 | Dark Alibi | S. Toler-B. Fong-M. Moreland | 61 | | a1/26/46 |
| | Don't Gamble With Strangers | Kane Richmond-Bernedene Hays | | | |

| *Title* | *Company* |
|---|---|
| California Gold Rush | Rep. |
| Canyon Passage | Univ. |
| Captain Eddie | 20th-Fox |
| Captain Kidd | UA |
| Captain Tugboat Annie | Rep. |
| Captive Heart | Misc. |
| Caravan Trails | PRC |
| Caribbean Mystery | 20th-Fox |
| Carnival in Costa Rica | 20th-Fox |
| Cat Creeps | Univ. |
| Catman of Paris | Rep. |
| Centennial Summer | 20th-Fox |
| Cheaters, The | Rep. |
| Christmas in Connecticut | WB |
| Cherokee Flash | Rep. |
| Cheyenne | WB |
| Child of Divorce | RKO |
| Cinderella Jones | WB |
| City For Conquest | WB |
| Claudia and David | 20th-Fox |
| Claude's Wife | Univ. |
| Cloak and Dagger | WB |
| Club Havana | PRC |
| Cluny Brown | 20th-Fox |
| Code of the Lawless | Univ. |
| Coffin | Col. |
| Col. Effingham's Raid | 20th-Fox |
| Colorado Pioneers | Rep. |
| Colorado Serenade | PRC |
| Come Out Fighting | Mono. |
| Confidential Agent | WB |
| Conquest of Cheyenne | Rep. |
| Cornered | RKO |
| Corn is Green | WB |
| Corpus Delicti | Mono. |
| Cowboy Canteen | Col. |
| Crack-Up | RKO |
| Crainquebille | Misc. |
| Crime Doctor's Warning | Col. |
| Crime of the Century | Rep. |
| Crime School | WB |
| Criminal Court | RKO |
| Cross My Heart | Para. |
| Crimson Canary | Univ. |
| Curley | Misc. |
| **D** | |
| Dakota | Rep. |
| Daltons Ride Again | Univ. |
| Dancing in Manhattan | Col. |
| Danger Signal | WB |
| Danger Street | Para. |
| Dangerous Business | Col. |
| Dangerous Intruder | PRC |
| Dangerous Partners | MGM |
| Danny Boy | PRC |
| Dark Alibi | Mono. |
| Dark Corner | 20th-Fox |
| Dark is the Night | Misc. |
| Dark Mirror | Misc. |
| Days of Buffalo Bill | Rep. |
| Deadline at Dawn | RKO |
| Deadline for Murder | 20th-Fox |
| Dead of Night | Univ. |
| Desert Horseman | Col. |
| Desirable Woman | RKO |
| Detour | PRC |
| Devil Bat's Daughter | PRC |
| Devil's Mask | Col. |
| Devotion | WB |
| Diary of a Chambermaid | UA |
| Dick Tracy | RKO |
| Dick Tracy Versus Cueball | RKO |
| Ding Dong Williams | RKO |
| Divorce | Mono. |
| Doll Face | 20th-Fox |
| Dolly Sisters | 20th-Fox |
| Don't Fence Me In | Rep. |
| Don't Gamble With Strangers | Mono. |
| Double Furlough | UA |
| Down to Earth | Col. |
| Do You Love Me? | 20th-Fox |
| Dragonwyck | 20th-Fox |
| Dressed to Kill | Univ. |
| Drifting Along | Mono. |
| Duffy's Tavern | Para. |
| Duel in the Sun | UA |
| **E** | |
| Earl Carroll's Sketchbook | Rep. |
| Easy to Wed | MGM |
| Easy to Look At | Univ. |
| 1812 | Misc. |
| El Paso Kid | Rep. |
| Enchanted Cottage | RKO |
| Escape Me Never | WB |
| Experiment Perilous | RKO |
| **F** | |
| Fabulous Suzanne | Rep. |
| Face of Marble | Mono. |
| Faithful In My Fashion | MGM |
| Falcon in Hollywood | RKO |
| Falcon in San Francisco | RKO |
| Falcon's Adventure | RKO |
| Falcon's Alibi | RKO |
| Fallen Angel | 20th-Fox |
| Fall of Berlin | Misc. |
| Fandango | Univ. |
| Fangs of the Wild | Astor |
| Fanny By Gaslight | UA |
| Fatal Witness | Rep. |
| Fear | Mono. |
| Fiesta | MGM |
| Fighting Bill Carson | RKO |
| Fighting Texan | Mono. |
| Firts Yank Into Tokyo | RKO |
| Flaming Bullets | PRC |
| Follow That Woman | Para. |
| Forever Amber | 20th-Fox |
| French Key | Rep. |
| From This Day Forward | RKO |
| Frontier Feud | Mono. |
| Frontier Fugitives | PRC |

| Title | Company |
|---|---|
| Frontier Gal | Univ. |
| Frontier Gunlaw | Col. |
| Fugitive | Univ. |
| **G** | |
| Galloping Thunder | Col. |
| Gangs of the Waterfront | Rep. |
| Gay Blades | Rep. |
| Gay Cavalier | Mono. |
| Gay Senorita | Col. |
| Genius At Work | RKO |
| Gentleman Misbehaves | Col. |
| Gentlemen From Arizona | Astor |
| George White's Scandals of 1945 | RKO |
| Getting Gertie's Garter | UA |
| Ghost Goes Wild | Rep. |
| Ghost of Hidden Valley | PRC |
| Ghost Steps Out | Univ. |
| Gilda | Col. |
| Girl of the Limberlost | Col. |
| Girl on the Spot | Univ. |
| Girl Rush | RKO |
| Girls of the Big House | Rep. |
| Girls on Probation | WB |
| Glass Alibi | Rep. |
| Gold Mine in the Sky | Rep. |
| Great Flamarion | Rep. |
| Great Highway | Col. |
| Green Years | MGM |
| Guest in the House | UA |
| Guest Wife | UA |
| Gunning for Vengeance | Col. |
| Gun Town | Univ. |
| Guns and Guitars | Rep. |
| **H** | |
| Hands Across the Border | Rep. |
| Harvey Girls | MGM |
| Haunted Mine | Mono. |
| Heading West | Col. |
| Heartbeat | RKO |
| Hell's Angels | Astor |
| Henry the Fifth | UA |
| Her Enlisted Man | Astor |
| Her Kind of Man | WB |
| Her Highness and the Bellboy | MGM |
| Hidden Eye | MGM |
| Hitchhike to Happiness | Rep. |
| Hit the Hay | Col. |
| Hold That Blonde | Para. |
| Holiday in Mexico | MGM |
| Home on the Range | Rep. |
| Home Sweet Homicide | 20th-Fox |
| Honeymoon | RKO |
| Hoodlum Saint | MGM |
| Hot Cargo | Para. |
| Hot Money | Mono. |
| Hotel Reserve | RKO |
| House of Dracula | Univ. |
| House of Horrors | Univ. |
| House on 92nd Street | 20th-Fox |
| How Do You Do | PRC |
| Humoresque | WB |
| **I** | |
| Idea Girl | Univ. |
| I Cover the Waterfront | Astor |
| I Know Where I'm Going | Misc. |
| I Love a Bandleader | Col. |
| Imperfect Lady | Para. |
| Incendiary Blonde | Para. |
| In Fast Company | Mono. |
| In Old New York | Mono. |
| In Old Sacramento | Rep. |
| I Ring Doorbells | PRC |
| Inside Job | Univ. |
| Inner Circle | Rep. |
| Invisible Informer | Rep. |
| Isle of the Dead | RKO |
| It All Came True | WB |
| It's a Wonderful Life | RKO |
| It Shouldn't Happen to a Dog | 20th-Fox |
| I've Always Loved You | Rep. |
| **J** | |
| Jade Mask | Mono. |
| Janie Gets Married | WB |
| Jealousy | Rep. |
| Jesse James | 20th-Fox |
| Jimmy Steps Out | Astor |
| Joe Palooka, Champ | Mono. |
| Johnny Angel | RKO |
| Johnny Comes Flying Home | 20th-Fox |
| Johnny in the Clouds | UA |
| Jolson Story | Col. |
| Journey Together | Misc. |
| Jumpin' Joe | Mono. |
| Junior Miss | 20th-Fox |
| Junior Prom | Mono. |
| Just Before Dawn | Col. |
| **K** | |
| Kelly Is My Name | Univ. |
| Kid From Brooklyn | RKO |
| Kiss & Tell | Col. |
| Kitty | Para. |
| **L** | |
| Ladies Man | Para. |
| Lady Confesses | PRC |
| Lady Luck | RKO |
| Lady on a Train | Univ. |
| Land of the Outlaws | Mono. |
| Landrush | Col. |
| Larceny in Her Heart | PRC |
| Last Chance | MGM |
| Last Crooked Mile | Rep. |
| Laura | 20th-Fox |
| Law Crusaders | PRC |
| Lawless Empire | Col. |
| Leave Her to Heaven | 20th-Fox |
| Let 'Em Have It | Astor |

## MONOGRAM (Continued)

| Prod. No. | COMING | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 529 | Gay Cavalier | Gilbert Roland-Martin Garalaga | 65 | | |
| | Hot Money | Leo Gorcey-Huntz Hall | | | |
| 510 | In Fast Company | Leo Gorcey-Huntz Hall | 63 | | a3/16/46 |
| 506 | Joe Palooka, Champ (C)F | Joe Kirkwood-Elyse Knox | 70 | | b4/13/46 |
| | Jumpin' Joe | Robert Wilcox | | | |
| 514 | Junior Prom (M)F | Freddie Stewart-June Preisser | 69 | 5/11/46 | b3/2/46 |
| | Romance of the Rancho | Gilbert Roland-Marjorie Riordan | | | |
| | Suspense (D)A | Belita-Barry Sullivan-E. Palette | 101 | 6/1/46 | b3/30/46 |
| | Sweet Sixteen | Freddie Stewart-June Preisser | | | |
| | **Westerns (Current 1944-45)** | | | | |
| 452 | Drifting Along | J. M. Brown-Raymond Hatton | | 1/26/46 | a11/17/45 |
| 458 | Frontier Feud | J. M. Brown-Raymond Hatton | 54 | 11/24/45 | |
| 566 | Haunted Mine, The (W)F | J. M. Brown-Raymond Hatton | 52 | 3/2/46 | b4/6/46 |
| 457 | Lost Trail (W)F | J. M. Brown-Raymond Hatton | 53 | 10/20/45 | b10/13/45 |
| 464 | Riders of the Dawn (W)F | Jimmy Wakely-Lee White | 57 | 11/3/45 | b10/27/45 |
| 431 | South of the Rio Grande | Duncan Renaldo | 62 | 9/15/45 | |
| 565 | Border Bandits (W)F | J. M. Brown-R. Hatton | 57 | 1/12/46 | b2/23/46 |
| 571 | Lonesome Trail | J. Wakely-Lee White | 55 | 12/8/45 | |
| 572 | Moon Over Montana | Jimmy Wakely-Lee White | 54 | 2/23/46 | |
| | **Westerns (Coming)** | | | | |
| | Fighting Texan | J. M. Brown-R. Hatton | | 6/8/46 | |
| | Trail to Mexico | Jimmy Wakely-Lee White | | | |
| 567 | Under Arizona Skies | J. M. Brown-Raymond Hatton | | 4/27/46 | |
| 573 | West of the Alamo | Jimmy Wakely-Lee White | | 4/20/46 | |

## PARAMOUNT

| Block No. | CURRENT 1944-45 | | | | |
|---|---|---|---|---|---|
| Sp. | Incendiary Blonde *T (CD)F | Betty Hutton-Barry Fitzgerald | 112 | 8/31/46 | b6/16/45 |
| 6 | Midnight Manhunt (My)A | William Gargan-Ann Savage | 63 | 7/27/45 | b6/9/45 |
| 6 | Northwest Mounted Police *T | G. Cooper-M. Carroll-P. Goddard | 125 | 8/26/46 | Reissue |
| 6 | Out of This World (CM)F | E. Bracken-D. Lynn-V. Lake | 96 | 7/13/45 | b6/9/45 |
| 6 | This Gun For Hire | A. Ladd-V. Lake-R. Preston | 80 | 8/25/46 | Reissue |
| 6 | You Came Along (CD)F | Robert Cummings-Lizabeth Scott | 103 | 9/14/45 | b7/7/45 |
| | **Current 1945-46** | | | | |
| 1 | Duffy's Tavern (CM)F | Crosby-Ed Gardner-M. Reynolds | 98 | 9/28/46 | b8/18/45 |
| 1 | Follow That Woman (My) | William Gargan-Nancy Kelly | 70 | 12/14/45 | b8/25/45 |
| 2 | Hold That Blonde (C)F | Eddie Bracken-Veronica Lake | 77 | 11/23/45 | b10/13/45 |
| 2 | Kitty (D)A | Paulette Goddard-Ray Milland | 103 | 1/25/46 | b10/13/45 |
| 1 | Lost Weekend (D)A | R. Milland-J. Wyman-P. Terry | 101 | 11/16/45 | b8/18/45 |
| 1 | Love Letters (D)A | J. Jones-J. Cotten-A. Richards | 101 | 10.26/45 | b8/25/45 |
| 3 | Masquerade in Mexico (MC)F | D. Lamour-A. deCordova-P. Knowles | 96 | 2/22/45 | b12/1/45 |
| 3 | Miss Susie Slagle's (D)A | Sonny Tufts-V. Lake | 89 | 3/8/46 | b12/8/45 |
| 2 | People Are Funny (CM)F | J. Haley-H. Walker-R. Vallee | 93 | 1/11/46 | b10/18/45 |
| 3 | Road to Utopia (CM)A | Crosby-Hope-Lamour | 90 | 3/22/46 | b12/8/45 |
| 2 | Stork Club (CM)A | Betty Hutton-Barry Fitzgerald | 98 | 12/28/45 | b10/6/45 |
| 3 | Tokyo Rose (D)A | Byron Barr-Lotus Long | 69 | 2/8/46 | b12/8/45 |
| | **COMING** | | | | |
| | Big Town | Philip Reed- Hillary Brooke | | | a2/9/46 |
| 4 | Blue Dahlia (My)A | A. Ladd-V. Lake-W. Bendix | 100 | | b2/2/46 |
| | Blue Skies *T | Bing Crosby-Paul Draper | | | a8/18/45 |
| 5 | Bride Wore Boots (C)F | B. Stanwyck-R. Cummings-D. Lynn | 85 | | b3/23/46 |
| | Calcutta | A. Ladd-G. Russell-W. Bendix | | | a7/14/45 |
| | California *T | Milland-Stanwyck-Fitzgerald | | | a4/6/46 |
| | Easy Come, Easy Go | Betty Hutton-Sonny Tufts | | | a4/7/45 |
| 5 | Hot Cargo (D)F | W. Gargan-J. Rogers-P. Reed | 57 | | b3/16/46 |
| | Imperfect Lady, The | R. Milland-T. Wright-V. Field | | | a11/10/45 |
| | Ladies Man | Eddie Bracken-Virginia Field | | | a12/10/45 |
| 6 | Monsieur Beaucaire | Bob Hope-Joan Caulfield | | | a11/10/45 |
| 6 | O.S.S. | A. Ladd-G. Fitzgerald-P. Knowles | | | a4/6/46 |
| 5 | Our Hearts Were Growing Up (C)F | B. Donlevy-G. Russell-D. Lynn | 83 | | b3/16/46 |
| | Perfect Marriage, The | L. Young-D. Niven-V. Field | | | a3/23/46 |
| | Perils of Pauline | Betty Hutton-John Lund | | | |
| 6 | Searching Wind | R. Young-A. Richards-S. Sidney | | | a3/2/46 |
| | Seven Were Saved | Richard Denning-Catherine Craig | | | |
| 6 | Strange Love of Martha Ivers (D)A | Stanwyck-L. Scott-Hefflin | 116 | | b3/16/46 |
| | Suddenly It's Spring | F. MacMurray-P. Goddard | | | a3/30/46 |
| 6 | Swamp Fire | Johnny Weissmuller-Virginia Grey | | | a11/24/45 |
| | The Trouble With Women | T. Wright-B. Donlevy-R. Milland | | | a6/23/45 |
| 4 | They Made Me a Killer (D)A | Robert Lowery-Barbara Britton | 64 | | b1/26/46 |
| 5 | To Each His Own (D)A | Olivia de Havilland-John Lund | 122 | | b3/16/46 |
| | Too Good to Be True | S. Tufts-D. Lynn-B. Fitzgerald | | | a11/24/45 |
| | Two Years Before the Mast | Donlevy-Ladd-Bendix | | | a7/1/44 |
| 4 | Virginian, The *T (W)F | J. McCrea-B. Donlevy-S. Tufts | 90 | | b1/26/46 |
| | Welcome Stranger | Bing Crosby-Barry Fitzgerald | | | |
| 4 | Well Groomed Bride (CD)F | R. Milland-O. deHavilland-S. Tufts | 75 | | b2/2/46 |
| | Where There's Life | B. Hope-S. Hasso-W. Bendix | | | |

## PRC

| | CURRENT 1944-45 | | | | |
|---|---|---|---|---|---|
| | Apology for Murder (My)A | Ann Savage-Hugh Beaumont | 67 | 8/27/45 | b9/8/45 |
| | Arson Squad (My)A | F. Albertson-R. Armstrong | 66 | 9/11/45 | b8/11/45 |
| | Club Havana (DM)F | Tom Neal-Margaret Lindsay | 62 | 10/23/45 | b10/27/45 |
| | Detour (D)A | Tom Neal-Ann Savage | 69 | 11/30/45 | b11/3/45 |
| | Dangerous Intruder | Charles Arnt-Veda Ann Borg | 65 | 8/21/45 | |
| | Danny Boy (D)F | Robert "Buzzy" Henry-Eva March | 66 | 1/8/46 | b11/10/45 |
| | Enchanted Forest *C (D)F | Edmund Lowe-Brenda Joyce | 77 | 12/8/45 | b9/22/45 |
| | Flying Serpent, The (H)A | Ralph Lewis-George Zucco | 58 | 2/20/46 | b1/19/46 |
| | How Do You Do (C)F | Bert Gordon-Harry Von Zell | 82 | 12/24/45 | b11/10/45 |
| | I Ring Doorbells (My)F | R. Shayne-A. Gwynne-R. Karns | 67 | 2/25/46 | b1/5/46 |
| | Lady Confesses (My)A | M. B. Hughes-Hugh Beaumont | 66 | 6/15/45 | b3/31/45 |
| | Man Who Walked Alone (C)F | Kay Aldrige-Dave O'Brien | 74 | 3/15/46 | b2/17/45 |
| | Mask of Diijon (D)A | Eric von Stroheim-Jeanne Bates | 70 | 3/7/46 | b2/2/46 |
| | Romance of the West (W)F | Eddie Dean | 58 | 3/20/46 | b2/16/46 |
| | Shadow of Terror (My)A | Dick Fraser-Grace Gillern | 64 | 11/5/45 | b9/1/45 |
| | Silver Fleet (D)F | Ralph Richardson-Googie Withers | 77 | 7/1/45 | b3/31/45 |

## PRC (Continued)

| | CURRENT 1944-45 | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|
| | Strangler of the Swamp (H)A | R. La Planche-Robert Barrat | 59 | 1/1/46 | b1/5/46 |
| | Swing Hostess (CM)F | Martha Tilton-Charles Collins | 76 | 9/8/45 | b11/11/44 |
| | White Pongo (D)F | Richard Fraser-Marie Wrixon | 76 | 11/2/45 | b8/11/45 |
| | Why Girls Leave Home (D)A | Pamela Blake-Sheldon Leonard | 70 | 10/9/46 | b6/16/45 |
| | **COMING** | | | | |
| | Avalanche | Bruce Cabot-Roscoe Karns | | | |
| | Devil Bat's Daughter (My)A | Rosemary LaPlanche-John James | 66 | 4/15/46 | b4/13/46 |
| | Larceny in Her Heart | Hugh Beaumont-Cheryl Walker | | | |
| | Missouri Hayride | Martha O'Driscoll-William Wright | | | |
| | Murder Is My Business (My)F | Hugh Beaumont-Cheryl Walker | 63 | | b3/9/46 |
| | Once and For All | N. Coleman-P. Reed-F. Cressart | | | a12/22/45 |
| | Queen of Burlesque | Evelyn Ankers | | | |
| | Secrets of a Sorority Girl | Mary Ware-Rick Vallin | | | |
| | Wife of Monte Cristo (D)F | John Loder-Lenore Aubert | 79 | 4/23/46 | b3/23/46 |
| | **Westerns (Current 1944-45)** | | | | |
| | Ambush Trail (W)F | Bob Steele-Lorraine Miller | 56 | 2/17/46 | b2/2/46 |
| | Border Badmen (W)F | Buster Crabbe-Al St. John | 57 | 10/10/45 | b9/1/45 |
| | Fighting Bill Carson (W)F | Buster Crabbe-Al St. John | 54 | 10/31/45 | b12/15/45 |
| | Flaming Bullets | Tex Ritter-Dave O'Brien | 58 | 10/15/45 | |
| | Frontier Fugitives | Tex Ritter-Dave O'Brien | 58 | 9/1/45 | |
| | Lightning Raiders | Buster Crabbe-Al St. John | | 1/7/46 | |
| | Navajo Kid (W)F | Bob Steele | 57 | 11/21/45 | b3/30/46 |
| | Prairie Rustlers | Buster Crabbe-Al St. John | 55 | 11/7/45 | |
| | Six Gun Man (W)F | Bob Steele | 59 | 2/1/46 | b1/26/46 |
| | Thunder Town (W)F | Bob Steele-Syd Saylor | 58 | 4/12/46 | b3/30/46 |
| | **Westerns (Coming)** | | | | |
| | Caravan Trail *C (W)F | Eddie Dean-Emmett Lynn | 61 | 4/20/46 | b3/30/46 |
| | Colorado Serenade | Eddie Dean-Mary Kenyon | | | |
| | Gentlemen With Guns (W)F | Buster Crabbe-Al St. John | 52 | | b3.16/46 |
| | Ghost of Hidden Valley | Buster Crabbe-Al St. John | | | |
| | Law Crusaders | Buster Crabbe-Al St. John | | | |
| | Man Without a Gun | Bob Steele-Ellen Hall | | | |
| | Terrors on Horseback | Buster Crabbe-Al St. John | | 5/1/46 | |

## RKO-RADIO

| Block No. | CURRENT 1945-46 | Trade Shown | | |
|---|---|---|---|---|
| Sp. | Along Came Jones (CW)F | Gary Cooper-Loretta Young | 90 | June | b6/15/45 |
| 1 | Falcon in San Francisco (My)F | Tom Conway-Rita Corday | 66 | July | b7/21/45 |
| 2 | First Yank Into Tokyo (D)A | T. Neal-B. Hale-K. Luke | 82 | Sept | b9/8/45 |
| 1 | George White's Scandals of 1945 (MC)F | Joan Davis-Jack Haley | 95 | Aug | b7/21/45 |
| 2 | Isle of the Dead (HD)A | B. Karloff-E. Drew | 72 | Sept | b9/8/45 |
| 1 | Johnny Angel (My)A | G. Raft-S. Hasso-C. Trevor | 79 | Aug | b8/4/45 |
| 1 | Mama Loves Papa (C)F | Leon Errol-Elizabeth Risdon | 61 | Aug | b8/4/45 |
| Sp. | Pinocchio *T (C)F | Disney | 87 | Sept | Reissue |
| 1 | Radio Stars on Parade (CM)F | F. Langford-W. Brown-A. Carney | 69 | Aug | b8/4/45 |
| 2 | Spanish Main *T (D)F | P. Henreid-M. O'Hara | 100 | Oct | b10/6/45 |
| 2 | Wanderer of the Wasteland (W)F | James Warren-Audrey Long | 67 | Oct | b10/6/45 |
| Sp. | Wonder Man *T (C)F | D. Kaye-V. Mayo | 98 | Apr | b4/28/45 |
| | **COMING** | | | | |
| 4 | A Game of Death (M)A | J. Loder-A. Long-R. Wade | 72 | Dec | b12/1/45 |
| | A Likely Story | Bill Williams-Barbara Hale | | | a3/15/46 |
| | Badman's Territory | R. Scott-A. Richards-L. Tierney | | | a2/9/46 |
| | Bamboo Blonde | Frances Langford-Russell Wade | | | a3/16/46 |
| | Bedlam | Boris Karloff-Anna Lee | | | |
| Sp. | Bells of St. Mary's (D)F | Bing Crosby-Ingrid Bergman | 125 | Nov | b11/24/45 |
| | Best Years of Our Lives, The | D. Andrews-M. Loy-F. March | | | |
| | Child of Divorce | Sharyn Moffett-Regis Toomey | | | a3/16/46 |
| 3 | Cornered (D)A | Dick Powell-Walter Slezak | 102 | Nov | b11/17/45 |
| | Criminal Court | T. Conway-M. O'Driscoll | | | a4/6/46 |
| | Crack-Up | P. O'Brien-C. Trevor-H. Marshall | | | |
| 4 | Deadline at Dawn (My)F | S. Hayward-P. Lukas-B. Williams | 83 | Feb | b2/16/46 |
| | Desirable Woman | Joan Bennett-Robert Ryan | | | a3/9/46 |
| 3 | Dick Tracy (My)F | Morgan Conway-Anne Jeffreys | 62 | Dec | b12/15/45 |
| | Dick Tracy Versus Cueball | Morgan Conway-Anne Jeffreys | | | |
| | Ding Dong Williams | Glenn Vernon-Marcy McGuire | | | a6/9/45 |
| | Falcon's Adventure | Tom Conway-Madge Meredith | | | |
| | Falcon's Alibi | Tom Conway-Rita Corday | | | |
| 4 | From This Day Forward (D)A | J. Fontaine-M. Stevens-A. Judge | 95 | Mar | b3/2/46 |
| | Genius at Work | A. Carney-W. Brown-A. Jeffreys | | | |
| | Heartbeat | G. Rogers-J. Pierre Aumont | | | |
| | Honeymoon | Shirley Temple-Franchot Tone | | | |
| 3 | Hotel Reserve (My)A | James Mason-Lucie Mannheim | 80 | Dec | b12/29/45 |
| | It's a Wonderful Life | J. Stewart-D. Reed-L. Barrymore | | | |
| Sp. | Kid From Brooklyn *T (CM)F | D. Kaye-V. Mayo-Vera-Ellen | 114 | Mar | b3/23/46 |
| | Lady Luck | R. Young-B. Hale-F. Morgan | | | a3/16/46 |
| Sp. | Make Mine Music *T | Walt Disney | 75 | | |
| 2 | Man Alive (C)F | P. O'Brien-A. Menjou-E. Drew | 70 | Aug | b8/29/45 |
| | Notorious | C. Grant-Ingrid Bergman | | | a2/9/46 |
| 4 | Riverboat Rhythm (C)F | Leon Errol-Joan Newton | 65 | Feb | b2/9/46 |
| | Secret Life of Walter Mitty *T | D. Kaye-V. Mayo-F. Bainter | | | |
| | Sinbad the Sailor *T | D. Fairbanks, Jr.-M. O'Hara | | | |
| 3 | Sing Your Way Home (CM)F | Jack Haley-Anne Jeffreys | 72 | Nov | b11/17/45 |
| | Sister Kenny | R. Russell-A. Knox-D. Jagger | | | a3/2/46 |
| 3 | Spiral Staircase, The (My-D)A | D. McGuire-G. Brent-E. Barrymore | 83 | Jan | b1/5/46 |
| | Step by Step | Lawrence Tierney-Anne Jeffreys | | | a2/9/46 |
| | Stranger, The | Ed. G. Robinson-L. Young-O. Welles | | | a12/22/45 |
| | Sunset Pass | Nan Leslie-James Warren | | | |
| 4 | Tarzan and the Leopard Woman (A)F | J. Weismuller-B. Joyce | 72 | Feb | b2/16/46 |
| | Till the End of Time | Dorothy McGuire-Guy Madison | | | a2/9/46 |
| Sp. | Tomorrow Is Forever (D)A | C. Colbert-G. Brent-O. Welles | 104 | Jan | b1/19/46 |
| | Truth About Murder | B. Granville-M. Conway | | | |
| | Vacation in Reno | Jack Haley-Anne Jeffreys | | | |
| | What Nancy Wanted | Laraine Day-Brian Aherne | | | |
| | Without Reservations | Claudette Colbert-John Wayne | | | a2/9/46 |

## REPUBLIC

| Prod. No. | CURRENT 1944-45 | Rel. Date | |
|---|---|---|---|
| 446 | Along the Navajo Trail (W)F | Roy Rogers-Dale Evans | 66 | 12/15/45 | b12/15/45 |
| 429 | Behind City Lights (D)F | William Terry-Lynne Roberts | 67 | 9/10/45 | b9/22/45 |
| 421 | Cheaters, The (CD)A | J. Schildkraut-Billie Burke | 87 | 7/15/45 | b7/7/45 |
| 445 | Don't Fence Me In (W)F | Rogers-Evans-Hayes | 71 | 10/20/45 | b10/27/45 |

| *Title* | *Company* |
|---|---|
| Life With Blondie | Col. |
| Life With Father | WB |
| Lighting Raiders | PRC |
| Little Giant | Univ. |
| Little Iodine | UA |
| Little Men | Astor |
| Little Miss Big | Univ. |
| Little Mr. Jim | MGM |
| Live Wires | Mono. |
| Lonesome Trail | Mono. |
| Lonely Hearts Club | Rep. |
| Lost Trail | Mono. |
| Lost Weekend | Para. |
| Love, Honor and Goodbye | Rep. |
| Love Letters | Para. |
| Love Lies Bleeding | Para. |
| Love on the Dole | Misc. |
| Lover Come Back | Univ. |
| **M** | |
| Madonna of the Seven Moons | Univ. |
| Madonna's Secret | Rep. |
| Make Mine Music | RKO |
| Mama Loves Papa | RKO |
| Man Alive | RKO |
| Man From Oklahoma | Rep. |
| Man From Rainbow Valley | Rep. |
| Man Who Dared | Col. |
| Man Who Walked Alone | PRC |
| Man Without a Gun | PRC |
| Margie | 20th-Fox |
| Marked Trails | Mono. |
| Marshall of Laredo | Rep. |
| Marshall of Rene | Rep. |
| Mask of Diijon | PRC |
| Masquerade in Mexico | Para. |
| Meet Me on Broadway | Col. |
| Melody Trail | Rep. |
| Men in Her Diary | Univ. |
| Mexicana | Rep. |
| Midnight Manhunt | Para. |
| Mildred Pierce | WB |
| Missouri Hayride | PRC |
| Miss Susie Slagle's | Para. |
| Mr. Ace | UA |
| Monsieur Beaucaire | Para. |
| Moon Over Montana | Mono. |
| Murder is My Business | PRC |
| Murder in the Music Hall | Rep. |
| Murder, My Sweet! | RKO |
| My Brother Who Talked to Horses | MGM |
| My Darling Clementine | 20th-Fox |
| My Gal Loves Music | Univ. |
| My Name is Julia Ross | Col. |
| My Pal Trigger | Rep. |
| My Reputation | WB |
| Mysterious Intruder | Col. |
| **N** | |
| Naughty Nineties | Univ. |
| Navajo Kid | PRC |
| Never Say Goodbye | WB |
| Night and Day | WB |
| Night Editor | Col. |
| Night in Paradise | Univ. |
| Night Train to Memphis | Rep. |
| Nob Hill | 20th-Fox |
| Nobody Lives Forever | WB |
| No Leave, No Love | MGM |
| No Time for Comedy | WB |
| Northwest Mounted Police | Para. |
| Notorious | RKO |
| Notorious Gentlemen | Univ. |
| Notorious Lone Wolf | Col. |
| **O** | |
| Of Human Bondage | WB |
| Once And For All | PRC |
| One Exciting Week | Rep. |
| One More Tomorrow | WB |
| One Romantic Night | Astor |
| One Way to Love | Col. |
| Open City | Misc. |
| Open Verdict | WB |
| O.S.S. | Para. |
| Our Hearts Were Growing Up | Para. |
| Our Vines Have Tender Grapes | MGM |
| Outlaws of the Rockies | Col. |
| Out of the Depths | Col. |
| Out of the World | Para. |
| Over 21 | Col. |
| **P** | |
| Pardon My Past | Col. |
| Paris Underground | UA |
| Partners of the Trail | Mono. |
| Passkey to Danger | RKO |
| Passport to Destiny | RKO |
| People Are Funny | Para. |
| Perfect Marriage | Para. |
| Perilous Holiday | Col. |
| Perils of Pauline | Para. |
| Phantom of the Plains | Rep. |
| Phantom Thief | Col. |
| Pilgrim Lady | Rep. |
| Pillow of Death | Univ. |
| Plainsman & the Lady | Rep. |
| Portrait of Maria | MGM |
| Postman Always Rings Twice | MGM |
| Prairie Rustlers | PRC |
| Prelude to Murder | Univ. |
| Pride of the Marines | WB |
| Prison Ship | Col. |
| Pursuit to Algiers | Univ. |
| **Q** | |
| Queen of Burlesque | PRC |

## R

| Title | Company |
|---|---|
| Radio Stars on Parade | RKO |
| Rainbow Over Texas | Rep. |
| Range Law | Mono. |
| Razor's Edge | 20th-Fox |
| Rebecca | UA |
| Red Dragon | Mono. |
| Red House | UA |
| Red River Renegades | Rep. |
| Rendezvous 24 | 20th-Fox |
| Rendezvous With Annie | Rep. |
| Renegades | Col. |
| Return of Frank James | 20th-Fox |
| Return of Rusty | Col. |
| Return of the Vampire | Col. |
| Rhapsody in Blue | WB |
| Riders of the Dawn | Mono. |
| Rio | Col. |
| Riverboat Rhythm | RKO |
| River Gang | Univ. |
| Road to Alcatraz | Rep. |
| Road to Utopia | Para. |
| Roaring Rangers | Col. |
| Romance of the Rancho | Mono. |
| Romance of the West | PRC |
| Rough Riders of the Cheyenne | Rep. |
| Rough Ridin' Justice | Col. |
| Runaround | Univ. |
| Rustlers of the Badlands | Col. |

## S

| | |
|---|---|
| Sailor Takes a Wife | MGM |
| San Antonio *T) | WB |
| Sante Fe Uprising | Rep. |
| Saratoga Trunk | WB |
| Scarface | Astor |
| Scarlet Street | Univ. |
| Scotland Yard Investigator | Rep. |
| Searching Wind | Para. |
| Secret Life of Walter Mitty | RKO |
| Secrets of a Sorority Girl | PRC |
| Senorita From the West | Univ. |
| Sensation Hunters | Mono. |
| Sentence, The | WB |
| Sentimental Journey | 20th-Fox |
| Seven Were Saved | Para. |
| Seventh Veil | Univ. |
| Shadow of a Woman | WB |
| Shadow of Terror | PRC |
| Shadow Returns | Mono. |
| Shady Lady | Univ. |
| Shanghai Cobra | Mono. |
| She Meant No Harm | Univ. |
| She Went to the Races | MGM |
| She Wolf of London | Univ. |
| She Wouldn't Say Yes | Col. |
| She Wrote the Book | Univ. |
| Sheriff of Redwood Valley | Rep. |
| Shock | 20th-Fox |
| Shocking Miss Pilgrim | 20th-Fox |
| Short Happy Life of Francis Macomber | UA |
| Show-Off | MGM |
| Silver City Kid | Col. |
| Silver Fleet | PRC |
| Sinbad the Sailor | RKO |
| Sing While You Dance | Col. |
| Sing Your Way Home | RKO |
| Sin of Harold Diddlebock | UA |
| Sister Kenny | RKO |
| Six Gun Man | PRC |
| Sky Devils | Astor |
| Snafu | Col. |
| Smoky | 20th-Fox |
| Smooth As Silk | Univ. |
| So Dark the Night | Col. |
| So Goes My Love | Univ. |
| Somewhere in the Night | 20th-Fox |
| Song for Miss Julie | Rep. |
| Song of Arizona | Rep. |
| Song of the Prairie | Col. |
| Song of the Range | Mono. |
| Song of Mexico | Rep. |
| Song of Old Wyoming | PRC |
| Southerner, The | UA |
| South of the Rio Grande | Mono. |
| Spanish Main | RKO |
| Specter of the Rose | Rep. |
| Spellbound | UA |
| Spider, The | 20th-Fox |
| Spider Woman Strikes Back | Univ. |
| Spiral Staircase, The | RKO |
| Stage coach to Denver | Rep. |
| Stagecoach to Monterey | Rep. |
| Stage Coach Outlaws | PRC |
| Star From Heaven | MGM |
| State Fair | 20th-Fox |
| Step By Step | RKO |
| Steppin' in Society | Rep. |
| Stolen Life | WB |
| Stork Club | Para. |
| Story of G. I. Joe | UA |
| Strange Affair of Uncle Harry | Univ. |
| Strange Confession | Univ. |
| Strange Conquest | Univ. |
| Strange Holiday | Misc. |
| Strange Mr. Gregory | Mono. |
| Stranger From Santa Fe | Mono. |
| Strange Love of Martha Ivers | Para. |
| Strange Triangle | 20th-Fox |
| Strange Voyage | Col. |
| Strange Woman | UA |
| Stranger, The | RKO |
| Strangler of the Swamp | PRC |
| Suddenly It's Spring | Para. |
| Sunbonnet Sue | Mono. |
| Sunset Pass | RKO |
| Sun Valley Cyclone | Rep. |
| Suspected Person | PRC |
| Suspense | Mono. |
| Swamp Fire | Para. |
| Sweet Sixteen | Mono. |

## REPUBLIC (Continued)

### CURRENT 1944-45

| No. Prod. | | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 427 | Fatal Witness (D)A | Evelyn Ankers-Richard Fraser | 60 | 9/15/45 | b12/8/45 |
| 422 | Gangs of the Waterfront (D)A | S. Bachelor-R. Armstrong | 55 | 7/3/45 | b8/11/45 |
| 419 | Hitchhike to Happiness (DM)F | Al Pearce-Dale Evans | 72 | 7/15/45 | b4/28/45 |
| 424 | Jealousy (D)A | John Loder-Jane Randolph | 71 | 7/23/45 | b7/28/45 |
| 428 | Love, Honor and Goodbye (CM)F | Virginia Bruce-Edward Ashley | 87 | 9/15/45 | b9/15/45 |
| 443 | Man From Oklahoma (MW)F | Roy Rogers-George "Gabby" Hayes | 68 | 8/1/45 | b8/4/45 |
| 431 | Mexicana (CM)F | Constance Moore-Tito Guizar | 83 | 11/15/45 | b11/24/45 |
| 423 | Road to Alcatraz (My)F | Robert Lowery-June Storey | 60 | 7/10/45 | b7/14/45 |
| 418 | Steppin' in Society (CD)F | Ed. Everett Horton-G. George | 72 | 7/20/45 | b6/18/45 |
| 444 | Sunset in El Dorado (W)F | Roy Rogers-Dale Evans | 66 | 9/20/45 | b9/29/45 |
| 426 | Swingin' on a Rainbow (CM)F | Brad Taylor-Jane Frazee | 72 | 9/1/45 | b9/1/45 |
| 425 | Tell It to a Star (CM)F | Ruth Terry-Robert Livingston | 67 | 8/15/45 | b8/18/45 |
| 430 | Tiger Woman (My)A | Kane Richmond-Lorna Gray | 57 | 11/15/45 | b12/22/45 |

### Current 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 508 | A Guy Could Change (D)F | Allan Lane-Jane Frazee | 65 | 1/27/46 | b1/26/46 |
| 503 | An Angel Comes to Brooklyn (CM)F | Kaye Dowd-Robert Duke | 70 | 11/27/45 | b12/8/45 |
| 513 | A Strange Impersonation (D)F | Brenda Marshall-William Gargan | 68 | 3/15/46 | b3/2/46 |
| 504 | Captain Tugboat Annie (CD)F | Jane Darwell-Edgar Kennedy | 70 | 11/17/45 | b12/15/45 |
| 511 | Crime of the Century | Stephanie Bachelor-Michael Browne | 56 | 2/27/46 | a12/1/45 |
| 505 | Dakota (D) F | John Wayne-Vera Hruba Ralston | 82 | 12/25/45 | b11/10/45 |
| 509 | Gay Blades (C)F | Allan Lane-Jean Rogers | 67 | 1/25/46 | b3/30/46 |
| 502 | Girls of the Big House (D)A | Lynne Roberts-Richard Powers | 68 | 11/2/45 | b11/17/45 |
| 510 | Madonna's Secret, The (D)F | F. Lederer-A. Rutherford-G. Patrick | 79 | 2/16/46 | b2/23/46 |
| 512 | Murder in the Music Hall (My)F | Vera Hruba Ralston-W. Marshall | 84 | 4/10/46 | b2/23/46 |
| 501 | Scotland Yard Investigator (D) | E. von Stroheim-S. Bachelor | 68 | 9/30/45 | b10/13/45 |
| 447 | Song of Arizona (W)F | Roy Rogers-Dale Evans | 68 | 3/9/46 | b3/6/46 |
| 506 | Song of Mexico (M)F | Adele Mara-Edgar Barrier | 57 | 12/28/45 | b11/24/45 |
| 515 | Undercover Woman | S. Bachelor-R. Livingston | 56 | 4/11/46 | a12/22/45 |
| 507 | Woman Who Came Back, The (D)A | Nancy Kelly-John Loder | 68 | 12/13/45 | b12/29/45 |

### COMING

| | | | | | |
|---|---|---|---|---|---|
| 514 | Catman of Paris (H)A | Carl Esmont-Lenore Aubert | 65 | 4/20/46 | b2/23/46 |
| | Earl Carroll's Sketchbook | Constance Moore-William Marshal | | | |
| | Fabulous Suzanne | Barbara Britton-Rudy Vallee | | | |
| | French Key | Albert Dekker-Evelyn Ankers | 67 | | a11/17/45 |
| | Glass Alibi, The | Maris Wrixon-Douglas Fowley | | | a3/2/46 |
| | Ghost Goes Wild | James Ellison-Ann Gwynne | | | |
| 5501 | Home on the Range *M (W)F | Monte Hale-Adrian Booth | 55 | 4/18/46 | b4/13/46 |
| | Inner Circle | Adele Mara- William Frawley | | | |
| | In Old Sacramento | Constance Moore-William Elliott | 84 | | |
| | I've Always Loved You *T | Catherine McLeod-Philip Dorn | | | a1/26/46 |
| | Invisible Informer | Linda Sterling-William Henry | | | a3/16/46 |
| | Last Crooked Mile | D. Barry-A. Savage-T. Powers | 67 | | a1/26/46 |
| | Lonely Hearts Club | Jane Withers-Jimmy Lydon | | | a3/2/46 |
| | Man From Rainbow Valley | Monte Hale-Adrian Booth | | | |
| | My Pal Trigger | R. Rogers-D. Evans-G. Hayes | | | |
| | Night Train to Memphis | Roy Acuff-Allan Lane-Adele Mara | | | a1/5/46 |
| | One Exciting Week | Al Pearce-Arline Harris | | | a3/2/46 |
| | Passkey to Danger | Stephanie Bachelor-Adele Mara | | | a3/2/46 |
| | Pilgrim Lady | Warren Douglas-Veda Ann Borg | | | |
| | Plainsman and the Lady | W. Elliott-V. H. Ralston-D. Barry | | | |
| | Rainbow Over Texas | Roy Rogers-Dale Evans | | | a3/9/46 |
| | Rendezvous With Annie | Eddie Albert-Gail Patrick | | | |
| | Specter of the Rose | Michael Chekhov-Judith Anderson | 90 | | a3/2/46 |
| | Stagecoach to Denver | Allan Lane-Martha Wentworth | | | |
| | Traffic in Crime | Kane Richmond-Adele Mara | | | |
| | Under Nevada Skies | Roy Rogers-Dale Evans | | | |
| | Valley of the Zombies | Robert Livingston-Adrian Booth | | | a11/10/45 |

### Westerns (Current 1945-46)

| | | | | | |
|---|---|---|---|---|---|
| 551 | Bandits of the Badlands (W)F | Sunset Carson-Peggy Stewart | 55 | 9/14/45 | b10/13/45 |
| 5307 | Blue Mountain Skies | Gene Autry-Smiley Burnett | 56 | 12/1/45 | |
| 565 | California Gold Rush (W)F | Wild Bill Elliott-Bobby Blake | 60 | 2/4/46 | b3/2/46 |
| 553 | Cherokee Flash (W)F | Sunset Carson-Linda Stirling | 64 | 12/13/45 | b2/2/46 |
| 563 | Colorado Pioneers (W)F | Wild Bill Elliott-Bobby Blake | 55 | 11/14/45 | b1/5/46 |
| 554 | Days of Buffalo Bill | Sunset Carson-Peggy Stewart | 56 | 2/8/46 | |
| 5308 | Gold Mine in the Sky | Gene Autry | 59 | 1/15/46 | Reissue |
| 5306 | Guns and Guitars | Gene Autry-Smiley Burnette | 58 | 10/15/45 | Reissue |
| 562 | Marshall of Laredo (W)F | Wild Bill Elliott-Bobby Blake | 58 | 10/7/45 | b11/17/45 |
| 561 | Phantom of the Plains (W)F | Wild Bill Elliott-Bobby Blake | 55 | 9/7/45 | b10/13/45 |
| 552 | Rough Riders of Cheyenne (W)F | Sunset Carson-Peggy Stewart | 56 | 11/1/45 | b11/17/45 |
| 566 | Sheriff of Redwood Valley | Bill Elliott-Alice Fleming | 56 | 3/29/46 | |
| 5305 | Under Fiesta Stars | GeneAutry-Smiley Burnette | 61 | 9/1/45 | Reissue |
| 564 | Wagon Wheels Westward (W)F | Wild Bill Elliott-Bobby Blake | 56 | 12/21/45 | b1/19/46 |

### Westerns (Coming)

| | | | | | |
|---|---|---|---|---|---|
| 555 | Alias Billy the Kid | Sunset Carson-Peggy Stewart | 56 | 4/17/46 | |
| | Conquest of Cheyenne | Wild Bill Elliott-Alice Fleming | | | |
| | El Paso Kid | Sunset Carson-Marie Harmon | | | |
| | Red River Renegades | Sunset Carson-Peggy Stewart | | | |
| | Sante Fe Uprising | Allan Lane-Martha Wentworth | | | |
| 566 | Sheriff of Redwood Valley (W)F | Bill Elliott-Alice Fleming | 56 | 3/29/46 | b4/13/46 |
| | Sun Valley Cyclone | B. Elliott-A. Fleming-B. Blake | | | |

## 20TH-FOX

### CURRENT 1944-45

| | | | | | |
|---|---|---|---|---|---|
| 529 | Nob Hill *T (DM)F | John Bennett-Georfe Raft | 95 | July | b6/2/45 |
| 528 | Within These Walls (D)F | Thomas Mitchell-Mary Anderson | 71 | July | b6/9/45 |

### Current 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 601 | A Bell for Adano (D)F | G. Tierney-J. Hodiak-W. Bendix | 103 | Aug | b6/23/45 |
| 611 | And Then There Were None (My)F | Fitzgerald-Hayward-Huston | 97 | Nov | b1/19/46 |
| 616 | A Walk in the Sun (D)F | Dana Andrews-Richard Conte | 117 | Mar | b12/1/45 |
| 622 | A Yank in London | Anna Neagle-Rex Harrison | 110 | Mar | |
| 620 | Behind Green Lights (D)A | Carole Landis-William Gargan | 64 | Feb | b1/19/46 |
| 604 | Captain Eddie (B)F | F. MacMurray-L. Bari | 107 | Sept | b6/23/45 |
| 605 | Caribbean Mystery (My)F | J. Dunn-Sheila Ryan | 65 | Sept | b7/12/45 |
| 610 | Col. Effingham's Raid (CD)F | C. Coburn-J. Bennett-W. Eythe | 70 | Feb | b9/29/45 |
| 617 | Doll Face (CM)F | C. Miranda-P. Como-V. Blaine | 80 | Jan | b12/22/45 |
| 609 | Dolly Sisters, The *T (MC)F | B. Grable-J. Payne-J. Haver | 114 | Nov | b8/29/45 |
| 623 | Dragonwyck (D)A | G. Tierney-V. Price-W. Huston | 103 | Apr | b2/23/46 |

## 20TH-FOX (Continued)

| Prod. No. | CURRENT 1945-46 | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 612 | Fallen Angel (D)A | A. Faye-D. Andrews-L. Darnell | 97 | Dec | b10/27/45 |
| 608 | House on 92nd Street, The (D)F | W. Eythe-L. Nolan-S. Hasso | 88 | Oct | b9/15/45 |
| 618 | Jesse James | T. Power-H. Fonda-N. Kelly | 106 | Feb | Re-release |
| 624 | Johnny Comes Flying Home (D)F | Martha Stewart-Richard Crane | 65 | Apr | b3/23/46 |
| 603 | Junior Miss (C)F | P. A. Garner-A. Joslyn | 94 | Aug | b6/16/45 |
| 614 | Leave Her to Heaven *T (D)A | G. Tierney-J. Crain-C. Wilde | 110 | Jan | b12/22/45 |
| 619 | Return of Frank James | Henry Fonda-Gene Tierney | 92 | Feb | Re-release |
| 621 | Sentimental Journey (D)F | M. O'Hara-J. Payne-W. Bendix | 94 | Mar | b2/9/46 |
| 613 | Spider, The (M)F | Richard Conte-Faye Marlowe | 62 | Dec | b10/13/45 |
| 615 | Shock (D)F | Vincent Price-Lynn Bari | 70 | Feb | b1/19/46 |
| 607 | State Fair *T (CM)F | D. Andrews-J. Crain-D. Haymes | 100 | Oct | b8/25/45 |
| 606 | Way Ahead, The (D)F | D. Niven-R. Huntley | 106 | Aug | b6/2/45 |
| 602 | Wilson *T (B)F | A. Knox-G. Fitzgerald-C. Coburn | 154 | Aug | b8/5/44 |
| | **COMING** | | | | |
| | Anna and the King of Siam | I. Dunne-R. Harrison-L. Darnell | | | a1/26/46 |
| | Black Beauty | Mona Freeman-Richard Denning | | | |
| | Carnival in Costa Rica *T | D. Haymes-C. Holm-C. Romero | | | |
| | Centennial Summer *T | Crain-Darnell-Bennett | | | a10/20/45 |
| | Claudia and David | Dorothy McGuire-Robert Young | | | |
| | Cluny Brown | Charles Boyer-Jennifer Jones | | | a1/26/46 |
| 625 | Dark Corner (D)A | Lucille Ball-William Bendix | 99 | May | b4/6/46 |
| | Deadline for Murder | Sheila Ryan-Kent Taylor | | | |
| 626 | Do You Love Me *T | M. O'Hara-D. Haymes-H. James | | May | a5/19/45 |
| | Forever Amber *T | P. Cummings-C. Wilde-V. Price | | | |
| | Home Sweet Homicide | P. Ann Garner-R. Scott | | | |
| | It Shouldn't Happen to a Dog | Carole Landis-Allyn Joslyn | | | a3/30/46 |
| | Margie *T | Jeanne Crain-Alan Young | | | a4/6/46 |
| | My Darling Clementine | H. Fonda-L. Darnell-V. Mature | | | |
| | Razor's Edge | T. Power-G. Tierney-J. Payne | | | |
| | Rendezvous 24 | William Gargan-Marie Palmer | | | a3/30/46 |
| | Shocking Miss Pilgrim *T | Betty Grable-Dick Haymes | | | a1/5/46 |
| | Smoky *T | F. MacMurray-A. Baxter-B. Ives | | | a10/6/45 |
| | Somewhere in the Night | J. Hodiak-L. Nolan-C. Landis | | | a1/5/46 |
| | Strange Triangle | Signe Hasso-John Shepard | | | a1/26/46 |
| | Three Little Girls in Blue *T | Haver-Blaine-Payne | | | a1/26/46 |
| | Wake Up and Dream | John Payne-June Haver | | | a6/9/45 |
| | Wanted for Murder (D)A | Eric Portman-Dulcie Gray | 103 | | b4/13/46 |

## UNITED ARTISTS

| | CURRENT | | | | |
|---|---|---|---|---|---|
| | Abilene Town (W)F | Randolph Scott-Ann Dvorak | 90 | 1/11/46 | b1/12/46 |
| | Blithe Spirit (C)A | Hammond-Cummings-Harrison | 94 | 12/14/45 | b9/22/45 |
| | Breakfast in Hollywood (CD)F | Tom Breneman-Bonita Granville | 93 | 2/22/46 | b1/19/46 |
| | Captain Kidd (D)F | C. Laughton-R. Scott-B. Britton | 87 | 10/5/45 | b8/4/45 |
| | Diary of a Chambermaid (D)A | P. Goddard-B. Meredith | 86 | 2/14/46 | b2/2/46 |
| | Getting Gertie's Garter (C)A | D. O'Keefe-M. McDonald-B. Barnes | 72 | 11/30/45 | b12/1/45 |
| | Guest in the House (D)A | Anne Baxter-Ralph Bellamy | 121 | 12/8/44 | b12/9/44 |
| | Guest Wife (C)A | Claudette Colbert-Don Ameche | 87 | 7/27/45 | b7/28/45 |
| | Johnny in the Clouds (D)F | John Mills-D. Montgomery | 88 | 3/15/45 | b11/17/45 |
| | Outlaw, The (D)A | Jane Russell-Walter Huston | 115 | 2/8/46 | b3/23/46 |
| | Paris-Underground (WaD)A | C. Bennett-Gracie Fields | 97 | 10/19/45 | b8/25/45 |
| | Southerners, The (D)F | Zachary Scott-Betty Field | 92 | 8/10/45 | b5/5/45 |
| | Spellbound (D)A | Ingrid Bergman-Gregory Peck | 111 | 12/28/45 | b11/3/45 |
| | Story of G. I. Joe (D)A | Ernie Pyle Story | 109 | 7/13/45 | b6/23/45 |
| | Whistle Stop (D)A | George Raft-Ava Gardner | 85 | 1/25/46 | b1/12/46 |
| | Young Widow (D)A | Jane Russell-Louis Hayward | 100 | 3/1/46 | b2/23/46 |
| | **COMING** | | | | |
| | Abie's Irish Rose | Joanne Dru-Michael Chekhov | | | |
| | Angel on My Shoulder | P. Muni-A. Baxter-C. Rains | | | a2/9/46 |
| | A Night in Casablanca | Marx Bros.-Charles Drake | 85 | 5/10/46 | |
| | A Scandal in Paris | G. Sanders-S. Hasso-C. Landis | | | a12/22/45 |
| | Bachelor's Daughter's | G. Russell-C. Trevor-A. Dvorak | | | |
| | Caesar and Cleopatra *T (D)A | Claude Rains-Vivien Leigh | 135 | | b12/22/45 |
| | Duel in the Sun *T | J. Jones-G. Peck-J. Cotten | | | |
| | Fanny By Gaslight | James Mason-Phyllis Calvert | | | |
| | Henry the Fifth | L. Olivier-R. Asherson | | | |
| | Little Iodine | Jo Ann Marlowe-Marc Cramer | | | |
| | Mr. Ace | George Raft-Sylvia Sidney | | | |
| | Rebecca | L. Olivier-Joan Fontaine | 130 | 4/26/46 | Reissue |
| | Red House | Ed. G. Robinson-L. McCallister | | | |
| | Short Happy Life of Francis Macomber | G. Peck-J. Bennett-R. Preston | | | |
| | Sin of Harold Diddlebock | H. Lloyd-R. Walburn-J. Conlin | | | a2/9/46 |
| | Strange Woman, The | H. Lamarr-G. Sanders-L. Hayward | | | |
| | This Happy Breed | Robert Newton-Celia Johnson | | | |

## UNIVERSAL

| | CURRENT 1944-45 | | | | |
|---|---|---|---|---|---|
| 9044 | Beautiful Cheat, The (C)F | Bonita Granville-Noah Beery, Jr. | 59 | 7/29/45 | b7/21/45 |
| 9045 | Easy to Look At(CM)F | Gloria Jean-Kirby Grant | 64 | 8/10/45 | b8/4/45 |
| 9001 | Lady on a Train | D. Durbin-R. Bellamy-D. Bruce | 94 | 8/24/45 | a3/24/45 |
| 9003 | Naughty Nineties (C)F | Abbott & Costello-A. Curtis | 76 | 7/6/45 | b6/28/45 |
| 9015 | On Stage, Everybody (CM)F | J. Oakie-Peggy Ryan-J. Cox | 75 | 7/13/45 | b7/14/45 |
| 9075 | Strange Affair of Uncle Harry (D)F | G. Sanders-G. Fitzgerald-E. Raines | 80 | 8/17/45 | b8/11/45 |
| 9025 | Woman in Green, The (My)F | Basil Rathbone-Nigel Bruce | 98 | 7/27/45 | b6/23/45 |
| | **CURRENT 1945-46** | | | | |
| 516 | Because of Him (CM)F | D. Durbin-C. Laughton-F. Tone | 87 | 1/16/46 | b1/12/46 |
| 527 | Blonde Alibi (My)F | Tom Neal-Martha O'Driscoll | 62 | 4/12/46 | b3/23/46 |
| 509 | Crimson Canary (My)F | Noah Beery, Jr.-Lois Collier | 64 | 11/9/45 | b11/8/45 |
| 510 | Daltons Ride Again (W)F | A. Curtis-M. O'Driscoll-L. Chaney | 72 | 11/23/45 | b11/17/45 |
| 513 | Frontier Gal (D)F | Y. DeCarlo-R. Cameron-A. Devine | 84 | 12/21/45 | b12/8/45 |
| 515 | Girl on the Spot (D-M)A | Jess Barker-Lois Collier | 75 | 1/11/46 | b1/5/46 |
| 511 | House of Dracula (H)A | Chaney-Carradine-O'Driscoll | 67 | 12/7/45 | b12/8/45 |
| 525 | House of Horrors (H)A | Kent Taylor-Virginia Grey | 65 | 3/29/46 | b3/9/46 |
| 518 | Idea Girl (C)F | Jess Barker-Julie Bishop | 60 | 2/8/46 | b2/2/46 |
| 520 | Little Giant (C)F | Abbott-Costello | 91 | 2/22/46 | b3/2/46 |
| 502 | Men in Her Diary (C)A | J. Hall-L. Allbritton-P. Ryan | 73 | 9/14/45 | b8/15/45 |
| 512 | Pillow of Death (My)A | L. Chaney-J. Ed Bromberg | 66 | 12/14/45 | b12/15/45 |
| 507 | Pursuit to Algiers (D)F | B. Rathbone-N. Bruce | 65 | 10/26/45 | b10/27/45 |
| 503 | River Gang (M)F | G. Jean-J. Qualen | 64 | 9/21/45 | b9/22/45 |
| 514 | Scarlet Street (D)A | Ed. G. Robinson-Joan Bennett | 102 | 12/21/45 | b12/29/45 |
| 519 | Seventh Veil (D)A | James Mason-Ann Todd | 94 | 2/15/46 | b11/10/45 |
| 501 | Shady Lady (CM)F | S. Coburn-G. Simms-R. Paige | 93 | 9/7/45 | b9/8/45 |
| 521 | Smooth as Silk (My)A | Kent Taylor-Virginia Grey | 66 | 3/1/46 | b3/9/46 |
| 505 | Strange Confession (M)A | L. Chaney-B. Joyce | 62 | 10/5/45 | b10/6/45 |

| *Title* | *Company* |
|---|---|
| Swing Hostess | PRC |
| Swingin' on a Rainbow | Rep. |
| Swing Parade of 1946 | Mono. |
| Swiss Family Robinson | Astor |
| **T** | |
| Talk About a Lady | Col. |
| Tangier | Univ. |
| Tars and Spars | Col. |
| Tarzan and the Leopard Woman | RKO |
| Tell It to a Star | Rep. |
| Tenth Avenue Angel | MGM |
| Terror By Night | Univ. |
| Terrors on Horseback | PRC |
| Terror Trail | Col. |
| Texas Kid, The | Mono. |
| Texas Panhandle | Col. |
| That Night With You | Univ. |
| That Texas Jamboree | Col. |
| The Man I Love | WB |
| The Shadow | Mono. |
| The Time, the Place & the Girl | WB |
| They Made Me a Killer | Para. |
| They Were Expendable | MGM |
| This Gun For Hire | Para. |
| This Happy Breed | UA |
| This Love of Ours | Univ. |
| Throw a Saddle on a Star | Col. |
| Three in the Saddle | PRC |
| Three Little Girls in Blue | 20th-Fox |
| Three Strangers | WB |
| Three Wise Fools | MGM |
| Thrill of a Romance | MGM |
| Thunder in the City | Astor |
| Thunder Town | PRC |
| Tiger Woman | Rep. |
| Till the Clouds Roll By | MGM |
| Till the End of Time | RKO |
| Time for Two | MGM |
| To Each His Own | Para. |
| Tokyo Rose | Para. |
| Tom Brown's Schooldays | Astor |
| Tomorrow Is Forever | RKO |
| Tonight We Dance | Col. |
| Too Good to Be True | Para. |
| Too Young to Know | WB |
| Town Went Wild | PRC |
| Traffic in Crime | Rep. |
| Trail to Mexico | Mono. |
| Trail to Vengeance | Univ. |
| Trigger Law | Mono. |
| Trigger Trail | Univ. |
| Trouble With Women | Para. |
| Truth About Murder | RKO |
| Tucson Raiders | Rep. |
| Twin Guns | PRC |
| Twice Blessed | MGM |
| Two Fisted Stranger | Col. |
| Two Guys From Milwaukee | WB |
| Two Mrs. Carrolls | WB |
| Two Sisters From Boston | MGM |
| Two Smart People | MGM |
| Two Years Before the Mast | Para. |
| **U** | |
| Undercover Woman | Rep. |
| Undercurrent | MGM |
| Underdog, The | PRC |
| Under Arizona Skies | Mono. |
| Under Nevada Skies | Rep. |
| Unseen, The | Para. |
| Up Goes Maisie | MGM |
| **V** | |
| Vacation From Marriage | MGM |
| Vacation in Reno | RKO |
| Valley of the Zombies | Rep. |
| Virginian, The | Para. |
| Voice of the Whistler | Col. |
| **W** | |
| Wagon Wheels Westward | Rep. |
| Wake Up and Dream | 20th-Fox |
| Walls Came Tumbling Down | Col. |
| Wanderer of the Wasteland | RKO |
| Wanted for Murder | 20th-Fox |
| Weekend at the Waldorf | MGM |
| Weird Woman | Univ. |
| Welcome Stranger | Para. |
| Well Groomed Bride | Para. |
| West of the Alamo | Mono. |
| West of the Rio Grande | Mono. |
| What a Woman! | Col. |
| What Nancy Wanted | RKO |
| What Next, Corporal Hargrove? | MGM |
| Where There's Life | Para. |
| Whispering Skull | PRC |
| Whistle Stop | UA |
| White Pondo | PRC |
| Why Girls Leave Home | Mono. |
| Wicked Lady | Univ. |
| Wife of Monte Cristo | PRC |
| Wilson | 20th-Fox |
| Within These Walls | 20th-Fox |
| Without Reservations | RKO |
| Woman in Green | Univ. |
| Woman of My Own | MGM |
| Woman of the Town, The | UA |
| Woman Who Came Back, The | Rep. |
| Wonder Man | RKO |
| **Y** | |
| Yearling, The | MGM |
| Years Between, The | Misc. |
| Yolanda & the Thief | MGM |
| You Came Along | Para. |
| You Can't Do Without Love | Col. |
| Young Widow | UA |
| **Z** | |
| Ziegfeld Follies of 1946 | MGM |

## TITLE CHANGES

Phantom of the Desert (Col.)
now
THE DESERT WOMAN

## ADVANCE DATA
### On Forthcoming Product

DANGEROUS BUSINESS (Col.) *Mystery. Principals*: Forrest Tucker, Lynn Merrick, Gus Schilling. *Director*, D. Ross Lederman. *Plot*: The president of a large utilities company has been framed and is in jail for embezzlement. Through the connivance of an underworld character with a heart of gold, the tycoon agrees to retain as his attorneys, a young couple who are struggling to start law practice. But before he can do so, he is kidnapped. The young couple rescue him, get the job as his attorneys, and plan to marry.

CLAUDE'S WIFE (Univ.) *Mystery. Principals*: Brenda Joyce, Don Porter, Patricia Morison. *Director*, Lewis Collins. *Plot*: A secretary helps a professor develop peacetime uses for atomic energy and they fall in love. When success crowns his efforts, his estranged wife returns after a three-year absence to reclaim her place in the household. A gang of crooks attempts to steal his discoveries. When it develops that the wife is in cahoots with the crooks, there are events in which she is killed by the gang leader. The professor and girl are free to marry.

WHAT NANCY WANTED (RKO) *Drama. Principals*: Laraine Day, Brian Aherne, Robert Mitchum. *Director*, John Brahm. *Plot*: Because of a frustrated childish desire to possess a jeweled locket, a young woman becomes a psychopathic thief. She kills a wealthy man in order to steal a huge diamond, ruins the lives of two men who love her and goes completely insane just in time to prevent her marriage to a third.

CORPUS DELECTI (Mono.) *Mystery. Principals*: Sidney Toler, Mantan Moreland, Tanis Chandler. *Director*, Terry Morse. *Plot*: On his way to investigate a series of murders for insurance money, Chan is stranded in a small bus station near the scene of the crime. From talking to the other passengers, he learns of a missing girl connected somehow with the killings. After a series of more murders, Chan captures the head man of the racket, locates the missing girl and returns her to her mother and sweetheart.


## EXHIBITORS AGREE!
### (Or Man Bites Dog)

**It's not about ATA, CIEA, Allied, clearance, rentals, etc. It's about a theatre nuisance and 99-44/100 per cent of the exhibitors agree.**

**See**

**Showmen's Trade Review**

**April 27**


## UNIVERSAL (Continued)

| Prod. No. | | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| | **CURRENT 1945-46** | | | | |
| 506 | Senorita From the West (C)F | A. Jones-B. Granville | 62 | 10/12/45 | b10/20/45 |
| 517 | Terror By Night (My)A | B. Rathbone-Nigel Bruce | 60 | 2/1/46 | b2/2/46 |
| 504 | That Night With You (CM)F | F. Tone-S. Foster-L. Allbritton | 84 | 9/28/45 | b9/22/45 |
| 508 | This Love of Ours (D)F | Merle Oberon-Charles Korvin | 90 | 11/2/45 | b10/27/45 |
| | **COMING** | | | | |
| | Black Angel | D. Duryea-J. Vincent-P. Lorre | | | |
| | Brief Encounter (D)A | Celia Johnson-Trevor Howard | 95 | | b2/16/46 |
| | Brute Man | Rondo Hatton- Jane Adams | | | |
| 532 | Cat Creeps (H)A | Lois Collier-Noah Beery, Jr. | 58 | 5/17/46 | b4/13/46 |
| | Claude's Wife | B. Joyce-D. Porter-P. Morrison | | | |
| | Dead of Night | Michael Redgrove-Googie Withers | | | |
| | Dressed to Kill | Rathbone-N. Bruce-P. Morison | | | a3/2/46 |
| | Fandango *T | Decarlo-Donlevy-Aumont | | | a2/9/46 |
| | Ghost Steps Out | Abbott-Costello-M. Reynolds | | | a4/6/46 |
| | Inside Job | A. Curtis-A. Rutherford-P. Foster | | | |
| | Kelly Is My Name | Phil Terry-Ann Savage | | | a4/6/46 |
| | Little Miss Big | Fay Holden-Beverly Simmons | | | a4/6/46 |
| | Lover Come Back | G. Brent-L. Ball-V. Zorina | | | a3/30/46 |
| 526 | Madonna of the Seven Moons (D)A | P. Roc-P. Calvert-S. Granger | 89 | 4/5/46 | b1/26/46 |
| | Night in Paradise *T (D)A | Merle Oberon-Turhan Bey | 84 | 5/3/46 | b4/13/46 |
| | Notorious Gentlemen (D)A | Rex Harrison-Lilli Palmer | 110 | | b2/16/46 |
| | Runaround | Rod Cameron-Ella Raines | | | a3/30/46 |
| | She Meant No Harm | Dennis O'Keefe-Helen Walker | | | |
| 531 | She Wolf of London (H)A | Sara Haden-Una O'Connor | 61 | 5/17/46 | b4/13/46 |
| 533 | She Wrote the Book | Joan Davis-Jack Oakie | | 5/31/46 | a3/9/46 |
| 528 | So Goes My Love (D)F | Myrna Loy-Don Ameche | 88 | 5/19/46 | b3/30/46 |
| 524 | Spider Woman Strikes Back (H)A | G. Sondergaard-K. Grant-B. Joyce | 59 | 3/22/46 | b3/23/46 |
| 530 | Strange Conquest | Jane Wyatt-Jess Barker | 64 | 5/16/46 | a3/2/46 |
| 522 | Tangier (D)F | M. Montez-P. Foster-R. Paige | 75 | | b3/9/46 |
| | Wicked Lady (D)A | M. Lockwood-J. Mason-P. Roc | 100 | | b1/12/46 |
| | **Westerns (Current 1945-46)** | | | | |
| 1101 | Bad Men of the Border | Kirby Grant-Armita-Fuzzy Knight | 56 | 9/28/45 | |
| 1102 | Code of the Lawless | Kirby Grant-Fuzzy Knight | 55 | 10/19/45 | |
| 1104 | Gun Town | Kirby Grant-Fuzzy Knight | 53 | 1/18/45 | a12/22/45 |
| 1103 | Trail to Vengeance | Kirby Grant-Fuzzy Knight | 54 | 11/30/45 | |

## WARNER BROS.

| | | | | | |
|---|---|---|---|---|---|
| | **CURRENT 1944-45** | | | | |
| 420 | Christmas in Connecticut (C)F | B. Stanwyck-D. Morgan | 101 | 8/11/45 | a7/21/45 |
| 419 | Corn Is Green (D)A | Betty Davis-John Dall | 114 | 7/21/45 | b3/31/46 |
| | **CURRENT 1945-46** | | | | |
| 504 | Born for Trouble | Van Johnson-Faye Emerson | 57 | 10/6/45 | Reissue |
| 512 | Burma Victory (Wa)A | Documentary | 63 | 2/15/46 | b12/22/45 |
| 513 | Cinderella Jones (C)F | Joan Leslie-Robert Alda | 88 | 3/9/46 | b2/16/45 |
| 515 | City for Conquest | James Cagney-Ann Sheridan | 98 | 4/13/46 | Reissue |
| 506 | Confidential Agent (D)F | C. Boyer-L. Bacall-P. Lorre | 118 | 11/10/45 | b11/3/45 |
| 508 | Danger Signal (D)F | Faye Emerson-Zachary Scott | 78 | 12/15/45 | b11/17/45 |
| 503 | It All Came True | Humphrey Bogart-Ann Sheridan | 97 | 10/6/45 | Reissue |
| 505 | Mildred Pierce (D)A | Joan Crawford-Jack Carson | 111 | 10/20/45 | b9/29/45 |
| 510 | My Reputation (D)F | Barbara Stanwyck-George Brent | 94 | 1/26/46 | b1/22/46 |
| 516 | No Time for Comedy | James Stewart-Rosalind Russell | 93 | 4/13/46 | Reissue |
| 501 | Pride of the Marines (D)F | J. Garfield-E. Parker-D. Clark | 119 | 9/4/45 | b8/11/45 |
| 502 | Rhapsody in Blue (M)F | Joan Leslie-Robert Alda | 139 | 9/22/45 | b6/30/45 |
| 509 | San Antonio *T | Erroll Flynn-Alexis Smith | 110 | 12/29/45 | b11/24/45 |
| 514 | Saratoga Trunk (D)A | Gary Cooper-Ingrid Bergman | 135 | 3/30/46 | b11/24/45 |
| 511 | Three Strangers (D)A | Fitzgerald-Greenstreet-Lorre | 92 | 2/15/46 | b1/26/46 |
| 507 | Too Young to Know (D)F | Joan Leslie-Robert Hutton | 86 | 12/1/45 | b11/17/45 |
| | **COMING** | | | | |
| | Appointment in Tokyo (Wa) | Documentary | 54 | | b12/1/45 |
| | A Very Rich Man | S. Greenstreet-M. Vickers-D. Clark | | | |
| | Beast With Five Fingers | R. Alda-A. King-P. Lorre | | | a3/23/46 |
| | Big Sleep | H. Bogart-Lauren Bacall | | | a2/18/46 |
| | Cheyenne | Dennis Morgan-Jane Wyman | | | |
| | Cloak and Dagger | Gary Cooper-Lilli Palmer | | | |
| 517 | Devotion (D)A | O. deHavilland-L. Lupino | 107 | 4/20/46 | b4/6/46 |
| | Escape Me Never | E. Flynn-I. Lupino-G. Young | | | a3/9/46 |
| 518 | Her Kind of Man | Z. Scott-F. Emerson-D. Clark | 78 | 5/11/46 | a12/22/45 |
| | Humoresque | J. Crawford-J. Garfield-O. Levant | | | |
| | Janie Gets Married | Joan Leslie-Robert Hutton | | | a11/24/45 |
| | Life with Father *T | I. Dunne-W. Powell-E. Taylor | | | |
| | Never Say Goodbye | Erroll Flynn-Eleanor Parker | | | a12/1/45 |
| | Night and Day | C. Grant-A. Smith-J. Wyman | | | |
| | Nobody Lives Forever | J. Garfield-G. Fitzgerald | | | a3/23/46 |
| | Of Human Bondage | P. Henreid-E. Parker-J. Knowles | | | a8/16/44 |
| | One More Tomorrow | Ann Sheridan-Dennis Morgan | | | a11/26/44 |
| | Open Verdict, The | S. Greenstreet-P. Lorre-J. Lorring | | | a3/9/46 |
| | Sentence, The | Ann Sheridan-Robert Alda | | | |
| | Shadow of a Woman | Andrea King-William Prince | | | a4/28/45 |
| | Stolen Life | B. Davis-G. Ford-W. Brennan | | | a3/31/45 |
| | The Man I Love | Ida Lupino-Robert Alda | | | a11/24/45 |
| | The Time, the Place & the Girl *T | D. Morgan-J. Carson-J. Wyman | | | a12/1/45 |
| | Two Guys From Milwaukee | Dennis Morgan-Joan Leslie | | | a3/23/46 |
| | Two Mrs. Carrolls | H. Bogart-B. Stanwyck-A. Smith | | | a11/24/45 |

## MISCELLANEOUS

| | | | | | |
|---|---|---|---|---|---|
| | A Boy, a Girl and a Dog (D) | Harry Davenport-Sharyn Moffett | | Film Clas | a10/4/44 |
| | Accent on Horror | Bela Lugosi-Nat Pendleton | | SGP | |
| | Adventure For Two (D)F | Laurence Olivier-Penelope Ward | 89 | | b12/22/45 |
| | Adventure in Music (M) | Jose Iturbi & Others | 62 | | b5/27/44 |
| | Battle for Music (Doc.)F | London Philharmonic | 74 | Four Conts | b10/30/45 |
| | Bella Donna | M. Oberon-G. Brent-C. Korvin | | UWP | |
| | Captive Heart (D)A | Michael Redgrave-Rachel Kempson | 108 | Eagle-Lion | b4/13/46 |
| | Crainquebille (D)A | French Cast | 59 | Hoffberg | b10/28/44 |
| | Curley *T | Frances Rafferty-Larry Olsen | | Hal Roach | |
| | Dark Is the Night (D)A | Irina Radehenko-Ivan Kuznetsov | 70 | Artkino | b3/23/46 |
| | Dark Mirror | O. deHavilland-Lew Ayers | | UWP | a4/6/46 |
| | 1812 (Hist.) | Russian Cast | 95 | Artkino | b9/16/44 |
| | Fall of Berlin (Doc.)F | | 70 | Artkino | b9/15/44 |
| | I Know Where I'm Going (D)F | Wendy Hiller-Roger Livesay | 91 | GFD | b1/5/46 |
| | Journey Together (D)F | Ed. G. Robinson-Bessie Love | 80 | Eng. Films | b3/9/46 |
| | Love on the Dole (D)A | Deborah Kerr-Clifford Evans | 89 | Four Conts | b10/20/45 |
| | Open City (D)A | Aldo Fabrizi-Anna Magnani | 100 | Mayer-Bur'n | b3/9/46 |
| | Strange Holiday (D)F | Claude Rains-Robbie Stebbins | 57 | Elite | b10/27/45 |
| | Years Between, The (D)A | Michael Redgrave-Valerie Hobson | 100 | Eagle-Lion | b4/13/46 |

# SHORT Booking GUIDE

## 1945-46 PRODUCT

## COLUMBIA

### ALL-STAR COMEDIES (20)

7404 A Bird in the Head.....Fair ..... 17 .. 4/13/46
7434 A Hit With a Miss.....Good ..... 16 .. 3/ 2/46
7432 A Minor Affair.....Poor ..... 18½..11/10/45
7403 Beer Barrel Polecats..... 17 .....
7406 Blonde Stayed On, The..... 16½.....
7423 Calling All Fibbers..... 16½.....
7422 Dance, Dunce, Dance! ..Funny ..... 18½..10/27/45
7426 Get Along Little Zombie..... 17 .....
7433 High Blood Pressure.....Fair ..... 19 .. 3/16/46
7425 Hiss and Yell..... 18 .....
7401 If a Body Meets a Body..... 18 .....
7438 Jiggers, My Wife!..... 18 .....
7421 Mayer's Husband, The...Funny ..... 16 ..11/10/45
7402 Micro-Phonies ..... 17 .....
7437 Mr. Noisy ..... 16½.....
7435 Spook to Me.....Funny ..... 17 .. 3/ 2/46
7406 Three Troubledoers..... 17 .....
7405 Uncivil War Birds..... 17 .....
7408 Vine, Women and Song (Billy Vine) ..... 22½.....
7424 When the Wife's Away..... 17 .....
7431 Where the Pest Begins..... 17 .....

### COLOR RHAPSODY (5)

7502 Polar Playmates ..... 6½.....
7501 River Ribber ..... 6 .....

### COMMUNITY SINGS (10)

6667 Christmas Carols ..... 10½.. Re-Sale
7651 No. 1 (Leibert) Cowboy Hit Tunes.....Good ..... 9½..11/17/45
7652 No. 2 (Baker) You Belong to My Heart..... 10 .....
7653 No. 3 (Don Baker) Dream .....Fair ..... 10 .. 3/ 2/46
7654 No. 4 (Baker) Good, Good, Good .....Fair ..... 11 .. 2/23/46
7655 No. 5 (Leibert) No Can Do .....Good ..... 10 .. 4/13/46
7656 No. 6 (Baker) That Feeling in the Moonlight..... 9 .....
7657 No. 7 (Leibert) Chickery Chick ..... 10 .....
7658 No. 8 (Baker) Symphony..... .....
7659 No. 9 (Baker) Aren't You Glad You're You..... .....

### FILM VODVIL (5)

7651 Milt Britton & Band..... 11 .....
7652 Randy Brooks & Orch..... 10½.....
7653 Morale's Copacabana Orchestra .....Excellent ..... 11 .. 2/23/46
7654 Three Sets of Twins..... 10 .....
7655 Art Mooney & Orch..... 11 .....

### FLIPPY

7601 Catnipped .....Amusing ..... 7½.. 3/ 2/46

### FOX & CROW

7752 Foxey Flatfoots ..... 6 .....
7751 Phoney Baloney ..... 7 .....
7753 Unsure-Runts ..... 7½.....

### PANORAMICS

7902 Strange Hunger .....
7901 The Magic Stone..... 10 .....

### PHANTASIES (4)

7702 Kongo Roo ..... 6 .....
7701 Simple Siren ..... 6½...

### SCREEN SNAPSHOTS (10)

7851 No. 1 (25th Anniversary Special) ..... 9 .....
7852 No. 2 (Harlow Wilcox & H. Von Zell)..... 10 .....
7853 No. 3 (Fashions, Rodeo, etc.) .....Interesting ..... 9 .. 2/23/46
7854 No. 4 (Hollywood Celebrations) .....Interesting .... 9 .. 2/23/46
7855 No. 5 (Movie Stunt-men & Doubles)..... 9 .....
7856 No. 6 (Wendell Niles and Prindle)..... 9½.....
7857 No. 7 (Victory Show) ..... 9½.....
7858 No. 8 (Looking Back)..... .....
7859 No. 9 (Judy Canova Radio Show) ..... 10 .....

### SPORT REELS (10)

7801 Champion of the Cue..... 7½.....
7802 Puck Chasers ..... 10 .....
7803 Cadet Cagers ..... 8½.....
7804 Mermaid's Paradise .....Good ..... 9½.. 3/ 9/46
7805 Rasslin' Remees ..... 8½.....
7806 Canine Champion ..... 9½.....
7807 Timberland Athletes ..... .....
7808 Diving Aces .....

### SERIALS (3)

7160 Hop Harrigan ..... 15 Chaps. 4/13/46
7120 Jungle Raiders ..... 15 Chaps.
7140 Who's Guilty? ..... 15 Chaps.

## METRO-GOLDWYN-MAYER 1945-46

### CARTOONS (16)

W-731 Flirty Birdy ..... 7 .....
W-733 Quiet Please .....
W-732 Wild and Woolfy..... 8 .....
W734 Lonesome Lenny .....Fair ..... 8 .. 4/ 6/46
W-735 Springtime for Thomas..Good ..... 9 .. 4/ 6/46

### TRAVELTALKS (12)

T-714 Glimpses of Guatemala.....
T-713 Land of Mayas.....
T-712 Merida and Campeche...Good ..... 8 ..12/ 1/45
T-715 Visiting Vera Cruz.....Interesting .... 9 .. 4/ 6/46
T-711 Where Time Stands Still.Good ..... 8 ..12/ 1/45

### MGM SPECIALS (4)

M-701 A Gun in His Hand..... 19 .....
M-702 Purity Squad .....Excellent ..... 20 ..11/24/45

### PETE SMITH SPECIALTIES (10)

S-756 Badminton .....Good ..... 9 .. 1/ 5/46
S-753 Bus Pests .....Funny ..... 10 .. 1/ 5/46
S-757 Fala at Hyde Park.....Interesting .... 11 .. 1/26/46
S-571 Football Thrills of 1944.Excellent ..... 8 ..12/ 1/45
S-755 Gettin' Glamor ..... 9 .....
S-752 Guest Pests .....Very Funny ... 9 .. 1/19/46
S-754 Sports Sticklers .....

### PASSING PARADE (6)

K-774 Golden Hunch .....Excellent ..... 10 .. 2/ 9/46
K-771 Great American Mug....Very Good ..... 10 ..11/24/45
K-773 People on Paper.....Excellent ..... 11.. 12/ 1/45
K-775 Magic on a Stick.....
K-776 Our Old Car.....Nostalgic ..... 10 .. 1/26/46
K-772 Stairway to Light.....Good ..... 10 ..11/24/45

### MGM MINIATURE (6)

M-781 Strange Destiny .....Good ..... 10 .. 1/26/46
M-782 Screadin' the Jam.....Fair ..... 10 ..11/24/45
M-783 Musical Masterpieces ...Excellent ..... 10 .. 4/ 6/46

## PARAMOUNT 1945-46

### GEORGE PAL PUPPETOONS (8)

U5-1 Jasper and the Beanstalk.Good ..... 8 ..10/27/45
U5-2 My Man Jasper ..... Fair ..... 8 .. 3/16/46
U5-3 Olio for Jasper.....
U5-4 Together in the Weather.....

### LITTLE LULU (6)

D5-1 Man's Pest Friend.....Good ..... 8 .. 2/ 9/46
D5-2 Bargain Counter Attack.....

### NOVELTOONS (6)

P5-1 Friendly Ghost .....Very Good .... 7½.. 2/23/46
P5-2 Cheese Burglar .....
P5-3 Old Macdonald Had a Farm .....

### MUSICAL PARADES (6)

FF5-1 Little Witch .....Very Good ..... 20 ..11/10/45
FF5-2 Naughty Nanette .....Entertaining ... 20 .. 2/16/46
FF5-3 College Queen.....

### POPEYE (8)

E5-1 House Tricks .....
E5-2 Peep in the Deep.....
E5-3 Service With a Guile.....Fair ..... 6 .. 4/13/46
E5-4 Klondike Casanova .....

### POPULAR SCIENCE (6)

J5-1 No. 1 .....Interesting .... 10 ..11/17/45
J5-2 No. 2 .....Interesting .... 10 .. 2/16/46
U5-3 No. 3 .....Interesting .... 10 .. 3/16/46
J5-4 No. 4 .....

### SPEAKING OF ANIMALS (6)

Y5-1 Animal-ology .....Very Funny .... 9 ..11/ 3/45
Y5-2 Hillbillies .....Very Good .... 9 .. 2/23/46
Y5-3 In the Postwar Era.....Fair ..... 9 .. 3/16/46
Y5-4 In the Wilds.....

### SPORTLIGHTS (10)

R5-1 What a Picnic.....Interesting .... 9 ..10/13/45
R5-2 Paddle Your Own.....Good ..... 9 ..11/17/45
R5-3 Running the Team.....Good ..... 9 .. 2/23/46
R5-4 Good Dog .....
R5-5 Dixie Pointers .....
R5-6 Rhythm on Blades.....Excellent ..... 9 .. 3/16/46
R5-7 Testing the Experts.....
R5-8 (Untitled) .....

### UNUSUAL OCCUPATIONS (6)

L5-1 No. 1 .....Interesting .... 10 .. 2/16/46
L5-2 No. 2 ..... 10 .....
L5-3 No. 3 .....Good ..... 10 .. 3/16/46
L5-4 No. 4 .....Interesting ..... 10 .. 4/13/46

## RKO RADIO 1945-46

### DISNEY CARTOONS (18)

64103 A Knight for a Day..... 7 .....
64101 Canine Patrol ..... 7 .....
64105 In Dutch ..... .....Funny ..... 7 .. 3/16/46
64102 Old Sequoia .....Funny ..... 7 ..10/13/45
64104 Pluto's Kid Brother..... 7 .....

### EDGAR KENNEDY (6)

63401 Big Beef, The.....Good ..... 17 ..11/24/45
63402 Mother-in-Law's Day..... 18 .....
63403 Trouble or Nothing.....Funny ..... 18 .. 2/16/46

### FLICKER FLASHBACKS (7)

64201 No. 1 .....Funny ..... 7 ..11/17/45
64202 No. 2 .....Funny ..... 7 .. 1/26/46
64203 No. 3 .....Amusing ..... 7 .. 2/ 9/46
64204 No. 4 .....Good ..... 8 .. 3/16/46
64205 No. 5 .....Good ..... 7 .. 4/13/46
64206 No. 6 ..... 9 .....

### HEADLINER REVIVALS (4)

63201 The Derby Decade..... 22 .....
63202 Russian Dressing ..... 18 .....
63204 Sea Melody ..... 19 .....
63203 Twenty Girls and a Band..... 18 .....

### LEON ERROL (6)

63701 Beware of Redheads..... 17 .....
63702 Maid Trouble .....Funny ..... 18 .. 2/23/46
63703 Oh, Professor Behave..... 18 .....

### RAY WHITLEY WESTERN MUSICALS (4)

63501 Western Welcome ..... 18 .....
63503 Ranch House Romeo..... 17 .....
63502 Sagebrush Serenade ..... 19 .....
63504 Rhythm Wranglers ..... 19 .....

### SPECIAL

671 The House I Live In....Excellent ..... 10 ..10/13/45

### SPORTSCOPES (13)

64304 Arcaro Up .....Fair ..... 8 .. 2/ 9/46
64301 Athletic Items .....Good ..... 8 ..11/24/45
64302 Battling Bass .....Good ..... 8 ..11/17/45
64306 Black Ducks and Broadbills ..... 8 .....
64303 Ten Pin Titans.....Good ..... 8 .. 2/ 9/46
64307 Quarter Horses .....Good ..... 8 .. 3/ 9/46
64305 Ski Master ..... 8 .....
64306 Winning Basketball .....Good ..... 8 .. 4/ 6/46

### THIS IS AMERICA (13)

63102 T. V. A.....Interesting .... 18 .. 1/26/46
63101 Airline to Everywhere....Excellent ..... 17 .. 1/ 5/46
63106 Great Lakes .....Excellent ..... 16 .. 2/16/46
63104 Report on Japan.....Interesting .... 19 .. 3/ 9/46
63105 Street of Shadows.....Excellent ..... 16 .. 4/13/46

### WAR ACTIVITIES

Here Come the Yanks....Interesting .... 10 ..10/13/45

## 20th CENTURY-FOX 1945-46

### MOVIETONE ADVENTURE (10)

6260 Across the Great Divide..... .....
6258 Along the Rainbow Trail..Excellent ..... 8 .. 4/13/46
6254 Bountiful Alaska ..... 8 .....
6259 Cradle of Liberty.....
6253 China Carries On.....
6256 Louisiana Springtime ..... 8 .....
6257 Lost Lake ..... .....
6252 Magic of Youth.....
6251 Memories of Columbus..... .....
6255 Song of Sunshine..... 9 .....

### SPORTS REVIEWS (6)

6353 Diving Dandies .....
6355 Golden Horse .....
6301 Pins and Cushions.....Interesting .... 8 .. 3/ 2/46
6351 Ski Aces .....Excellent ..... 8 .. 2/23/46
6352 Time Out For Play..... 8 .....
6354 Sea Sirens .....

### TERRYTOONS (20)

6506 Bad Bill Bunion.....Funny ..... 7 .. 8/ 2/46
6517 Dinky Finds a Home..... 7 .....
6511 Fortune Hunters ..... 7 .....
6502 Fox & the Duck.....
6520 Golden Hen ..... 7 .....
6514 It's All in the Stars..... 7 .....
6518 Johnstown Flood ..... 7 .....
6501 Mighty Mouse in Gypsy Life ..... 6 .....
6506 Mighty Mouse Meets Bad Bill Bunion..... 7 .....
6508 Mighty Mouse in Krakatoa .....Amusing ..... 7 .. 3/ 9/46
6513 My Old Kentucky Home..... 7 .....
6519 Peace-Time Football ..... 7 .....
6503 Swooning the Swooners.....
6510 Svengali's Cat .....Amusing ..... 7 .. 3/ 2/46
6509 Talking Magpies .....Good ..... 7 ..13/ 9/46
6507 The Exterminator ..... 7 .....
6515 Throwing the Bull..... 7 .....
6516 Trojan Horse ..... 7 .....
6504 Watch Dog .....
6512 Wicked Wolf ..... 7 .....
6505 Who's Who in the Jungle..Good ..... 7 .. 3/2/46

### MARCH OF TIME (13)

1 Palestine Problem .....Informative ... 17 .. 9/15/45
2 American Beauty .....Interesting .... 18 .....
3 18 Million Orphans .....Excellent ..... 17 ..11/ 3/45
4 Justice Comes to Germany .....Impressive .... 21 ..11/24/45
5 Challenge to Hollywood...Interesting .... 18 .. 1/ 5/46
6 Life With Baby.....Very Good .... 20 .. 2/ 2/46
7 Report on Greece..... Very Good .... 19 .. 3/ 2/46
8 Night Club Boom.....Good ..... 21 .. 4/ 6/46

## UNIVERSAL 1945-46

### NAME BAND MUSICALS (13)

1309 Banquet of Melody..... 15 .....
1304 Cuban Madness .....
1301 Solid Senders .....Very Good ..... 15 ..11/24/45
1302 Hot and Hectic.....
1306 Melody Stampede .....Good ..... 15 .. 1/26/46
1381 Sing and Be Happy.....Very Good .... 10 .. 3/ 2/46
1307 Swing High, Swing Sweet.Entertaining .. 15 .. 3/ 2/46
1303 Syncho-Smooth Swing ...Good ..... 15 .. 2/23/46
1308 Takin' the Breaks..... 15 .....
1305 Tin Pan Alley Tempos...Fair ..... 15 .. 2/23/46

### PERSON-ODDITY (15)

1361 Gabriel Heatter Reporting .....Interesting .... 9 ..11/17/45
1362 Hill-Billy Artist .....Interesting .... 9 ..10/27/45
1366 Maestros of the Comics..Interesting .... 9 .. 3/ 2/46
1363 Paper Magic .....Interesting .... 9 ..11/10/45
1364 Pottery Poets .....Good ..... 9 ..12/ 1/45
1365 Front Line Artists.....Good ..... 9 ..12/ 1/45
1367 Wings of Courage..... 9 .....
1368 Cartune Crusader ..... 9 .....
1369 Scientifically Stung ..... 9 .....

### SERIALS (4)

Lost City of the Jungle.....
Royal Mounted Rides Again .....Actionful ..... 19 .. 1/19/46
Scarlet Horseman .....
Secret Agent X-9.....

### SING AND BE HAPPY

1381 Sing and Be Happy.....Very Good ..... 10 .. 3/ 2/46

### SPECIAL FEATURETTES

1201 Tiny Terrors of the Timberlands .....

### TECHNICOLOR CARTOONS (13)

1324 Apple Andy .....Good ..... 7 .. 2/16/46
1323 Mousie Come Home.....
1322 The Poet and Peasant....Very Good .... 7 ..10/27/45
1321 Loose Nut .....

### VARIETY VIEW (15)

1348 Chimp on the Loose..... 9 .....
1347 Dog Tale ..... 9 .....
1342 Go North .....Very Good ..... 9 ..10/13/45

| | | | | | |
|---|---|---|---|---|---|
| 1364 | Grave Laughter | Amusing | 9 | 11/24 45 |
| 1344 | Doctor of Paintings | | | |
| 1345 | Jungle Capers | Amusing | 9 | 2/23/46 |
| 1341 | Queer Birds | Interesting | 9 | 11/10/45 |
| 1346 | Script Teas | | 9 | |

## VITAPHONE-WARNER BROS. 1945-46

**BLUE RIBBON CARTOONS (13)**

| | | | | |
|---|---|---|---|---|
| 2307 | Daffy Duck & Egghead | | | |
| 2306 | Fresh Fish | | | |
| 2305 | The Good Egg | | | |
| 2305 | Little Lion Hunter | | | |
| 2302 | Lyin' Mouse | | | |
| 2301 | Sunbonnet Blue | | 7 | |
| 2304 | Trial of Mr. Wolf | | | |

**FEATURETTES (6)**

| | | | | |
|---|---|---|---|---|
| (2101) | Barbershop Ballads | Fair | 20 | 8/25/45 |
| 2102 | Star in the Night | Outstanding | 20 | 10/27/45 |
| 2103 | All Star Musical Revue | Entertaining | 20 | 12/ 1/45 |
| 2104 | Good Old Corn | Good | 20 | 12/ 1/45 |
| 2106 | Hitler Lives? | Excellent | 20 | 1/ 5/46 |
| 2105 | Musical Shipmates | | | |

**MELODY MASTERS (10)**

| | | | | |
|---|---|---|---|---|
| 2601 | Spade Cooley, King of Western Swing | Excellent | 10 | 8/25/45 |
| 2605 | Headline Bands | Very Good | 10 | 3/ 2/46 |
| 2602 | Here Comes the Navy Bands | Fair | 10 | 10 13 45 |
| 2606 | Jan Savitt & His Band | Good | 10 | 4/ 6/46 |
| 2603 | Musical Novelties | Fair | 10 | 11/17/45 |
| 2604 | Music of the Americas | Good | 10 | 12/ 1/45 |
| 2607 | Rhythm on Ice | | | |

**MERRIE MELODIES—LOONEY TUNES**

| | | | | |
|---|---|---|---|---|
| 1716 | Baby Bottleneck | Very Funny | 7 | 3/30/46 |
| 1717 | Elmer's Hare Remover | Excellent | 7 | 3/30/46 |
| 1718 | Daffy Doodles | | | |
| 1719 | Hollywood Canine Canteen | | | |
| 1720 | Hush My Mouse | | | |

**SPECIAL**

| | | | | |
|---|---|---|---|---|
| 2901 | The Nine Hundred | Outdated | 18 | 10/27/45 |

**SPORTS PARADE (13)**

| | | | | |
|---|---|---|---|---|
| 2507 | Fin 'N Feathers | | | |
| 2506 | Let's Go Gunning | | | |
| 2501 | Sports Go to War | Outdated | 10 | 10/13/45 |
| 2502 | Holiday on Horseback | | | |
| 2503 | Michigan Ski-Daddle | | | |
| 2505 | Snow Eagles | Excellent | 10 | 3/30/46 |
| 2504 | With Rod and Gun in Canada | Very Good | 10 | 4/ 6/46 |

**TECHNICOLOR ADVENTURES (6)**

| | | | | |
|---|---|---|---|---|
| 2801 | Fashions for Tomorrow | | 10 | |
| 2802 | In Old Santa Fe | | | |
| 2803 | All Aboard | Fair | 10 | 4/ 6/46 |

**TECHNICOLOR SPECIALS (8)**

| | | | | |
|---|---|---|---|---|
| 2001 | Frontier Days | Good | 20 | |
| 2002 | Forest Commandos | Excellent | 20 | 3/ 9/46 |
| 2003 | Movieland Magic | Good | 20 | 3/30/46 |
| 2004 | Gem of the Ocean | | | |

**VITAPHONE VARIETIES (6)**

| | | | | |
|---|---|---|---|---|
| 2401 | Alice in Jungleland | Interesting | 10 | 11/17/45 |
| 2402 | Miracle Makers | | 10 | |
| 2405 | Peeks at Hollywood | Interesting | 10 | 3/ 2/46 |
| 2406 | Smart as a Fox | | | |
| 2404 | So You Think You're Allergic | Fair | 10 | 1 19 46 |
| 2403 | Story of a Dog | Interesting | 10 | 8 25 45 |

## 'Amber' Cast Builds

Natalie Draper and Margo Woode have been added to "Forever Amber," 20th Century-Fox film of Kathleen Winsor's best seller, being directed by John Stahl and produced by William Perlberg. The present cast includes Peggy Cummins, Cornel Wilde, Vincent Price, Glenn Langan, Reginald Gardiner and others.

## Naish Cast in Musical

J. Carroll Naish will play Ricardo in 20th Century-Fox's Technicolor musical, "Carnival in Costa Rica," which William Bacher is producing, under the direction of Gregory Ratoff. Dick Haymes, Celeste Holm, Vera-Ellen, Cesar Romero, Barbara Whiting and Lee J. Cobb are included in the all-star cast.

## New Longevity Mark Set

Breaking all existing longevity records for cowboy stars at one studio, Charles Starrett has signed with Columbia for the twelfth year. Tom Mix, silent film star, held the previous record of 11 years with Fox Films. Gene Autry comes third, having been under contract to Republic for a decade.

## Two More Muses Set

Dusty Anderson and Lynn Merrick were assigned as two more of the eight Muses who portray Rita Hayworth's sister goddesses in "Down to Earth," Columbia Technicolor fantasy directed by Alexander Hall and produced by Don Hartman.

## Lipton Back at Monogram

After three years in the AAF, Rex Lipton has returned to the Monogram editing department.

# CLASSIFIED ADVERTISING

Ten cents per word (10 words minimum). No cuts or borders. No charge for name and address. 5 insertions for the price of 3. Money order or check with copy. Ads will appear as soon as received unless otherwise instructed. Address: Classified Dept., SHOWMEN'S TRADE REVIEW, 1501 Broadway, New York 18, N. Y.

### HELP WANTED

WANTED: ASSISTANT MANAGERS to start immediately. State experience. Salary expected and references in application. Weir Cove Theatres, Weirton, W. Va.

### NEW EQUIPMENT

NEW DIMMERS HALF PRICE—Navy Surplus—2450W, $22.50; 2000W, $19.95; 1650W, $15.95; 1350W, $13.50; 30A Rectifiers, $57.60; Westinghouse 0/150V AC voltmeters, $6.95; 400W Baby Spots, $7.45; Dual Telephone set, $13.50; Panic Bolts, $22.50; 25/40W Colored Lamps, 16½c; Beautiful Stage Draperies, $95.00; Coated Lenses, $45.00. Spring Catalog ready. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

GRIME DOES NOT PAY—BUY NEW SOUND-SCREENS NOW—Crystal Beaded, square foot, 44½c; Super Flextone Plastic Coated, guaranteed fungus-proof, washable, 37½c. Samples free. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

### POPCORN

GIANT S. A. POPCORN, certified to pop over $100 per bag, $10.50 per hundred pounds. Popcorn boxes, regular 10c size, holds 2 ozs. of popcorn $5.50 per thousand. New 25c size holds 5 ozs of popcorn $11.90 per thousand. F.O.B. Chicago, Illinois. Houtz Popcorn Co., 3506 N. Lockwood Ave., Chicago, Ill.

### POPCORN SUPPLIES

KETTLE KLEENING KIT COMPLETE FOR $6.00 containing Char-X, liquid kettle cleaner, wipes, spatula, oil. Everything to keep your kettle Spic and Span. Blevins Popcorn Co., Nashville, Tenn.

### SITUATION WANTED

VETERAN. Ten years' experience theatre manager—publicity director. Go anywhere. Pearce Parkhurst, 29A Elm Street, Gloucester, Mass. Phone Gloucester 1973.

### SOUND EQUIPMENT

RECORD PLAYERS, NEW $24.95; AUTOMATIC RECORD Changer, $29.75; New Zeiss Ikon 35-mm. Sound Projectors, $275.00; New Soundheads, $91.25; Bell Howell 16-mm. Sound Projectors, $375.00; New 20W PA Systems, $75.00; Instantaneous Sound Changeovers, $29.95 set; New 30W Theatre Amplifiers, including monitor, $125.00. S.O.S. Cinema Supply Corp., 449 W. 42nd Street, New York 18, N. Y.

### STUDIO EQUIPMENT

2000W FRESNELLITES, $57.50; 2000 Sunspots on portable stands, $89.50; Akeley Newsreel Camera, magazines, Gyrotripod, $795.00; Eyemo two speed camera, $225.00; New 400' 16-mm. magazines, $79.50; Moviolas, $195.00 up; Nelson 35-mm. Continuous Sound picture Printer, $975.00; Send for stock list. S.O.S. Cinema Supply Co., 449 W. 42nd St., New York 18, N. Y.

### THEATRE GAMES

DIE CUT BINGO CARDS—$20.00 in 10,000 lots. Smaller quantities, $2.25 per 1,000. 1-75, 1-100. IMMEDIATE DELIVERY. S. Klous, c/o Showmen's Trade Review, 1501 Broadway, New York City 18, N. Y.

FOR YOUR BINGO GAMES. Buy your cards from us—controlled or uncontrolled, dye cut, play right, priced right—service supreme. Samples on request. Premium Products, 354 W. 44th St., New York 18, N. Y.

CAN YOU USE $5,000 extra yearly profit? Foto-Nite will positively increase your box-office receipts 200-300% on worst week night. You can't lose! Write. Foto-Nite Shows, Div. American Theatre Supply Co., Inc., 2nd at Cherry, Seattle 4, Wash.

### THEATRE SEATING

500 REBUILT AMERICAN SEATING BALL BEARING Panelback, boxspring chairs, $5.95; 120 Irwin veneer backs and seats, $3.95; 500 American rebuilt, reupholstered red striped velour padded back, spring cushions, metal lined, $7.95; 140 American rebuilt heavy veneer back spring cushions, $6.50; 185 Heywood-Wakefield heavy panelback, springless cushions, $4.95; 300 American veneer back, springless cushions, $4.50; Beautiful Cardinal Red leatherette, 52" wide, 100 yards per roll, $1.14 yard; cut lengths, $1.25. Wire for stock list, S.O.S. Cinema Supply Corp., 449 West 42nd St., New York 18, N. Y.

THEATRE CHAIRS 600 Streamlined full upholstered American Seating Company chairs. 1000 spring cushioned relacquered ¾" insert panel backs 900 spring cushions, 1000 veneer chairs. We upholster chairs. Phone Lenox 3445. Jesse Cole, 2565 McClellan Ave., Detroit, Mich.

### THEATRE WANTED

MODERN EQUIPPED THEATRE in Missouri or Illinois. Write particulars, W. E. Duckworth, Box 332, Salem, Mo.

EXPERIENCED, HARDWORKING, SHOWMAN will buy, lease or consider partnership, anywhere. Box No. 714, Showmen's Trade Review, 1501 Broadway, N. Y., N. Y.

### USED EQUIPMENT

CLOSING OUT 52" x 72" SCREENS, poor condition, tripods alone worth money, $4.95; Mazda Regulators with Ammeters, $16.50; Roth 25A Generator set $57.50; Ashcraft Suprexarc, $164.75; Vallen Curtain Machine, rebuilt, $149.50; Heavy Duty Vacuum Cleaner, rebuilt, $97.50; Brandt Penny Direct Coin Changers, $99.75; Coinometers with Pennies, $69.50. Spring Catalog Ready. S.O.S. Cinema Supply Corp., 449 West 42nd St., New York 18, N. Y.

SIX SOLD LAST MONTH—Vets Establish Your Own House—Complete Army Theatre Booth outfits—Holmes professional latest type sound projectors, 2000' magazines; lens; Baby Strong Automatic Arclamps; 15 amp. rectifiers; constant speed motors; 3 point adjustable heavy pedestals; High Fidelity 30 watt amplifiers; monitor speaker; 2-way Multicellular horn system, everything ready to go, $1995.00. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

THEATRE SEATS—PROJECTORS—Folding Chairs. 16-mm. film—lights—new screens. Lone Star Film Co., P. O. Box 1734, Dallas, Texas.

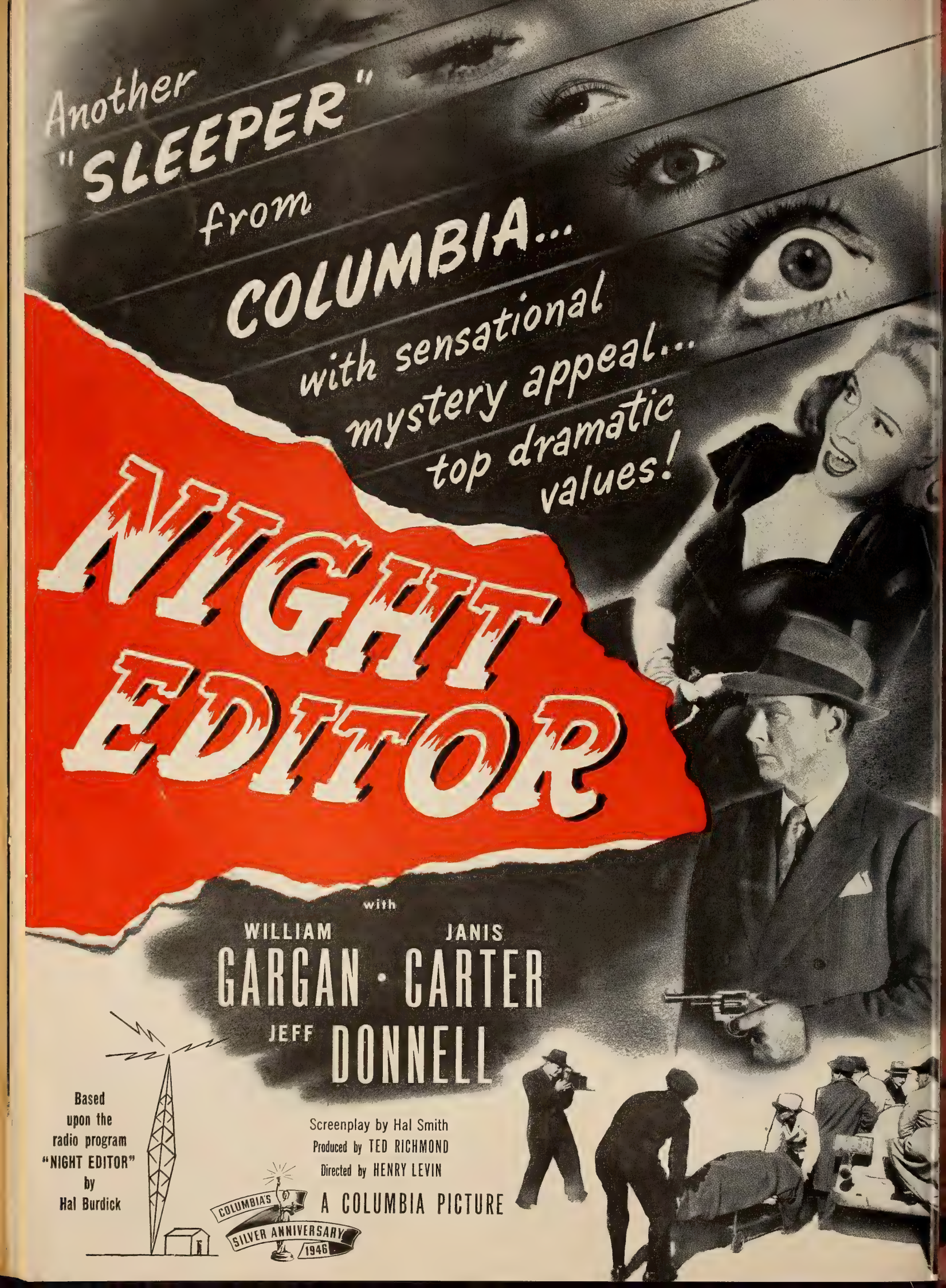
WILL SACRIFICE TWO MODEL K MOTIOGRAPH. Mechanisms with deluxe bases, complete Western Electric Model M-10 Mirrophonic sound system, Strong Zipper changeovers, Cyclex arc lamps complete and extra parts and supplies. USED BUT SHORT TIME. Write—Mrs. Katie Mellinger, 705 S. Randolph St., Champaign, Ill.

COMPLETE BOOTH. Simplex projectors, automatic arc lamps, rectifiers, lenses, latest model Ballantyne sound with two way horn system, completely rebuilt and guaranteed $1495. Thousand other bargains. Anything you need. Write us. Star Cinema Supply Co., 440 W. 45th St., New York 19, N. Y.

### WANTED TO BUY

HIGHEST PRICES PAID for Simplex, Powers, lamphouses, rectifiers, sound, etc. Star Cinema Supply, 440 W. 45th St., New York 19, N. Y.

SIMPLEX PROJECTORS, LAMPHOUSES, Quarter Horse Motors, Portables, etc. Box 713, c/o Showmen's Trade Review, 1501 Broadway, New York, N. Y.


Another "SLEEPER" from COLUMBIA...
with sensational mystery appeal... top dramatic values!
NIGHT EDITOR
with
WILLIAM GARGAN · JANIS CARTER
JEFF DONNELL
Based upon the radio program "NIGHT EDITOR" by Hal Burdick
Screenplay by Hal Smith
Produced by TED RICHMOND
Directed by HENRY LEVIN
A COLUMBIA PICTURE
COLUMBIA'S SILVER ANNIVERSARY 1946

# SHOWMEN'S TRADE REVIEW

THE SERVICE PAPER OF THE MOTION PICTURE INDUSTRY

REVIEWED IN THIS ISSUE


| | |
|---|---|
| A Close Call for Boston Blackie | 19 |
| Alias Billy the Kid | 19 |
| Avalanche | 18 |
| A Yank in London | 19 |
| Bedlam | 18 |
| Dark Alibi | 19 |
| Heartbeat | 19 |
| Henry V | 18 |
| Her Kind of Man | 18 |
| In Old Sacramento | 40 |
| Moon Over Montana | 19 |
| Partners in Time | 18 |

**PRODUCT GUIDES**
Begin on Page 85



Vol. 44 No. 15

APRIL 27, 1946

Entered as second class matter February 20, 1940, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly by Showmen's Trade Review, Inc., 1501 Broadway, New York 18, N. Y., U. S. A. 10 cents a copy, $2 a year.

CHARLES E. 'CHICK' LEWIS
Editor and Publisher






**Equipment & Maintenance** Begins Following Page 44


**Exhibitor Majority Against Collections**

See Page 11


**Jack Jackson Discusses Charity Drives**

See Page 13

MAY -1 19
©CIB 18670

KISS YOUR RECORDS GOODBYE!

JOHN GARFIELD . LANA TURNER



M-G-M's 'THE POSTMAN ALWAYS RINGS TWIC

Support the Cancer Dri
Week of April 21 to 2

# THE EDITORIAL PAGE

## "It's An Ill Wind....."

Well, everybody in the industry might as well be philosophical about it—perhaps something good may grow out of the internecine battle that won the headlines in newspapers this week as Howard Hughes courted the law in his battle with the Motion Picture Association of America and its directing head, Eric A. Johnston. (Incidentally, Mr. Hughes' constant reference to the MPAA in his statement released to the press Tuesday morning as the "Hays office" was for the reason that Mr. Hughes believes the organization is more generally known as the "Hays office" than as the MPAA or the Johnston office, or other designation. Or so we've been given to understand.)

But to get back to philosophy. The disputing men do often lives after them in the form of something accomplished for the general good. So let us hope that this somewhat unseemly court battle over the much discussed picture and advertising Mr. Hughes is sponsoring as producer of "The Outlaw" may bring about a more successful program by the industry for meeting the now growing threat of spreading censorship in municipalities and states.

That the industry's system of self-regulation has not put a stop to moves for official censorship by cities and states is demonstrated fact. (That self-regulation is in the interests of the industry itself, goes without saying and that phase of the industry's code policy and procedure is not challenged here).

In reporting the veritable rash of moves for censorship in various sections of the country, STR has quoted observers who stated quite flatly that the industry's conduct has little to do with the basic trend for more censorship. Censorship is political—and profitable. Censor fees have great allure for politicians seeking to bolster the state income. Such tax-hungry groups are not much concerned with whether or not the industry preaches morals or good taste in its shows or its advertising. It's the dough they want, and censor fees are one way to get it.

It could be that for the industry the Production Code may have been a sort of Maginot Line—in the sense of a psychological acceptance that all was safe while it held. Perhaps there should be, additionally, an aggressive out-in-the open fight on censorship by the industry with no punches pulled and no quarter given.

Thus, should that be a needed policy by the industry, and should realization of the fact be either directly or indirectly the result of the ill wind which seems to have been whipped up by Mr. Hughes, not little but much good will result.

Ain't philosophy pleasant-tasting headache medicine?

## Now's the Time

Many's the time, during the past years of "the duration" that this page has carried an appeal to distributors to build up a good husky backlog of goodwill among their exhibitor customers.

We think things we were talking about then are now becoming very much more clear and obvious.

These obvious things have had some added emphasis cast their way this week by reports and rumors as well as forthright statements. Also, anybody watching production must conclude automatically that the time can't be far off when his current strongly sellers' market will do a complete turnover to a rather firm buyers' market.

So the time is not too distant, perhaps, when Mr. Exhibitor will have a lot of product to choose from. And in addition to more product, unquestionably there will be more distributors to seek Mr. Exhibitor's business. Moreover, these new distributing outfits, already organized and those in formation, are no pygmies.

This week Matty Fox gave out with a mighty vigorous statement of policy and program to be carried out by United World Pictures. And the other distribution organizations now in formative stage have some mighty good backing of brains and brawn in both the production and distribution departments.

So we say, now's the time for the established distributors to make hay by building goodwill among the exhibitors. Not so long from now that goodwill could prove the determining factor between continued prosperity or mere pickings for distributor outfits currently grazing in green pastures.

▲ ▲ ▲

## At Your Service

Your current issue of The Service Paper of the Motion Picture Industry offers a most timely and useful tool for the theatre owner, manager, maintenance chief, purchasing department head and projectionist. Our "Where to Buy Theatre Equipment Directory" (whose unique design, by the way, is the result of close study of the needs of theatremen by a group of leading theatre executives) is presented with special pride for a job well done by our staff. You also will find vigorously alive and timely reporting and comment on the theatre collections nuisance subject in our news story reporting exhibitor opinion and the Jack Jackson article.

*—"CHICK" LEWIS*

NATIONAL NEWSREEL

# Hughes Court Move Stymies MPAA Action on 'Outlaw'

## *Producer Charges Johnston Office Violates Trust Law In Suit to Restrain Ban*

Federal Judge Vincent L. Leibell of the New York district court Wednesday granted Producer Howard Hughes a temporary order restraining the Motion Picture Association of America from revoking its approval seal on "The Outlaw" or from taking further action against that picture's advertising. The Judge set May 3 for a hearing on a requested preliminary injunction.

Wednesday's action, which was not contested by the MPAA counsel, does not pass upon the merits of the Hughes case which requests:

Injunctions to upset the entire MPAA system of picture and advertising censorship.

A court review to "to revise, reverse or modify" the MPAA Advertising Production Code on "The Outlaw's" advertising, which precipitated the present court case.

An injunction preventing the MPAA from suppressing film treatment of controversial subjects.

An injunction preventing the MPAA from doing anything that might cause a contract breach between Hughes and United Artists. (Hughes states his contract requires his pictures to bear the MPAA approval seal if they are to be distributed by UA).

An injunction restraining MPAA from taking the seal away from "The Outlaw."

Triple punitive damages under the Sherman and Clayton Acts on such a sum as the trial shall determine Hughes to be entitled to. (He claims loss of $1,000,000 to date due to the MPAA advertising edict and states the total may be $5,000,000 unless the MPAA is restrained).

The temporary order which Judge Liebell issued Wednesday apparently has the practical result of keeping the MPAA from taking any action on "Th Outlaw" as long as the order is in effect.

### Charges 'Coercion'

In his petition Hughes asserts that the MPAA exercises "economic coercion" over the producing and exhibition fields. He says he is a member of MPAA and under its rules his resignation cannot take effect for one year, declares the organization imposes a "private censorship upon the entire industry" and assumes powers which are the functions of government. He claims it controls the entire industry "in violation of the Sherman and Clayton acts by reason of its boycott of producers, distributors and exhibitors who do not obtain the seal of the defendant."

MPAA offices in New York said there was little likelihood of the organization's taking any action on Hughes' expulsion or his resignation as long as the case was in the court's jurisdiction.

A meeting Tuesday at which the board was to consider whether Hughes violation of its ban on some of "The Outlaw" advertising should cause his suspension or expulsion was cancelled when the MPAA was advised the case had gone

(*Continued on Page* 12)

# Censors Must Post $10,000 Appeal Bond Judge Rules in 'Scarlet Street' Case

Atlanta's Paramount Theatre was buying advertising space this week to announce opening of the previously banned "Scarlet Street" for May 2 as Fulton County Superior Court Judge Bond Almand handed the Atlanta censors their second straight setback in this much discussed case.

Ruling on a bill in equity for injunction brought by Universal and Diana Pictures against Atlanta Censor Christine Smith and the Censor Board, the Court decreed that if they appealed the decision they would have to post $10,000 bond to indemnify the picture companies against any loss incurred by reason of such an appeal.

Originally Judge Almond had ruled that Censor Smith did not have the right to ban a picture, stating that such right was vested in the Censor Board and that he did not consider the four to four tie vote in the "Scarlet Street" case sufficient backing to warrant her prohibition of the film. He had ruled for an injunction against the defendants but held up its effective date.

On the latter hearing he amended his original opinion to say that even if Censor Smith had authority to ban the picture, her action in doing so on grounds of "obscenity" was "unreasonable, arbitrary and in abuse of her discretion."

The Judge pointed out that "Scarlet Street" had been exhibited in 2,000 theatres of 250 cities and that "more than 50 men and women in various walks of life testified they had viewed the picture and had not found it obsence or licentious."

Picture company attorneys said they would make no move to show the picture until after Monday (24) at which time the censors must either appeal and post bond or give up the fight.

## INDEX TO DEPARTMENTS


| | |
|---|---|
| Advance Data | 91 |
| Box-Office Slants | 18 |
| Feature Booking Guide | 85 |
| Feature Guide Title Index | 85 |
| Hollywood | 42 |
| Newsreel Synopses | 34 |
| Regional Newsreel | 22 |
| Selling the Picture | 36 |
| Shorts Booking Guide | 92 |
| Theatre Equipment and Maintenance | Begins Opposite 44 |
| Theatre Management | 13 |


## Fielding Will Seek Ad Bans in New Show Code

Notice that he intends to insert a five-point program of advertising principles in the new New York theatre code was served on exhibitors Thursday at a luncheon of the Independent Theatre Owners Association in the Astor by License Commissioner Ben Fielding.

Fielding, who said he thought he could make the principles stick, listed them as bans against: false statements or misleading titles; misrepresentation; statements offensive to public decency; unfair presentation of life, habits or customs and history of nations; glorification of the illegal. The License Commissioner claimed he was receiving strong complaints from theatre patrons over misrepresentation.

## *Arrest 'Outlaw'*

**San Francisco police after allegedly receiving complaints from citizen and church groups Wednesday night cracked down on Howard Hughes' "The Outlaw," seizing the film and arresting United Artists Theatre Manager Al Dunn on charge of "exhibiting an indecent motion picture." Dunn was released under bond.**

**No action was taken against the picture's billboard advertising which previously had been criticized by church groups.**

**Meanwhile, the Catholic newspaper, The Monitor, editorially declared that if it were impossible to keep "The Outlaw" off the screens Catholics everywhere should write letters of protest to the managers of theatres about to play it and even threaten to stay away for a year from the houses that booked it.**

## Deny Conspiracy Exists In Scophony Agreements

Five corporations and three individual defendants charged by the United States government with conspiring to monopolize Scophony television patents, filed their answers in Federal District Court at New York Thursday with one defendant—General Precision Equipment Corporation—entering a detailed denial of any conspiracy.

General's reply in substance was that it had not entered into contract with other defendants not to monopolize and divide the world markets on cartel lines but to have use of Scophony products generally and to be able to manufacture one of the Scophony television patents—the large screen suitable for theatre television.

It explained that as manufacturers of theatre equipment it considered this field to have had a business "potential" which had "not been realized." It further stated that most of the Scophony patents had not been improved since the war froze experiments and that the alleged conspiracy to monopolize use of the "skiatron system" was not correct since "skiatron" has never been successfully used in television.

Defendants in the suit are: General, Scophony Corporation of America; Television Productions, Inc.; Paramount Pictures, Inc.; Scophony, Ltd.; Arthur Levey, Earle G. Hines and Paul Raibourn.

## Court Nullifies Tax

Ruling that there had been enough petitions to require a referendum to the voters on the matter of a municipal amusement tax in Chico City, the California Third District Court of Appeals at San Francisco this week issued a writ restraining the Chica City Council from enforcing the tax. Protests were reportedly heavy on the added levy.

**SHOWMEN'S TRADE REVIEW**

*Title and Trade Mark Registered U. S. Patent Office* Published every Friday by Showmen's Trade Review Inc., 1501 Broadway, New York 18, N. Y. Telephone BRyant 9-5606. Charles E. 'Chick' Lewis, Editor and Publisher; Tom Kennedy, Associate Editor; James A. Cron, General Manager; Ralph Cokain, Managing Editor; Harold Rendall, Equipment Advertising Manager; West Coast Office, 6777 Hollywood Boulevard Hollywood 28, California; Telephone Hollywood 2055. Ann Lewis, manager. London Representative, Jock MacGregor, 16 Leinster Mews, London, W. 2; Australian Representative, Gordon V. Curie, 1 Elliott St., Homebush, Sydney, Australia. Member Audit Bureau of Circulations. All contents copyright 1946 by Showmen's Trade Review, Inc. Address all correspondence to the New York office. Subscription rates: $2.00 per year in the United States and Canada; Foreign, $5.00. Single copies, ten cents.

# NATIONAL NEWSREEL

## GI Wins Old Job

**Edward Cooney, discharged sailor, this week had won his old job as projectionist in Chicago's Odgen Theatre as the union dropped objections to his employment in the face of a federal suit based on the GI "Bill of Rights."**

**The case excited wide attention when Cooney's uncle Ben, who operates the Odgen, said the union would not allow him to reemploy his nephew. The union had argued that since the house was unionized after the younger Cooney left for the Navy, the union operator was entitled to remain on the job.**

## Skouras Seeks to Widen British Film Program

Formation of an overseas theatre corporation by Odeon and Gaumont-British which will spend between £1,00,000 and £1,500,000 on expansion as well as a widened program of British production for 20th Century-Fox was announced in New York this week by President Spryos Skouras.

Skouras, in an interview which was largely "off the record," said the 20th-Fox expansion plans for picture production, would have to wait on action by the British Board of Trade to whom he has already applied for permission to build a studio near London.

The 20th-Fox president said his company had plans for from four to six British produced pictures a year and would produce 25 pictures in Hollywood for the coming year, in addition to product which might be produced on other lots for 20th-Fox distribution.

## National Refinances

Twentieth Century-Fox subsidiary National Theatres Corporation this week announced it had arranged for the private sale of $20,000,000 debt obligations to the Bank of America, Chase National Bank and the Metropolitan Life Insurance Company. Metropolitan took the $12,000,000 of debentures while the Bank of America took $4,500,000 of serials and the Chase National Bank $3,500,000. Approximately $7,800,000 of the proceeds in this deal will be used to retire a like amount of underlying mortage debts whose annual interest rate is 4.40 per cent.

## Monogram Sales Heads Gather for N. Y. Meeting

Monogram sales executives were gathering at the Warwick Hotel, New York, this week for the first of two spring regional meetings, the first set for April 22-28. The next meeting is scheduled for Chicago on May 4 and 5 at the Drake Hotel. Both meetings will be conducted by Morey Goldstein, general sales manager.

## Seek Writ to Keep Extras Off Relief

Major producers last week sought a writ of mandate from the Los Angeles District Court of appeals, which, if granted would have the effect of preventing extras who have turned down a $5.50 a day job from receiving unemployment compensation.

The petition asked the court to overrule all decisions given in favor of extras by the unemployment insurance appeals board of the California Employment Stabilization Commission. The board to date has denied all producer protests.

# Chicago Film Tieup Averted As Truman Appoints Board

Threat of an express employes strike which would have curtailed film deliveries in the entire Chicago area and might have affected the Detroit territory which is temporarily served by Chicago, seemed averted late this week as President Truman appointed a fact finding board to study the question.

The employes agreed to await action by the board and prints continued to move, with Detroit, where the exchanges are strike bound, receiving its product from here by express and air mail.

Elsewhere the labor front seemed comparatively calm with a second interruption of the American Federation of Musicians-producer talks in New York, caused by the illness of Nick Schenck, got under way again Wednesday, and with the Federal Conciliator John C. Tutt on the west coast reporting "satisfactory progress" in his talks with the Conference of Studio Unions.

The producers and musicians had moved from the question of conditions to that of pay and employment of extra musicians Wednesday, but they found that these matters resolved the talk right back to conditions.

One of the chief stumbling blocks in the question of whether musicians will be paid on a cumulative basis, as was done in the past, or whether the demand of the AFM for a 10-hour week with any day's work limited to six hours after which overtime would start, should prevail. Previously AFM president James C. Petrillo had agreed to drop a condition whereby the musicians would have to be paid full recording fees a second time whenever 35-mm. sound were transferred to 16-mm.

The producers on the other hand stating that they realized "the injustice to the musicians" of having work they had done for one medium used for another medium of transmission, had agreed that none of their motion pictures would be used for television.

On the West Coast the unrest caused by open shop talk had quieted down as this ceased to be an issue while conferences centered about wages and working conditions. The conference of Studio Unions this week announced that it had added to its membership the Sheet Metal Workers Union Local 108, now giving the conference a total of 11 unions. CSU President Herbert K. Sorrell also asked that the producers put into effect Byron Price's 5-year plan which would make all jurisdictional fights subject to review by a board of inquiry and bar strikes while the inquiry is in progress.

### CSU Wants Open Meet

The CSU also asked that hearings be open to press and radio to prevent public misconceptions.

Last week the IATSE, which is at loggerheads with the CSU on matters arising out of jurisdiction, in paid advertising space stated that they would not permit the alleged CSU minority to jeopardize the jobs of their asserted majority with strikes.

National Labor Relations Board Representative Stewart Meacham met with the clashing Screen Publicists and the recently formed IATSE publicists' local to discuss an NLRB hearing which is expected to study the type of bargaining agent election to be held. The SPG wants an election based on all the publicists in the industry while the IA wants an election by studios since its strength is centered in some major studios.

Meanwhile a new organization—the Screen Composers Association came out with a complaint that contracts now in use usually compel the composer to assign all his rights in music written for motion pictures and indicated that it would seek to correct this.

In Los Angeles the Associated Theatre Operating Managers won the right to bargain with the Vinnicof Circuit thereby ending picketing and a tie up in film deliveries which resulted when the sympathetic teamsters union refused to carry film for the circuit.

# UN Plan Build-Up for British Start; To Buy Showcase Theatres 'If Needed'

Efforts to have Hollywood syndicated writers maintain correspondents in London in order to give wider coverage to English stars and picture production will be part of a program planned by United World Pictures in connection with distribution here of British films made by the Rank interests, it was said in New York this week by UW President Matthew Fox. As an initial move to start the flow of glamor buildups for English players appearing in the films UW will distribute, Fox said that three American writers will be sent to England in June.

This move to offset the drawback to British pictures due to lack of familiarity of American moviegoers with stars and players, and a decision to open up the company's own "showcase" theatres in key runs, are highlights of an aggressive policy which Fox indicated will be put into effect rapidly by United World. Regarding the "showcase" situation, Fox said his company intends to build or lease theatres in key situations where "we are having difficulty. However, we intend to go into no city where we can get a constant play-off of our product."

Discussing progress of UW to date Fox brought out:

That actual distribution would start Jan. 1, but "we won't start staffing our exchanges till the first of November." (Plans call for six district managers, 31 exchange managers, 62 salesmen and an eastern sales manager. Where possible new buildings to house UN and Universal will be constructed. Where building restrictions hinder, Universal's vaults will be used and temporary office space procured in the vicinity. Distribution in Canada by Empire-Union; abroad by Universal-Empire or Eagle Lion, in South America by Universal.)

That UW has first choice of any eight features made by the Rank companies and will distribute eight American pictures made by International. Two British pictures, "Stairway to Heaven" and "London Town" have already been selected.

That UW would apply for membership in the Motion Picture Association of America but could not say whether it would seek entry into the Motion Picture Export Association until it had studied the export situation fully. (Some product UN will be handling will be from companies which have an entry into countries where American films are now barred.)

### 'U' Quartery Dividend

Universal's Board of Directors this week declared a quarterly dividend of $1.0625 on its 4¼ per cent cumulative preferred stocks to stockholders of record May 15, 1946.

NATIONAL NEWSREEL

# Foreign Films Back in Canada

**Canada's exhibition of foreign language pictures, which dropped off sharply during the war, was on an upsurge this week as three cities resumed regular showings of foreign product.**

**In Toronto, the International Cinema opened with "Marie-Louise" a Swiss film while the Victory Theatre brought back Soviet product. Ottawa's Rideau Theatre came out with a double bill of French films topped by "A Dog's Life," while the Auditorium presented a 1942 German feature "The Adventures of Baron Munchausen." In Montreal the Victory has been renamed Cinema de Paris and will present only French films.**

# 'KOG'—It's Short, Snappy, Scrappy and Murder for the Poor Distributor

It isn't the original Indo-Germanic for "I'll have another cup of coffee." Nor is it a short way of summing up the Howard Hughes-Eric Johnston question. It's an Australian abbreviation for "Keep off the Grass," and if you think that implies it's an injunction depriving the Australian and New Zealanders from full enjoying of their constitutional rights to picnic every holiday, you're slightly wrong again.

It's a phase in the motion picture vernacular of these southwest Pacific nations which means: "You keep out of my territory and I'll keep out of yours, and together we'll slap the distributors down."

If that sounds a bit unusual to U. S. exhibitors who have to watch their product and the empty lot on the next corner with both eyes, it isn't a bit unique in a country where kangaroos are commonplace and distributors actually encourage a form of bicycling.

And it works. For a veteran traveler who wrote SHOWMEN'S TRADE REVIEW on the subject, points out that exhibitors of Australia and New Zealand not only agree among themselves and put up a united front to distributors, but big chains and the absolute independents cooperate so closely that if it happened in the United States, the Department of Justice would be walking into court with bales of typewritten complaints.

### Eden—or Lost Week End

To film men of this country, where some of the more important industry executives have reportedly considered abandoning the practice of bidding each other good morning for fear it will eventually cost them triple damages and where auditors are indulging in an orgy of pencil sharpening to figure out what final damages on some conspiracy cases are going to be, this report on the southwest Pacific may sound like a press agent's lost weekend.

Actually it is the honest truth, for there are no anti-trust laws in the countries below the Equator.

As a result, it is perfectly legal for exhibitors to understand each other like gentlemen and for the lion of the circuit to lay down and play kitten with the lamb who owns the small competing independent theatre. No one cuts any one else's throat—in the exhibition field. But they line up and try to commit mayhem on the distributor, and since there is no production to speak of in either country, the distributor is a foreigner, like for instance a Briton or an American. This apparently makes it OK as well as fine and dandy.

According to information one theatre will not invade another's territory. Neither will one theatre try to buy another's product. The exhibitor will also lay off another's product if the distributor does not get a contract renewal and tries to sell away from the original client. It just isn't done.

So, if Exhibitor Adam decides that percentages are too high and decides to throw out Distributor Baker's product just to show said distributor who is boss, Exhibitor Charlie who has the house in what is the Australian or New Zealand equivalent of around the corner, won't even consider Distributor Baker's charming assurance that his product is now available. (Ok, if you don't believe us, take a trip out there and see for yourself—or ask a war bride.)

### On the Spot

This exhibitor love fest really works out in manners wonderful to believe.

In an Australian city a first run operation with a number of neighborhood subsequent runs which probably can be called Mr. Big, was on quite chummy terms with a smaller chain which ran nothing but neighborhood houses—all of them in opposition to Mr. Big's neighborhooders.

The smaller circuit soon found itself in a spot when, due to an influx of American houses, the first-run houses upon which it depended for cleared product began holding over.

So what does Mr. Big do? With a big heartedness which would be highly suspected, he buys some extra run product, plays it in his first run house and then clears it so the smaller neighborhood chain could get product.

It would be morally uplifting and edifying to state that such a good neighbor policy got results. But the good Samaritan Mr. Big suddenly found that by playing these extra films to clear them for his smaller friend, he was developing a backlog on the first run product that he should have cleared for his own neighborhood issues. And soon his own circuit was screaming for films.

Meanwhile, the opposition which he had helped in the tradition of Australian cooperation when it comes to handling the distributor, had plenty of product.

This paper's informant insists that such actions are not isolated instances but are indicative of teamwork among exhibitors. None

(*Continued on Page* 12)

## Theatres Must Wait

Building of theatres in New Zealand will have to wait about five years, Robert Kerridge, head of a New Zealand circuit, said in New York this week.

## Skouras Asks Smoother World Trade Relations

Stressing the necessity for understanding and friendship in the film industry's relations with foreign countries, Spyros P. Skouras on Wednesday accepted a scroll presented by Murray Silverstone and the 20th Century-Fox International Corporation to mark the end of the Spyros Skouras 30th Anniversary Sales Drive, which was conducted on a world-wide basis. Executive Vice-President W. C. Michel, who acted as drive captain, made the presentation to Mr. Skouras.

Present at the ceremony, in addition to Messrs. Skouras, Silverstone and Michel, were Les Whelan, Tom J. Connors, William J. Kupper, Andrew W. Smith, Jr., Donald Henderson, Otto E. Koegel, Francis L. Harley, Irving A. Maas, Charles Schlaifer, Edith Prigozy, Sam Shain, Albert Cornfield, and Stirling Silliphant.

## French Gov't May Make Films in Seized Studios

That the French Government was planning to enter the motion picture industry in competition to private interests was strongly indicated in Washington this week.

Reports were to the effect that a bill to authorize such production, using studio and theatre properties which had either originally belonged to Germans or alleged collaborators, would be introduced to the government. German and collaborator property had been sequestered by the free French governments as they took over civil administration.

Meanwhile, local sources were not very optimistic over an early settlement of the Franco-American picture situation, pointing out that apparently this deal was being held up pending an approval of a loan to France.

So far the only American pictures to go into French theatres since 1940 are 40 brought in by the Office of War Information last year. The French reportedly want 55 per cent of the screen time for their own product, leaving the remaining 45 per cent for all other foreign imports.

## Plans Chain for 16-mm. When Product is Ready

Planet's contemplated plans for a chain of 16-mm. theatres in key spots of the United States will have to wait until a greater production schedule than the present 12 a year can be put into effect, Sales Manager William Waller declared in Hollywood this week.

Waller said that such a chain had been studied by Planet Pictures which at present, he declared is using the California territory as a "guinea pig" to sense the possibilities of 16-mm. commercial production on a large scale.

Exchanges for Planet product are now operating in Detroit, New Orleans, Chicago, Seattle, Portland, Denver, Raleigh and Philadephia, Waller added predicting that New York and Atlanta offices would be opened shortly. Deals for exhibition will be on percentage only.

## MGM 16-mm. Program Starts in 25 Countries

MGM this week started shipment of 50 16-mm. features and shorts in four different languages for distribution in 25 foreign countries.

The product, which will be used in only situations where 35-mm. equipment is not available, will be sent into England, Australia, France, Belgium, Switzerland, Ireland, Palestine, India, Singapore, The Philippines, Argentina, Chile, Colombia, Cuba, Mexico, Panama, Peru, Venezuela, Puerto Rico, South Africa, Portugal, Thailand, China, Egypt and Finland. Shipments to Brazil and Italy are scheduled.

## Strikes Mean Shortage

**Strikes affecting copper and coal production will cause a serious setback in motion picture production equipment the CPA warned in Washington this week.**

**Steel production is already down due to coal and this in turn will affect projectors, sound and heavy studio equipment. Exhibitors were urged to return to conservation habits of war days and salvage copper drippings.**



# NEXT IN THE UNBROKEN LINE OF HITS FROM

20th CENTURY-FOX

# BEST-SELLER




WITH TH



# *Tierney* AND THE *Greatness* OF "LEAVE HER TO HEAVEN"!

DARRYL F. ZANUCK
presents

GENE TIERNEY

# Dragonwyck

From the Novel by Anya Seton

WALTER HUSTON · VINCENT PRICE · GLENN LANGAN

and Anne Revere · Spring Byington · Connie Marshall · Henry Morgan

Written for the Screen and Directed by

JOSEPH L. MANKIEWICZ

20th Century-Fox triumph to challenge your "Leave Her To Heaven" records!



# "DRAGONWYCK"

## has surpassed every Easter Week attraction in the whole spectacular history of hits from 20th!

*The biggest figure in the industry* 20th CENTURY-FOX *makes the biggest best-sellers!*

PRINTED IN U.S.

## NATIONAL NEWSREEL

# Collections Tire Public, Exhibitors Claim

### *94% of Showmen Polled Find Plate Passing Hurts 12% for Yearly Drive*

Theatre collections in connection with charity drives are objectionable to a majority of the nation's moviegoers and should be eliminated, or at least limited to a maximum of one a year, according to 94 per cent of the exhibitors of the country as indicated in a poll conducted by SHOWMEN'S TRADE REVIEW.

Exhibitor opinion, which was sampled in 31 exchange territories, was close enough on this subject to be considered unanimous for all practical purposes. The vast majority declared that the public has tired of theatre collections and in some instances collections were reported to have actually hurt attendance at the theatres.

On the whole the poll showed that exhibitors are willing to work on drives for worthy causes but they are convinced that audiences collections were unpopular with their patrons and that no drive efforts which required activities that interfere with the entertainment function of the theatere should be attended. The survey also revealed that while some exhibitors admit that drive activities in the past have given the theatres added prestige as community institutions, net benefits were not sufficient to offset the harmful effects of collection drives.

#### Doubts Goodwill

Other points noted in the results:

That exhibitors do not favor more than one charity drive a year.

That twelve per cent think one audience collection drive per year is the best solution to the collection problem, while another twelve per cent believe that collections should be thrown out altogether and cooperative campaigns limited to "voluntary" contributions by means of collection boxes in lobbies or other parts of the theatre restricted to one a year.

In reply to the question whether participation in drives created goodwill that was helpful in meeting tax and legislative problems, only about 30 per cent of those polled had any opinion and a heavy majority of this group was of the opinion that drives had no effect one way or the other on this matter.

One exhibitor wrote: "There is some good will resulting but this can be attained by helping on civic affairs without collections. I think collections have a harmful effect when we have a lot of them."

Another exhibitor complained: "Every one has the opportunity to support any drive. What other industry passes the collection plate?"

The strongest complaints came from Portland, Ore., and Kansas City, Mo.

A Portland exhibitor said:

"Our audiences have been 'collected' to death prior to our drives. If theatres nationally abandoned the practice of collections I think the general public would issue a vote of praise to the exhibitors and no criticism would result. A collection box for free will offerings placed in theatre lobbies would, in my opinion, serve the purpose adequately."

An exhibitor in the Kansas City territory declared that collections actually hurt business.

"Theatre patrons in this area," he said in answer to questions, "are so disgusted with collections that business actually takes a decided drop during collection weeks. They feel they are being taken at a disadvantage.

"I am violently opposed to these drives. And experience has shown us that our status in the community does not increase. . . I do not see why there should even be one drive a year, any more than restaurants, department stores, etc., should make a drive (which they do not.)

"I am in favor of putting theatres on the same basis as all other lines of business. I think in the long run we will garner more respect for industry and I also think the general public will greatly appreciate our devoting our attention to giving them the entertainment and relaxation they pay for when they enter our doors. . . I think that collections take an unfair advantage of them. They have no way of protecting themselves."

## *MPTOA Against Collections*

**That the Motion Picture Theatre Owners of America are opposed to theatre audience collections and may take further steps against them at the June board meeting of the organization was indicated in Columbus, Miss., this week by President Ed Kuykendall.**

**Allied States and CIEA are also scheduled to consider the collection question when they meet in Chicago during May.**

**Advised of the Showmen's Trade Review poll results, Kuykendall said:**

**"I am convinced that patrons are more and more resentful of collections and drives in theatres because they are in duplication. The average patron has been solicited either in his home or his business. MPTOA is opposed to theatre collections."**

**Allied States President Jack Kirsch, when told in Chicago of the pool results, declared: "If the majority of exhibitors oppose charity collections then their wishes should prevail."**

**Jesse Stern, president of the Conference of Independent Exhibitors Association, reiterated that the subject of collections would come up at the CIEA meeting in Chicago. He pointed out that the Conference was already on record to limit collections to one yearly and that it would probably adhere to that stand.**

**Stern, interviewed in New York, added that he felt the public "doesn't want to be forced to do charity in public by being shamed."**

**The American Theatres Association is committed to the principle of one collection yearly, which President Si Fabian said he personally thought was the ideal solution to the drive collection problem.**

## Cancer Tops Red Cross

**The motion picture industry's cancer drive—last collection drive for 1946—appeared to be away out in front of past drives as exhibitors united to make a strong showing, reports from the Cancer Drive Committee claimed this week as the drive came to an end.**

**A pre-closing poll showed that the collections were running ahead of the Red Cross drive from 30 to 50 per cent, the Committee said.**

## Bogeaus Revamps General Service Studios Set-up

A reorganization of General Service Corporation was announced this week by Benedict Bogeaus by which the relation between the latter's production activities and the General Service Studios was clarified. Bogeaus explained that under the new setup General Service Corporation will become his permanent producing company, with Bogeaus as president, C. J. Tevlin as vice-president, and Samuel Weisenthal as secretary-treasurer. The formation of the new organization will relieve Bogeaus of details connected with rental of the studios to outside independent producers.

The studio-rental and operation side of the picture will be relegated to a new California corporation, General Service Studios. This corporation acquires the land, buildings and equipment of the studios and will operate as a rental studio for independents releasing through United Artists. Mr. Tevlin is president, with Weisenthal as secretary and Lewis E. Pennish as treasurer.

## ATA Will Borrow Funds Until Dues Are Decided

A plan to raise operating funds through personal loan of members until a policy on dues and their collection is ready, was agreed upon by the American Theatres Association in New York Wednesday.

Treasurer Sam Pinanski was appointed chairman of the loan raising committee which consists of Harry Arthur, William Crockett, Joseph R. Vogel, Harry Kalmine, Leonard Goldenson, Harry Brandt and W. H. Skirball.

Methods to enable the 114 man board to function quickly and at a moment's notice were also discussed.

## S. Calif. ITO Refers ATA to Members

Directors of the Southern California Independent Theatres Owners Association, which consists of some 350 West Coast Theatres, this week decided to forward to its membership a recommendation that the association join the American Theatres Association.

Meanwhile, Robert H. Poole of the Pacific Coast Conference of Independent Theatre Owners, which covers seven states, said that his organization does not belong to any national group and does not contemplate doing so.

"I have seen statements in the trade press," Poole said, concerning Si Fabian's invitation to cooperate . . . but we have received no official request from Mr. Fabian. . . ."

## Boost Licenses $125

Theatre license fees for Antioch, Ill., will be boosted from $85 to $125 yearly, effective May 1, when the new schedule of rates adopted by the village board goes into effect. The theatre increases, which affect the two houses of this 1100 population center ,appear to be the highest. Next in line were liquor licenses which were raised $100.

### Exhibitors Hear ATA Trio

American Theatres Association Board Chairman Ted R. Gamble, President Si Fabian and Executive Director Robert W. Coyne held the first of a series of meetings Thursday at the Ritz-Carlton Hotel in Philadelphia to explain ATA to theatremen. Eastern Pennsylvania exhibitors were present.

# NATIONAL NEWSREEL

## $698,805 for Newspaper Ads

**Five motion picture companies spent a total of $698,805 for newspaper space during 1945, the weekly Advertising Age revealed in a special survey this week.**

**The figures represent only amounts directly spent for advertising by the companies and do not include situations where the companies shared the costs with the theatres. In addition, the bulk of newspaper space for the industry was bought by theaters and not by producing companies.**

**The companies who bought direct space and the amounts they spent are: Columbia $206,614, MGM $221,318, RKO $87,635, 20th Century-Fox $101,190, United Artists $82,048.**

## 'KOG'—It's Snappy, Scrappy and Murder

(*Continued from Page* 6)

of this cooperation is in writing. They are all tacit agreements and none of these agreements reached among two parties seem destined to hurt a third—unless it is a distributor, and from all accounts it's open season on distributors in Australia and New Zealand.

Yet there has to be a wormy apple in this exhibitor Eden. In the first place, depreciation in New Zealand is a subject not as thoroughly understood as it is in the best American accounting circles. There it is customary to take depreciation in the first year instead of over the 33-year period on theatres and the 10-year period for equipment customary in the United States.

And this depreciation is a matter of negotiation. So if a building and equipment cost 20,000 pounds, an agreement may be reached to take 5,000 pounds off in the first year, and then after that all is forgotten.

In New Zealand, also, a picture contract stays with the theatre. So does the run.

If a newer and better theatre is built, it cannot gain a run priority or better product even if it is prepared to offer higher rentals.

If an exhibitor wants to change from first to second run, or the other way around, he can't.

Also, if a run of good pictures under a certain company's contract is due for a house about the time the lease expires, the owner can oust the exhibitor, take over the lease and take over the pictures. The exhibitor can't do much. He's a man without a house and if he gets a house, he can't take the contract he had with him. That stays with the house.

Exhibition in both these countries, due to custom and convention, also is a more costly business than it is in the United States. Admissions are comparable to those over here, but since the bulk of the trade comes on one or two days and since continuous shows are not feasible, the houses have to be much larger than those in the United States.

The average theatre runs an afternoon show and two night shows with a reserved seat policy and intermission between the double bill. Supper shows are not profitable, since the inhabitants go home for supper and the business does not warrant them.

But probably the greatest nuisance is a print shortage. The Australian government places a high import tax on finished film, so the distributor gets one masterprint and processes his other prints from it in Australia to avoid the tax as much as possible.

Even under this setup prints are scarce and simultaneous releases in various cities are practically unheard of. The locations have to wait till the film is available. In fact, the situation is such that on neighborhood runs the distributor encourages bicycling, provided of course, both houses pay the rentals. It is nothing unusual to see two houses in different sections of the city starting their shows 15 minutes apart while the bicycler runs the film between them on a motorcycle.

### Jeritza Resumes Career

Maria Jeritza, concert-opera star, will resume her professional career in a concert at Carnegie Hall, New York, on April 29. Mme. Jeritza is the widow of Winfield Sheehan, Hollywood producer and veteran film company executive, who died last year.

### *Newsboy Inspiration*

**William M. Rankin, who wrote "Boys' Town," has come up with another one along the same line, it developed this week, when he was discovered in St. Louis getting source material for a film with the tentative title of "Newsboys' Home." Rankin is visiting Father Dunne's Newsboys' Home there for background material. Rankin said the picture will star Pat O'Brien and be released through United Artists, with a St. Louis premiere early in 1947.**

## Hughes Court Move Stops MPAA Action on 'Outlaw'

(*Continued from Page* 4)

to court.

Hughes argues that he spent considerable money on "The Outlaw" campaign and that his appeal against the ad ban was rejected.

The MPAA cited him to appear on six counts of Advertising Code Authority Violation, including "photographs of the 24-sheet poster used on a billboard in San Francisco in 1943 and removed after police court proceedings."

Hughes statement in part follows:

I produced a motion picture called "The Outlaw."

This picture was banned by the censors throughout the nation.

However, instead of cutting the picture, I hired the best lawyers obtainable, and, for two full years I have fought for the right to show "The Outlaw" to the public as it was originally made.

The result of this two year battle is that now, at last, I am showing "The Outlaw" to the public exactly as it was filmed. Not a scene has been cut.

Now, I feel I am entitled to tell the public why "The Outlaw" has been delayed and that it is being shown in full length, that not a single scene has been cut.

However, the Hays office has a rule forbidding any producer from mentioning any argument with the censors.

One of the admitted purposes of the Hays office is the discouragement of state censors in the states which do not now have censors.

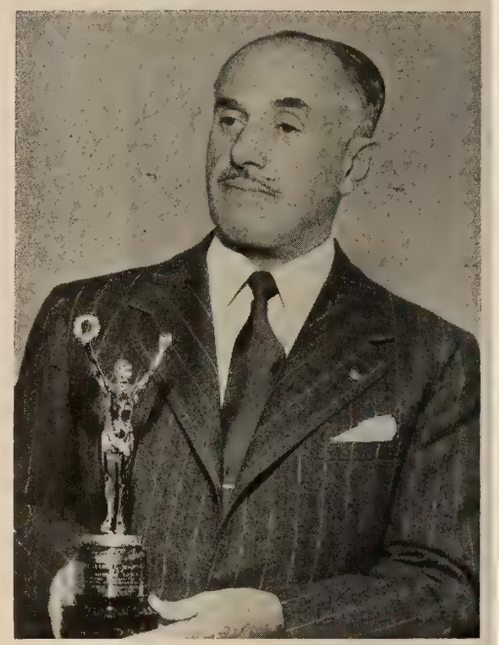
Therefore, by the Hays office rule, all mention of censors is forbidden, taboo, and very hush hush.

I do not believe in this pussyfooting and beating around the bush. If the Hays office is opposed to further state censorship why not campaign against it openly?

In any event, the Hays office has no right to tell me that I cannot inform the public of something which is true and a fact.

Furthermore, a careful study of the Hays office, which I have just completed, convinces me that the entire Hays office, in its very essential fundamentals, is a group boycott, in restraint of trade, and in absolute violation of the Antitrust Laws of this country—the Sherman and Clayton Act.

### *"United We . . ."*



**Motion Pictures and press were called upon to unite against the "propaganda of hate spreading doctrines" by Jack L. Warner in Hollywood Tuesday when he accepted the award of the Hollywood Foreign Correspondents Association for production of the short "Hitler Lives." Warner told the correspondents that while motion pictures are primarily for entertainment they are "morally bound" to present significant facts with "courage and honesty."**

## Warners Offer 4-Point Plan to Stockholders

Warners' Board of Directors this week declared a 50-cent dividend on outstanding common stock to be paid July 3 to stockholders of record on June 7, 1946, and decided to submit the following four-point program for its stockholders to decide upon:

Splitting common stock on a two-to-one basis.

Increase capital stock from 7,500,000 to 10,000,000 shares at $5 par value each.

Retire 100,254.55 shares of common stock now held in the treasury.

Pass on an employe pension plan.

The Directors also voted to prepay $4,773,000 principal on its outstanding term bank loan which will represent a reduction of $13,135,000 from the original principal amount of $37,000,000.

## The Personal Slant

Warner Bros. Short Subject Sales Manager Norman H. Moray is finally back at his desk after a swing over the country which included conferences in Hollywood with Jack L. Warner and Gordon Hollingshead.

Paramount's Pat Scollard is out of the frying pan of labor conferences in Hollywood into the fire of conferences in the New York office.

Jerry Fairbanks, who produces Paramount's Speaking of Animals short subjects, took a plane trip to look at some possible future stars in the zoos of San Francisco and Oakland.

Back in Hollywood is United States Pictures' Joseph Bernhard after a trip to New York.

# THEATRE MANAGEMENT



## Let's Be Frank About Those Theatre Collection Drives!

**By Jack Jackson**

*A fearless and utterly frank discussion of a delicate subject and one that has become a controversial issue is here presented in terms of intelligent reasoning, common theatre-sense and fluently fascinating writing. This article is more than merely a topical magazine piece—it is an outline for the record of the issues involved in a vitally important matter at this time and the individual theatre owner and manager as well as organizations which represent various industry bodies well might consult it and preserve it for future reference when charity drive proposals are broached to the industry.*

I've been kicking the subject matter of this article around in my noggin for a long time, trying to chart a not-too-hazardous course through a literary labyrinth for delicate expression of polite but firmly frank discussion of the methods pursued by Sweet Charity's advocates and working legions in so far as their activities come into our field of theatre operation and showmanship. But recent audience reaction to trailers and collections, plus a seemingly unending parade of alms solicitors intent on "tapping" me for contributions for everything from the striking auto workers relief fund to providing maternal care for indigent canine concubines has spurred me to ignore the biblically implied "Thou Shalt Not" edict so far as concerns thinking, let alone speaking, any doubts or questions as to Charity's rights, privileges and presence in any place at any time. So, still unprepared, I cast off on the venturesome verbal voyage perilous.

### Involves Danger of 'Customer Resentment'

That charity is the greatest of virtues is not for an instant to be denied. It is—and from time immemorial it rightfully has been—a two-way benefactor that heals the hurts of the grantee and brings happiness to the heart of the grantor. But charity also has its place, and by no sound method of reasoning can its place be considered integral with a commercial enterprise that must operate in accordance with the rules of business. Now the guiding force of a commercial enterprise originates in and emanates from a man's head and we need only look backward to our adolescent days for evidence of the incongruous and even dire things that can happen when we let our hearts get up into our heads. As a trait and a practice of virtue, charity promises the very ultimate in spiritual and practical reward. But our vocation is the business of dispensing entertainment and when we ask those whose patronage makes our vocation successful and profitable to also lend financial assistance to our avocation we're trying to make the bucket hold too much water and we expose ourselves to that pernicious enemy of business known as "customer resentment."

### Theatre Gets Great Results . . . But!

There is no question but that the atmosphere of the theatre and the purposely created feeling of well-being and contentment generated in the audience makes this field highly desirable and remunerative to those whose worldly effort is solely concerned with charity's causes. It is quite logical that they should bring to bear every possible pressure and argument to influence permission to ply their trade in such a fertile locale. But plain common sense points unfailingly to the fallacy of any theatre conceding to anybody or any group a privilege that can—and all too frequently does—make its patrons uncomfortable, ill at ease, embarrassed and often serves to totally destroy the very values the customer anticipated when the admission price was paid at the box-office.

Every theatremen knows the monumental expenditure of brain and brawn and borrowing and burrowing exerted in order to build the edifice and organization that finally induced patronage that makes his business profitable. The cornerstone of theatre operation is a promise to the customer of restful recreation in comfortable environment through the presentation of entertainment on a one-price-to-all policy. That cornerstone should—and for the most part does—briefly express the character and creed of every theatre.

Why should you let any pressure divert you from faithful performance of that promise to your customer? And why shouldn't the customer feel resentful and "let down" when you do?

### Violates Basic Show Policy

Why should you let others impose upon your guests (and it is an imposition to solicit donations regardless of the declared voluntary basis of contributions) in the very face of your "one-price-to-all" promise?

You've spent a heap of dollars, Mr. Showman, trying to get the folks of your community into the habit of visiting the theatre for every program change. Don't you KNOW that the practice of allowing protracted collection periods is causing many of them to stay away from the theatre because they don't feel sufficiently prosperous to contribute a second, a third, and a fourth time to the same cause and don't want to be embarrassed by refusing to dig into their jeans when the collection kitty is pushed under their noses?

### Exasperating Duplication

Of salient importance is the fact that the organizations who conduct these solicitations are community-wide in scope. Your customer—that fellow who paid you for the privilege of occupying a seat to enjoy the promised program of entertainment—has been solicited at his place of labor; at his club or some civic gathering; on the corner; in the bank and through the mail. His wife and kiddies have been called upon at home and at school. Why shouldn't he feel a bit sore at you for taking five or ten minutes of the time he paid for as recreation to make him listen to the same story all over again and—because he is at a disadvantage with the house lights up and in the presence of a crowd of friends and neighbors—make him "dig" again for a cause which he has already supported liberally according to his means?

The solicitors, or workers, on these donation drives—both paid and volunteer—make no effort to pressure the dry goods merchant, the druggist, the grocer or other commercial institutions to permit them to canvass among the store's patrons. The reason: because the atmosphere of these businesses is not conducive to generating a feeling of largesse in the minds and hearts of the shoppers. So-o-o, the theatre gets the flood of pressure for the principal reason that it lessens the work

(*Continued on Next Page*)

# Sees Collection Drives as Costly Effort for Theatres

(*Continued from Preceding Page*)

of solicitors. Little or no consideration is given the damage done to the theatre's customer potential on the prodigious cost in actual dollars and cents to the theatre owner.

The theatre's cost in donation drive participation is staggering. Aside from the admitted nuisance of customer annoyance and the potential loss in patronage, the priceless and irreplaceable element of "time" must be considered. To get some idea of the actual operation cost, multiply the time allotted per performance for collections by the number of performances per day. Multiply this again by the number of days of the drive and compare the total, first: against the payroll cost of your staff, and second: against the average per-hour receipts of your theatre. Kinda surprising isn't it? Why should yours be the only business in the community called upon to absorb such a staggering expense?

Just think what you and your staff could accomplish in the way of increased business if a similar amount of time and effort were spent in some field of public relations endeavor—or even ringing doorbells for that matter.

### Show 'Em With Arithmetic

Get your cost figures down on paper and the next time you are asked to allow collection plates to be passed to your audience show them to the heads of the soliciting organizations. Explain the annoyance to your customers and the potential loss in future attendance. They are fair-minded people, will see how seriously they have imposed on you and take steps to correct the situation. After all there is no real malice intended. The organization is simply looking for the quickest and easiest way to unzipper the pocketbooks of the public and theatre patrons measure up as the softest and easiest "touch." You must show them that while your customers are being "touched" you and your business are being "slammed."

Don't for a moment get the idea that I am advocating any cessation of the theatre's whole-hearted participation in all forms of charity. I'm simply trying to drive home the point that it is unfair to "pass the hat" or in any other way impose on the people who lay their money on the line to purchase entertainment. Use the above suggested method of figuring your cost of participation and allot a similar amount of money in devising and executing some showmanlike idea that will attain the desired goal without offering offense or imposition to any one group. For instance, spend the money having your art shop build a quantity of receptacles that can be placed indiscriminately in all places of business, on street corners, etc. Do everything you can—both personally and in a business way—to assist all forms of charity, but don't let your enthusiasm overcome your business judgment to the point where you allow the customers who made your participation possible to be embarrassed or annoyed in any way.

### Are They Out of Place?

A word about those trailers. Many dollars are spent on elaborate fronts, attractive personnel, smiling service, etc., in order to create an atmosphere that promises carefree abandon, leave-all-care-behind, relax-and-enjoy-yourself. Is it good business judgment to allow the exhibition of commercial film—and donation drive film is commercial—whose pictorial content is such as to make the entertainment seekers ashamed of themselves for possessing a sound body and healthy mind? I'm asking, not telling. But you've seen the pictures and know well what I mean.

Now about that other branch of charity that depends on business men for support and usually makes the theatre the first port of call and expects it to make the major contribution. These people are usually amenable to reason and will realize your position if you present your determinations in a businesslike manner. First: determine the legitimacy of the solicitation and the deservingness of the cause. Second: acquaint yourself with the figure that represents the ultimate goal of the group. Third: obtain information as to the extent of participation by other merchants. These three steps will bring you to a sound platform on which to base the amount you consider fair as your proportion of the whole.

### Help, But Be Businesslike

Don't be afraid to ask questions and to investigate causes. You'll make no enemies of deserving groups—you'll actually profit in respect and dignity because of your businesslike approach to their problem—and you'll save yourself and your business a lot of money and keep yourself and your establishment off the various "sucker" lists of panhandlers and professional beggars.

My sincere hope is that I have succeeded in presenting this highly controversial subject in a lucid and intelligent manner and on premise of fairness to guide theatremen in dodging the pitfalls of customer disapproval while participating fully and whole-heartedly in any and every deserving charity movement. If my criticism of the methods pursued seem severe I can only say that nothing derogatory to high humanitarian motives was intended.

Charity is the heart-child of all humanity and as such is the charge of (and is entitled to the support of) all the world's people who prosper over and above their mundane needs. But as to the propriety of its being cradled and nurtured in auditoriums dedicated solely to the recreation and entertainment of a heart-heavy and body wearied public, my answer is "NO," a thousand times "NO."

---

# Courtesy Award Won by Loew's Theatre Cashier

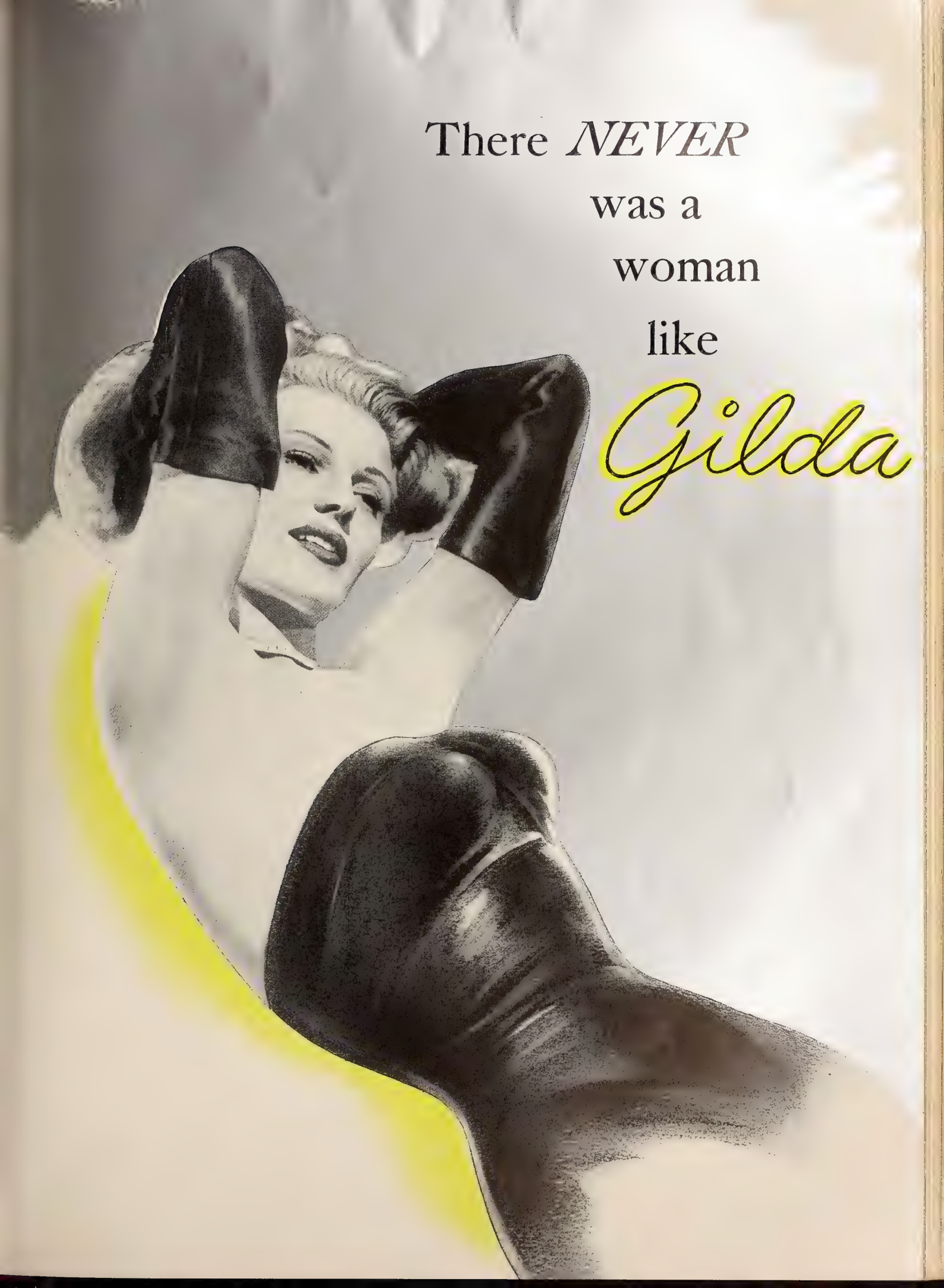
Nearly every theatre cashier at one time or another has been bothered by the woman patron who finally gets to the head of what had been a fast moving line of ticket-buyers only to be unable to find her change amidst the quantities of this-and-that that women seem to be unable to find a place for, except in the depths of a cavernous hand-bag. That the woman patron had been advancing in the line for at least fifteen minutes during which she must have been completely oblivious of the necessity to produce money for a ticket seems to make no difference—she just casually looks—and looks—and then frantically looks! Under these circumstances, just what does a well-trained theatre cashier do? Does she look bored? Does she let the patron know that she is holding up the wheels of progress? Does she say anything rude? According to all authorities on the matter she just smiles sweetly and asks, "How many, please!"

This is just by way of pointing out that there are so many things that might happen to annoy even the most efficiently trained cashier, that she must be a paragon of sweet simplicity in order to maintain the theatre's reputation as a place where the best entertainment is shown in the most pleasant surroundings. Were the cashier rude to the patron it would interfere with her enjoyment of the theatre's entertainment, at least, and might provide the fuel for an incident involving, "Call the manager, etc!" And all managers who have had to placate an angry patron know just what unpleasantness that involves.

An incident that emphasizes the value of courtesy in a theatre employe is one that happened very recently when Marv Kenyon, cashier at Loew's Poli Theatre in New Haven won an award for being the most courteous sales person in town.

Radio station WELI in New Haven sends a representative out to shop the city each month, observing the attitude of men and women who sell things to the public. During the search the observer takes in a lot of things, in addition to just a pleasant personality. When the shopper meets the most courteous sales person, the radio station awards a U. S. Savings Bond. It's just as simple as that.

In addition to the radio station publicizing its own award via an air interview with the winner, New Haven newspapers looked up this paragon of courtesy and interviewed her, resulting in considerable valuable institutional publicity for the theatre.


There *NEVER*
was a
woman
like
Gilda

COLUMBIA PICTURES

*presents*

# RITA HAYWORTH

*as*

# *Gilda*

*with*

# GLENN FORD

GEORGE MACREADY

JOSEPH CALLEIA

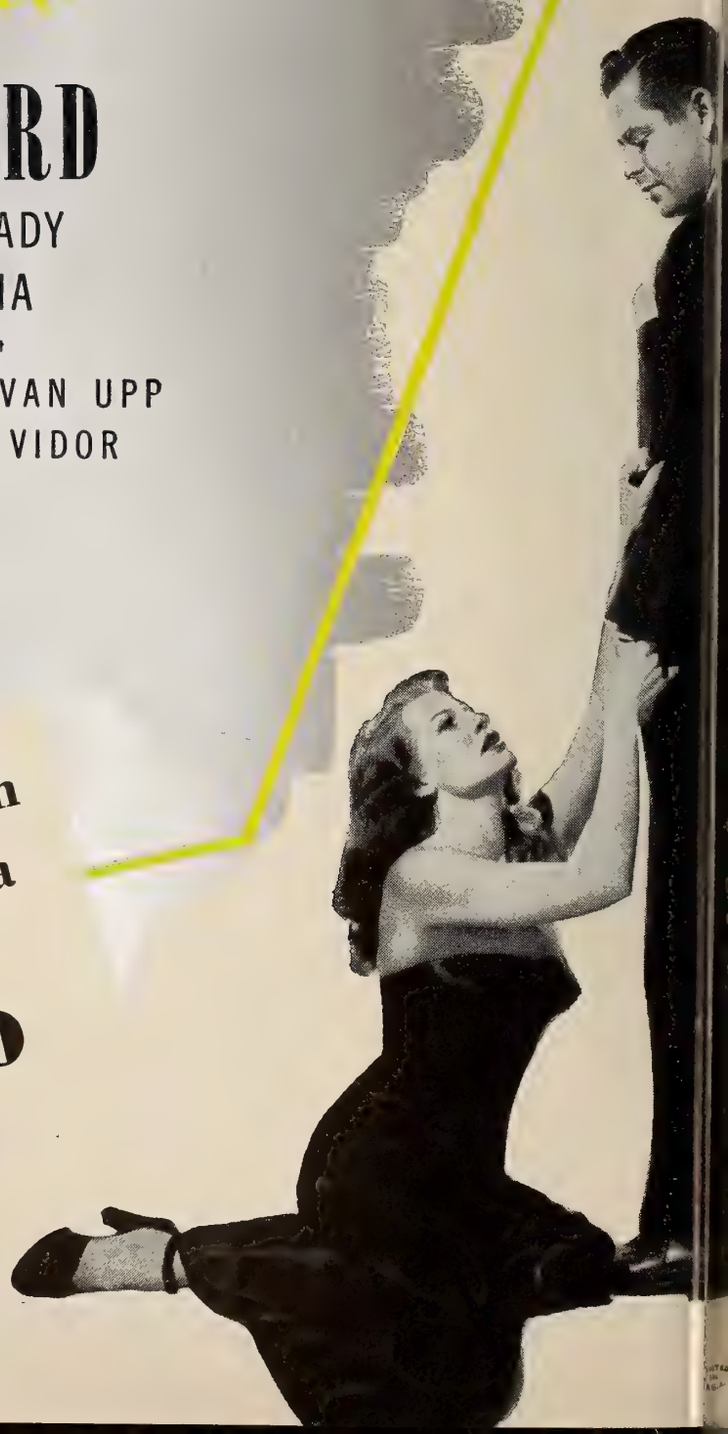
Screenplay by Marion Parsonnet

*Produced by* VIRGINIA VAN UPP

*Directed by* CHARLES VIDOR

**Nationally advertised in 90 publications with a circulation of**

**53,793,750**



COLUMBIA'S SILVER ANNIVERSARY 1946

THEATRE MANAGEMENT

# At-A-Glance Records Urged To Aid Intelligent Operation

To say that no one can buy anything with any degree of intelligence without knowing pretty nearly the value of the thing he wishes to buy is to make a definite understatement. This tenet of business applies to the purchase of motion pictures perhaps more aptly than to any other, the quality of entertainment value being the nebulous thing it is. Exhibitors have a fairly good idea of how the top stars of the business will draw people into their theatres, but sometimes a picture for which great hopes are held becomes a colossal flop, emphasized in great degree by the terms for which the film has been contracted. Generally, however, the products of any distributor can be recognized to have certain qualities which permit the exhibitor to contract for it with some degree of assurance that he won't be wearing a barrel instead of a new suit when the season is over.

## A Matter of Terms

When a distributor salesmen offers a prospectus about a new season's product the exhibitor knows whether he needs the product or not and from thence forward it simply becomes a matter of the terms under which a contract for the product can be concluded. Then the fun begins!

Certain facts of vital importance must be at the exhibitor's finger tips before he can intelligently discuss what he is to pay for the new product and, according to a well known Certified Public Accountant, a cumulative record which might be called a "memory book" will give the exhibitor all the information he needs. The CPA states that the necessary requirements for buying intelligently, in addition to such amorphous knowledge or belief about the drawing power of new stars, ability of directors, etc., should be contained in information accumulated during each season in the "memory book" record which, in addition to supplying *facts* which will permit intelligent bargaining and buying, serves the following purposes:

1. To determine the amount of money each picture makes.
2. To determine if payment for any one film or for the season's product is out of proportion to the amount of money grossed.
3. To keep track of commitments.
4. To make certain that no more or no less is paid in each price classification than the contract calls for.
5. To show at a glance the total cost and revenue for each picture.
6. To give the status of each contract at a glance.

## Constant Check Necessary

That the cost of merchandise should bear a definite relationship to the revenue received from its sale is another business tenet particularly applicable to the business of merchandising motion pictures in which the total cost of show (merchandise) is generally accepted to be about 35 per cent of the year's net admissions (admission prices less admission taxes). Therefore a close and constant check on this percentage yardstick is necessary in successfully running an enterprise as highly complex and sensitive as a motion picture theatre. And to keep this check the "memory book" record again is necessary.

To set up these records, the requirements are simply a loose leaf notebook with pages of standard size, either 11 inches wide and 8½ inches deep or 11 inches wide and 14 inches deep, depending upon the space needed to record the number of pictures bought in each contract.

A separate sheet should be prepared upon the signing of each contract for a new season's product, with one full line allowed for each picture included in the contract. The chart printed with this article shows how the record explained here will look.

For example, the contract may call for five pictures to be played at 35 per cent of the gross against a $50 guarantee; five pictures at 30 per cent; five at a straight price of $50 each, and so on. (This, of course, refers to buying an entire season's product and can be modified to take care of blocks as they are contracted for from the so-called Big Five.)

Column one on the sheet, price allocation, should show the number of films to be played in each price allocation. When a picture is played its title should be entered in column 2 in the group that its price allocation calls for. In column 3 should be entered the dates the picture played.

Column 4 should show the cost in money. For straight percentage films this should include guarantee and overage.

Net admissions for the days played should be entered in column 5, and column 6 should show the cost of the total show, including shorts and second features, if any. (Disposition of second feature records are explained below.)

Column 7 should show the percentage of total cost to net admissions. This percentage is obtained by dividing the cost of the total show by the total of net admissions. For example, if the total show costs $100 and the net admissions were $300 the percentage of cost will be 33-1/3 per cent.

Column 8 should show the name of the second feature and any other attraction. This will indicate whether or not the net admissions for the playing of any single motion picture may be attributed to the other attraction, rather than the one for which this particular record is being kept. When two features are shown on one show the same type of record should be kept for each feature, so that a cross reference may be maintained. The chart indicates what the record will now look like.

It may now be observed that there has been established the percentage of total cost for each picture. At the same time it may immediately be determined what the percentage of cost of any distributor's films has been to date by accumulating total costs against total admissions to date and dividing them as described previously. And when the contract has been completed there will have been compiled an irrefutable record which can be used in sensible discussion during negotiations with exchange representatives pursuant to settling terms of future contracts.

One thing more. It has been stated here that the cost of shorts should be entered in column 6 of this record. For additional valuable information, however, a separate sheet of this record should be opened for each distributor from whom these subjects are purchased and the information called for in columns 2, 3 and 4 should be recorded.

It may easily be ascertained, with the keeping of the entire record, just what each distributor's films have done for the exhibitor's theatre. He will know immediately how much, in percentage, each distributor's product has contributed to the success or loss of each season's operation and may be guided accordingly in making future deals.

Without the information contained in the record the exhibitor may easily find himself going overboard in signing contracts, particularly since the salesman is certain to have his own records of past performances!

## Inspect Uniforms

Now that summer uniforms have been cleaned and adjusted to sizes of new employes, a thorough check should be made to see that all buttons are securely in place and that all button holes have been required. If buttons are metallic they should be cleaned and polished with a blitz cloth. Leather accoutrements, if any, should be treated with saddle soap and Neat's foot oil.

NAME OF DISTRUBTOR (So and So Film Company)
SEASON OF 1946-47

| Allocation | Name of Picture | Date Played | Cost Guarantee and Overage | Net Admissions | Cost of Total Show | % of Total Cost to Net Admissions | Name of 2nd Feature or Special Attraction |
|---|---|---|---|---|---|---|---|
| 35%—$50 Guarantee | | | | | | | |
| 1. | Red River | Aug. 3, 4, 5 | $70 | $200 | $100 | 50 | She Said Yes |
| 2. | | | | | | | |
| 3. | | | | | | | |
| 4. | | | | | | | |
| 5. | | | | | | | |
| 30% Straight | | | | | | | |
| 1. | Blue River | Sept. 4, 5 | 75 | 225 | 105 | 47 | All Board |
| 2. | | | | | | | |
| 3. | | | | | | | |
| 4. | | | | | | | |
| 5. | | | | | | | |
| $50 Straight | | | | | | | |
| 1. | Green River | Oct. 3, 5 | 50 | 195 | 80 | 41 | She Said No |
| 2. | | | | | | | |
| 3. | | | | | | | |
| 4. | | | | | | | |
| 5. | | | | | | | |
| $25 Straight | | | | | | | |
| 1. | White House | Nov. 9, 10 | 25 | 250 | 105 | 41 | Go West |
| 2. | | | | | | | |
| 3. | | | | | | | |
| 4. | | | | | | | |
| 5. | | | | | | | |

SEASON'S END SUMMARY

| Cost of Features | | Cost Total Shows | | Net Admissions | |
|---|---|---|---|---|---|
| Amount | % | Amount | % | Amount | % |

# BOX OFFICE SLANT

## Avalanche

**PRC** **Mystery** **68 mins.**

**AUDIENCE SLANT: (Adult) Another mystery for the regular fans who find entertainment in suspense and murder.**

**BOX-OFFICE SLANT: A standard offering for the mystery addicts.**

Cast: Bruce Cabot, Roscoe Karns, Helen Mowery, Veda Ann Borg, Regina Wallace, John Good, Phil Van Zandt, Eddie Parks, Wilton Graff, Harry Hays Morgan, Eddie Hyans, Eddy Waller, Syd Saylor, Joe, the Raven. Credits: Directed by Irving Allen. Original screenplay by Andrew Holt. Photography, Jack Greenhalgh. Produced by Pat Di Cicco.

**Plot:** Two Treasury Department agents are sent to find a man known to have withheld a tremendous sum of money in hidden assets. They arrive at the mountain lodge where he resides, only to discover that the man has been killed. In their efforts to solve the mystery, they uncover two other murders. They remain around long enough to find the murderer and the whereabouts of the money the Treasury Department is seeking.

**Comment:** In the category of murder-mysteries, this will be considered a standard offering for the mystery fans. They will find in it the usual ingredients—suspense and killings—to entertain and hold their interest for 68 minutes. Story is laid at a mountain lodge in the middle of winter, which lends itself to many fine skiing shots; beautifully photographed; and some exciting snowslides. The leading role, played by Bruce Cabot, is supplemented by Roscoe Karns' type of comedy for laughs, with Joe, a Black Raven, showing off his bag of tricks in the gradual unfolding of the tale. Picture is the first produced by Pat Di Cicco under the Imperial Production banner. Irving Allen directed.

## Her Kind of Man

**Warner Bros.** **Drama** **78 mins.**

**AUDIENCE SLANT: (Adult) There is a high degree of dramatic suspense maintained throughout this film that should entertain most adult audiences.**

**BOX-OFFICE SLANT: Marquee names may or may not be strong enough for initial draw, depending upon past performances in individual locations. Those Warner Bros. exploiteers fool you sometimes, though, and sometimes make a great big one out of a borderline film. This could be another.**

Cast: Dane Clark, Janis Paige, Zachary Scott, Faye Emerson, George Tobias, Howard Smith, Harry Lewis, Sheldon Leonard. Credits: Directed by Frederick de Cordova. Produced by Alex Gottlieb. Screenplay by Gordon Kahn and Leopold Atlas from an original story by Charles Hoffman and James V. Kern. Music by Franz Waxman. Musical director, Leo F. Forbstein. Photography, Carl Guthrie.

**Plot:** The story is told in flashback on the night of the repeal of prohibition by Dane Clark, newspaper columnist. In the story, starting ten years before, Zachary Scott becomes a big time gambler, in love with night club singer Janis Paige. She returns his affection and follows him everywhere, to the detriment of her promising career. Clark also falls for her, tries to win her from Scott. Scott opens his biggest venture, a combined night club and gambling room and during a raid he kills his sister, Faye Emerson, who was married to his partner George Tobias. Tobias then kills Scott just as repeal is announced, and Clark starts to write the story for his newspaper, with indications that Janis Paige is cured and might begin to see things his way.

**Comment:** While this is reminiscent of pictures done about the prohibition era with its gamblers, mobsters, racketeers, and the usual coterie of tough guys, this has a degree of realism not attained by any other. Dane Clark is excellent, Zachary Scott is good, but exaggerates in some sequences, Janis Paige is pleasant to look at and sings nicely, and George Tobias and a young man named Harry Lewis also do exceedingly well. Production values are opulent, direction is smooth and altogether the Warner Bros. have another nice piece of property that should do quite well for them and for the country's exhibitors, particularly if the Warner exploiteers come up with another of their usually good exploitation ideas. It's that kind of a picture.

## Legion of Decency Ratings

**(For Week Ending Apr. 27)**

**SUITABLE FOR GENERAL PATRONAGE**

Dark Alibi — Do You Love Me?
Haunted Mine

**SUITABLE FOR ADULTS ONLY**

Cluny Brown — French Key
The Stranger — Two Smart People

**OBJECTIONABLE IN PART**

Suspense

## Partners in Time

**RKO Radio** **Comedy-Drama** **76 mins.**

**AUDIENCE SLANT: (Family) Extra good fare for family trade and small town theatregoers.**

**BOX-OFFICE SLANT: Lum and Abner add to their previously established reputation in this satisfying, home-spun drama. Should do well at the ticket window.**

Cast: Chester Lauck, Norris Goff, Pamela Blake, John James, Teala Loring, Danny Duncan, Grady Sutton, Dick Elliott, Phyllis Kennedy, Ruth Lee, Charles Jordan, Ruth Caldwell. Credits: Produced by Ben Hersh. Directed by William Nigh. Original screenplay by Charles E. Roberts.

**Plot:** Lum and Abner help patch up a romance between a young girl from their home town who seems anxious to run away to the city, and a veteran who wants her to marry him and settle down on a farm. They also succeed in overcoming the villainous attempts of two crooked real estate agents who are trying to throw the entire community into bankruptcy.

**Comment:** This extremely pleasing drama centering around a small town in America also has the advantage of portraying a number of nostalgic scenes that will please numerous middle-aged and older people. Direction by William Nigh is excellent, with a steady pace being maintained throughout the picture. Chester Lauck and Norris Goff, portraying the standard roles of Lum and Abner, show up to decided advantage. The rest of the cast is more than adequate and Grady Sutton deserves special mention for his portrayal of two scatter-brained local characters. RKO has a good box-office bet in the Lum and Abner series which provides pleasant diversion from the usual run of present-day screen fare

## Henry V

**(Color)**

**UA** **Shakespearean Drama** **134 mins.**

**AUDIENCE SLANT: (Family) Made in England, this film has an extremely limited appeal, with lovers of Shakespeare the only possible audience.**

**BOX-OFFICE SLANT: Doubtful if this picture will do business in any spots but the big cities, and even there the film lacks mass appeal.**

Cast: Laurence Olivier, Robert Newton, Leslie Banks, Esmond Knight, Felix Aylmer, Renee Asherson, Leo Genn, Ralph Truman, Harcourt Williams, Ivy St. Helier, Ernest Thesinger, Max Adrian. Credits: Produced and directed by Laurence Olivier, in close association with Reginald Beck. Associate producer, Dallas Bower. Based on the play by William Shakespeare. Photography, Robert Krasker.

**Plot:** In 1600, "Henry V" is being shown in London. The play then becomes reality as we see the story of the British monarch, who reigned in the early 15th century. Henry invades France, overcomes great odds to defeat a haughty French army and wins the hand of the beautiful French princess, Katherine. The French and English royal houses are united by their marriage.

**Comment:** This production is indeed an imposing one, superlatively acted and done beautifully in Technicolor. Laurence Olivier performed a gargantuan task in producing and directing the picture, as well as taking the leading role, no small feat in itself. The idea of projecting the famous Shakespearean play onto the screen will be received with great favor by students of the great bard, but how many lovers of Shakespeare are there in America who are willing to pay admission to sit through 134 minutes of pure Shakesperean prose? It is understood that the picture will be roadshowed, which will probably be the answer to the problem of evading the certain apathy of mass-type theatre audiences. Certainly, it is a novel experiment for motion pictures and one that will further the name of the screen everywhere.

## Bedlam

**RKO Radio** **Drama** **80 mins.**

**AUDIENCE SLANT: (Adult) A rather morbid offering that is decidedly unusual film fare. Very well produced.**

**BOX-OFFICE SLANT: Will probably cause enough discussion to stimulate business. The regular horror fans, however, are likely to find this above their customary "horror picture" standards.**

Cast: Boris Karloff, Anne Lee, Billy House, Richard Fraser, Glenn Vernon, Ian Wolfe, Jason Robards, Leland Hodgson, Joan Newton, Elizabeth Russell. Credits: Executive producer, Jack J. Gross. Producer, Val Lewton. Director, Mark Robson. Screenplay by Carlos Keith and Mark Robson. Suggested by a William Hogarth painting. Music by Roy Webb.

**Plot:** In the late seventeenth century, England is living in the "Age of Reason," but that is a misnomer. Example of the spirit of the day is the state insane asylum, which is run by a sadistic manager. It takes a brave young girl to uncover the deplorable conditions, but she goes through the hell of living in the asylum as an inmate to accomplish her goal. A goodhearted Quaker helps her and they find happiness, with the sadist a victim of the very people he, himself, victimized. Reforms follow.

**Comment:** One of the most unusual and daring photoplays of the year. Credit ought to go to Keith and Robson, the scenarists, who did such a splendid job on the screen-

# BOX-OFFICE SLANTS

play. Dialog is as good as any heard on the screen in many a moon. Karloff has a chance to do a little different "horror" role, with a touch of the human about it, and he makes the most of his meaty part. Anna Lee does some really fine acting as the young girl who becomes interested in bettering the lot of the miserable people ensconced in the sadist's insane asylum. Music written by Roy Webb is perfect for the mood of the film, with a dramatic, somber undertone.

Discriminating audiences will see the worth of this beautifully produced film, but regular horror fans are likely to find it above their customary "horror picture" standards, and therefore "over their heads." Selling will be somewhat difficult, for the angles that will draw the most people are not likely to attract discriminating moviegoers. At least there should be enough discussion to stimulate business.

## A Close Call for Boston Blackie

**Columbia** **Mystery** **60 mins.**

**AUDIENCE SLANT: (Family) Will get by as part of a dual bill in first run or neighborhood houses.**

**BOX-OFFICE SLANT: Average murder mystery, with the Boston Blackie tag, plus Chester Morris' name to help keep business at par.**

Cast: Chester Morris, Lynn Merrick, Richard Lane, Frank Sully, George E. Stone, Claire Carleton, Erik Rolf, Robert Scott, Charles Lane. Credits: Produced by John Stone. Director, Lew Landers. Screenplay, Ben Markson. Story, Paul Yawitz. Additional dialog, Malcolm Stuart Boylan. Photography, Burnett Guffey.

**Plot:** Boston Blackie, trying to do his good deed for a young widow with a baby, finds himself at the police station accused of murdering the woman's husband, a paroled convict. Blackie eludes the police and disguises himself, tricking the girl into revealing that she borrowed the baby from an unwilling father who has been murdered—to shake down her father-in-law. The strong arm of the law closes in with Blackie to get the girl and her male helper.

**Comment:** The story is weak, but it is difficult to do much with the same old character. There is a tendency by nearly all of the cast to overplay their roles and inject unnecessary business, and Lynn Merrick, while looking quite beautiful, thoroughly hams up several of her scenes. The smartest thing Producer Stone did was to put a very appealing baby boy into the film, an ingredient that never fails to please any audience. Direction by Lew Landers keeps up a neat pace and technical values, otherwise, are okay. The main trouble with the Boston Blackie latest release is a mediocre script.

## A Yank in London

**20th Century-Fox** **War Drama** **107 mins.**

**AUDIENCE SLANT: (Family) Entertaining story of the "hands across the sea" cooperation between people, as well as nations, which was instrumental in the winning of two wars.**

**BOX-OFFICE SLANT: The title is good, the names of Dean Jagger, Rex Harrison and Anna Neagle are well enough known to hang on the marquee. But the theme is a little stale, making the film's chances problematical.**

Cast: Dean Jagger, Anna Neagle, Rex Harrison, Robert Morley, Nancy Price, Dame Irene Vanbrugh, Jane Darwell, Elliott Arluck. Credits: Produced and directed by Herbert Wilcox. Associate producer, Max Greene. Story by Maurice Cowan. An Associated British Picture Corporation Ltd. Production.

Pot: U. S. Air Corps sergeants Dean Jagger and Elliott Arluck are billetted in the Grosvenor Square home of a British Duke, (Robert Morley) and break down the traditional British reserve. Jagger is invited to the Duke's country home where he meets his granddaughter, Anna Neagle, who, although engaged to British Army Major Rex Harrison, falls in love with Jagger. They plan to marry but Jagger is killed in a crash when he and the B-17's pilot change their course to avoid endangering the Duke's village. The film closes with Harrison and an American pilot exchanging mutual wishes that a bridge be built across the Atlantic Ocean, linking the two countries.

**Comment:** This "hands across the sea" business is standard fare by now as is the picturization of war and the conflicting emotions it always engenders. "Yank in London," however, does it extremely well with top-notch performances being turned in by all of the principals. Jagger and the beauteous Miss Neagle are properly convincing as the couple who couldn't help falling in love, despite the engagement since childhood of Miss Neagle and long-suffering but gallant-about-it-all Rex Harrison. Robert Morley as the Duke is superb and an unidentified part of a British housekeeper is just about perfect. Elliott Arluck, who plays a Brooklyn-born army sergeant is just about as "Brooklyn" as he could be and seemingly is a comedy find. The picture is well produced and directed by Herbert Wilcox but is much too long. It very easily might have been cut considerably without much loss of continuity. Because of its war theme and despite its entertaining quality, its box-office chances are problematical.

## Alias Billy the Kid

**Republic** **Western** **57 mins.**

**AUDIENCE SLANT: (Family) Plenty of entertainment for the Western devotees.**

**BOX-OFFICE SLANT: Generous amount of action makes good fare for the Saturday matinee trade.**

Cast: Sunset Carson, Peggy Stewart, Tom London, Roy Barcroft, Russ Whiteman, Tom Chatterton, Tex Terry, Pierce Lyden, James R. Linn, Stanley Price, Edward Cassidy. Credits: Produced by Bennett Cohen. Directed by Thomas Carr. Screenplay by Earle Snell and Betty Burbridge. Story by Norman Sheldon. Photography, Bud Thackery.

**Plot:** Sunset Carson sets out to clean up a mob of rustlers who are headed by a pretty girl. When he learns that she is only masquerading as an outlaw and in reality is looking for revenge because of the murder of her father, Carson helps her wipe out the gang and establish order.

**Comment:** Right up there with the rest of the Sunset Carson films which Republic turns out so ably, this has all the ingredients the customers have come to expect. Carson never lets his fans down and Peggy Stewart shows up to good advantage in a role that gives her almost as much footage as is given to Carson himself. Tom London carries the comedy well while Roy Barcroft, Stanley Price and Tom Chatterton deal out the iniquity. Good production, direction and photography contribute to a satisfying fifty-seven minutes of recreation for the Western addicts.

## Dark Alibi

**Monogram** **Mstery** **61 mins.**

**AUDIENCE SLANT: (Family) Another Charlie Chan to please the followers of this series.**

**BOX-OFFICE SLANT: Should hold up well because of the established Chan name.**

Cast: Sidney Toler, Mantan Moreland, Ben Carter, Benson Fong, Teala Loring, George Holmes, Joyce Compton, John Eldridge, Russell Hicks. Credits: Producer, James S. Burkett. Director, Phil Karlson Original screenplay, George Callahan. Photography, William A. Sickner.

**Plot:** Charlie Chan solves the murders of several people by uncovering a plot engineered by a prison guard, in which he used innocent victims as fall guys for his bank robberies. The guard, by forging fingerprints, implicated men with prison records who were trying to go straight.

**Comment:** Although generally satisfactory, this Charlie Chan release has a tendency to bog down in the middle of the film after a promising start. Sidney Toler is excellent in the title role and handles his lines with skill. Benson Fong, as his son, is also a hard worker. However, Monogram ought to do better by Mantan Moreland and Ben Carter, two clever Negro comedians, than give them boring routines which are overdone. It might also be well to eliminate Moreland's slapstick antics when going through a skeleton-filled theatrical warehouse. The antics are outdated and in poor taste, presenting Moreland as the epitome of stupidity and rank fear. Teala Loring is pretty and able in her role, but the male lead, George Holmes, has a very poor speaking voice. Picture will make money for exhibitors, however, despite all its faults.

## Moon Over Montana

**Monogram** **Western** **56 mins.**

**AUDIENCE SLANT: (Family) Routine Western, but the fans will like it, especially those who like Western songs.**

**BOX-OFFICE SLANT: The usual programmer in the small towns and neighborhoods.**

Cast: Jimmy Wakely, Lee "Lasses" White, Jennifer Holt, Jack Ingram, Louise Arthur, Stanley Blystone, Brad Slavin, Terry Frost, Eddie Majors, Arthur Smith, Woody Woodel and His Rangers. Credits: Produced and directed by Oliver Drake. Screenplay by Louise Rousseau. Story by Oliver Drake. Photography, Harry Neumann.

**Plot:** A group of small cattlemen are faced with the prospect of losing their marketing facilities to a ring of crooks who want to buy the railroad. The largest stock owner is the pretty heroine who has to be convinced that the buyers are really bad boys before she consents to stymie the deal.

**Comment:** The time-worn western theme of crooks freezing out the honest cattlemen is here bolstered with Jimmy Wakely's singing, and not much else. It runs along at an even pace with the customary "crime does not pay" ending, but the kids will have less than the usual action and gunplay to applaud. Wakely and his side-kick, Lee "Lasses" White, are dependable troupers and this vehicle will do them no harm, for Jimmy's songs are up to par and his voice gets better and better with each picture. Supporting cast turns in standard performances, with Jennifer Holt acceptable as the heroine. Direction and production by Oliver Drake are fair.

## Heartbeat

**RKO Radio** **Comedy Drama** **101 mins.**

**AUDIENCE SLANT: (Family) A lighthearted comedy that will score heavily with everyone. Miss Rogers turns in a fine performance.**

**BOX-OFFICE SLANT: Should do excellent business because of Rogers' name and also the production values inherent in the film.**

Cast: Ginger Rogers, Jean Pierre Aumont, Adolphe Menjou, Melville Cooper, Mikhail Rasumny, Eduardo Ciannelli, Mona Maris, Henry Stephenson, Basil Rathbone. Credits: Produced by Robert and Raymond Hakim. Director, Sam Wood. Adaptation, Morrie Ryskind, based on an original screenplay by Hans Wilhelm, Max Kolpe, Michel Duran. Additional dialog,

(*Continued on Page* 41)

...and in Czechoslovakia, which daily papers exist primarily as propaganda organs.

...employment worries, thirty-...annual vacation with pay ...at your nearest Navy Recruiting Station at once.

...that the political ... toward a ...one-party system. ...al" that can prevent reactionary domination by the Christian Social Union, Liberals say, is a postponement of the elections until the opposition parties can organize effectively and convince the electorate that the cards...

...titles. ... Murallas De Pasion" ("Walls of Passion"), a Mexican-made drama starring Isabella Corona, Elvira Rios and Alberto Galan, at the Belmont. Dialogue is Spanish. There are no English ...

...Seve... ...will appear as assisting artists.

There will be little change in personnel beyond the return of ... from the armed forces to their former positions in the band. ... Goldman will be the conductor for the twenty-ninth consecutive sum... ...May or June.

...first lecture of a series for ... music counselors from 10 A. M. to noon today at Steinway Hall. The series will continue daily through Friday, from May 13 through 17 and on a date to be selected in ...


# RKO brings New York its Easter Parade of ...



Bing Crosby and Ingrid Bergman in Leo McCarey's "THE BELLS OF ST. MARY'S," with Henry Travers, William Gargan, now at 40 RKO Theatres in the Metropolitan area.



Danny Kaye, in Samuel Goldwyn's Technicolor "THE KID FROM BROOKLYN," with Virginia Mayo, Vera-Ellen, The Goldwyn Girls, now at the Astor Theatre.



Joan Fontaine in "FROM THIS DAY FORWARD," with Mark Stevens, Rosemary DeCamp, Henry Morgan, Wally Brown, Arline Judge, now at the RKO Palace Theatre.



Walt Disney's Comedy Musical Feature, "MAKE MINE MUSIC," in Technicolor, presenting the talents of Nelson Eddy, Dinah Shore, Benny Goodman, The Andrews Sisters, Jerry Colonna, The Pied Pipers, The King's Men, Sterling Holloway, Andy Russell, now at Brandt's Globe Theatre.

**"THE BELLS OF ST. MARY'S"**
NOW—at 40 RKO THEATRES in the Metropolitan Area

**"FROM THIS DAY FORWARD"**
NOW—RKO PALACE THEATRE

**"THE KID FROM BROOKLYN"**
NOW—ASTOR THEATRE

**"MAKE MINE MUSIC"**
NOW—Brandt's GLOBE THEATRE

**"TOMORROW IS FOREVER"**
NOW—WINTER GARDEN

**"THE SPIRAL STAIRCASE"**
NOW—N. Y. NEIGHBORHOOD THEATRES

**"BEDLAM"** NOW—RIALTO THEATRE

RKO RADIO PICTURES

"BEDLAM," starring B... Karloff, with Anna ... now at the Rialto Thea...

# RKO Makes New York S...
# with this Half Page Ad. in the N...

...S.
ing and
w Rogu-
r eight-
e years
Whitehall

of Emp... communication through the Middle E..st does not seem to worry British military men as it did formerly. They console themselves with the thought that in an age of atomic and rocket warfare the Suez Canal would be indefen-

...a commission in-
sists that ...tain economic guaran-
tees should be given the Puerto
Ricans under whatever status they
are granted. They insist that inde-
pendence under the Philippine pat-
tern would be "disastrous" for
their island.

# t Entertainment!



International Pictures' presentation of Claudette Colbert, Orson Welles, George Brent in "TOMORROW IS FOREVER," with Lucile Watson, Richard Long, Natalie Wood, now at the Winter Garden.



Dorothy McGuire, George Brent, Ethel Barrymore in Dore Schary's production, "THE SPIRAL STAIRCASE," now at New York neighborhood theatres.

*You always get the big ones from RKO RADIO — Watch for:*



**Claudette Colbert and John Wayne in "WITHOUT RESERVATIONS" • "BAD-MAN'S TERRITORY" • Ginger Rogers in "HEARTBEAT" • Cary Grant and Ingrid Bergman in Alfred Hitchcock's "NOTORIOUS" • "TILL THE END OF TIME" • Rosalind Russell in "SISTER KENNY" "SINBAD THE SAILOR" In Technicolor**

***and many more***

**FIVE FIRST RUNS ON BROADWAY DURING EASTER WEEK...With two other big attractions spreading through the Metropolitan area!**

...w History
...ewspapers!

# REGIONAL NEWSREEL

## OMAHA

Breaking all precedence, the University of Omaha presented a citation to "Rebecca," now being reissued, and Producer David O. Selznick. President Rowland Haynes presented the award for "an example of excellence in motion picture production" at a special luncheon here.

Former Orpheum Theatre Manager Bruce Shelton is now manager of the Princess Theatre, Sioux City, succeeding Dale Russell, who is awaiting assignment with Tri-States Theatres.

Marie Frye, of Tri-States home office, Des Moines, was in town.

The Omaha Variety Club will be represented at the New York convention by E. I. Rubin, Sam Epstein and Eddie Shafton.

Western Theatre Supply's E. Eppley is on a trip to Cleveland, Chicago and St. Louis.

Twentieth Century-Fox Contract Clerk Esther Lynn is vacationing in Illinois.

RKO Salesman Wallace Johnson has resigned to spend more time at his theatre in Friend, Neb.

United Artists local exchange copped first prize in the Grad Sears sales drive.

Columbia Office Manager Bob Bertram leaves Columbia April 27 to take over his theatre at Schleswig, Ia., continuing to make his home here until he locates living quarters there. Mort Ivy arrived from Minneapolis as his replacement.

Paul Walsh returned, after two years in the Navy, to Warner Bros. and will handle the South Platte territory as salesman.

Elizabeth Roberts has been promoted to stenographer from Warner Bros. poster department.

Paramount Denver District Manager Hugh Braly was in town for several days and then departed for Des Moines with Branch Manager Jess McBride.

The Omaha Variety Club staged a show for crippled children at the Hattie B. Monroe Home here.

Paramount Biller Loretta Chastek has resigned to make her home in California.

Mrs. William Miskell, wife of Tri-States district manager, is improving at home from her recent operation.

Warner Bros. Inspectress Margaret Bragg injured a finger last week and had to have part of it amputated. She returns to work next week.

Monogram District Manager Sol Francis is making his first swing around the Omaha territory with new Branch Manager Tony Tedesco.

Twentieth Century-Fox Stenographer Rose Kaminski is out of work due to illness.

Sioux City Esquire Theatre Manager H. L. Officer is in town shopping for equipment following a booth fire.

Roy Metzger has installed 600 new chairs in his Ritz Theatre, Winner S. D.

## MEMPHIS

Cary Lester, Warner Bros. field supervisor at Memphis, has returned from his vacation.

Out-of-town exhibitors on Memphis Film Row last week included F. J. (Sunshine) Daugherty, West Helena, Ark.; R. R. McCormick, Senatobia, Miss.; Roy Cochran of the new JeRoy House in North Little Rock, Ark.; Eugene Boggs, exhibitor at Star City, DesArc, Tuckerman and Cabot, Ark.; Bill Kroger, Portageville, Mo.; Charles Collier, Shaw, Miss.; Bim Jackson, Ruleville, Miss.; J. K. Jamerson, Bald Knob, Ark.; Miss Louise Mask, Bolivar, Tenn.; Moses Shiman, Luxora, Ark.; Roy Dillard, Wardell, Mo.

Mrs. Mabel Landers of the Radio Theatre at Harrisburg, Ark., has returned from Detroit where she was called by the illness of a brother.

W. E. (Bill) Malin, owner of the Laura at Augusta, Ark., is enlarging his theatre. He also has been elected mayor of Augusta, having defeated Dave Griffiths, who won the job from Malin two years ago.

Mr. and Mrs. Henry Smith of the Imperial at Pocahontas, Ark., have been spending some time in St. Louis.

Orris Collins has appointed John Parkhurst house manager of the Capitol at Paragould, Ark. Parkhurst recently moved to Paragould from Hollywood. His father, Wilard Parkhurst, formerly was organist for the Strand at Jonesboro and now is a music arranger for Columbia Studios.

## REGIONAL NEWS INDEX


| | |
|---|---|
| Atlanta | 25 |
| Chicago | 29 |
| Cleveland | 30 |
| Cincinnati | 28 |
| Columbus | 22 |
| Dallas | 32 |
| Denver | 22 |
| Des Moines | 34 |
| Detroit | 30 |
| Harrisburg | 25 |
| Hartford | 34 |
| Indianapolis | 33 |
| Kansas City | 24 |
| Los Angeles | 29 |
| Memphis | 22 |
| Milwaukee | 28 |
| New Orleans | 30 |
| New York | 28 |
| Omaha | 22 |
| Philadelphia | 31 |
| Pittsburgh | 32 |
| Portland | 24 |
| St. Louis | 32 |
| Toronto | 25 |
| Vancouver | 34 |
| Washington | 22 |


## WASHINGTON

Special showing of the March of Time "Wanted: New Homes" was held here this week for members of the Emergency Housing Committee through the efforts of A. Julian Brylawski, executive vice-president of the committee and head of Warners' Real Estate Department.

Sidney B. Lust was host to a large party at the opening of the ball season here.

Washington's and Baltimore's Variety Clubs will co-sponsor the pre-season football games between the Chicago Bears and the Green Bay Packers for another six years, Assistant National Chief Barker Carter T. Barron announced. Proceeds go to Variety's Welfare fund.

MGM Booker Secretary Bernice Schaben is wearing a sparkler on the right finger of the left hand these days. Judy Jones of the billing department is smiling over the fact that Lt. (jg) Ed Feys is back from the Pacific.

Louis Ribnitzki of Warners' booking department is receiving congratulations on his 15th wedding anniversary.

## COLUMBUS

Milton R. Yassenoff, general manager of Academy Theatres and son of theatre-builder Leo Yassenoff, and Emma Charlotte Haugh have announced their wedding plans. The bridegroom recently returned from the service.

Carolyn Kinkade, cashier at the Imperial Theatre, Zanesville, is a brave young woman. She refused to be panicked when a middle-aged man came up to the box-office and pushed a piece of paper in front of her on which was written: "I have a gun. Give me the money. This is a stickup." The man fled when Miss Kinkade turned to call the manager.

The Riverside Drive-In Theatre reopened Easter Sunday for the season. This original Columbus drive-in project has been improved and completely renovated. The entrance and exits have been widened and new modern rest rooms have been installed. A lease on more ground has been obtained, giving patrons better parking, with new individual speakers.

Los Angeles Superior Court Judge Willis approved the seven-year contract which Jean Peters, "Miss Ohio State," received from Twentieth Century-Fox. Since Miss Peters is not of age, judicial approval of the contract was required. Judge Willis ordered the East Canton co-ed to put 10 per cent of her $150 weekly salary into U. S. bonds. He waived other restrictions when she said she had "responsibilities." Her obligations, she explained, were payments on a house in Canton and upkeep on a cow and calf she had given her mother.

Roger Garrett, who was featured at the Ohio Theatre console for 10 years prior to his Marine Corps enlistment in the early months of the war, appeared as organist at the opposition house, the Palace, for the Fire-Fighters Sweetheart beauty contest. Garrett is now staff organist at WBNS, local CBS outlet.

The Dayton Drive-In Theatre has purchased 15 acres on the William Penn highway near Pittsburgh and will erect there a drive-in theatre as soon as materials are available.

"Uncle Bill" Pullin, unable to have his New Linden Theatre ready for an Easter re-opening following the disastrous fire of last winter, hopes it will be in shape to open with in a month.

Manager Larry Caplane celebrated the 10th anniversary of the Grand with the Easter week premiere of "Saratoga Trunk," with early openings.

The four downtown first run theatres—Ohio, Broad, Palace and Grand—held collections during Easter week for the Cancer Fund. Most Columbus subsequent runs and neighborhoods ran the Spencer Tracy trailer and posted collection boxes in the lobbies.

J. Milton Jacobs, Metro-Goldwyn-Mayer salesman, announces his return to the Columbus territory.

## DENVER

John Balaban, Chicago theatre owner, was identified as a prospective kidnap victim by a gunman arrested in Colorado Springs after he had shot a filling station operator. Balaban was named with a number of other Chicago industrialists.

J. K. Powell, partner in Yuma and Wray, Colo., theatres, has received his private flying license. He has the Ercoupe agency for Wray.

Several weeks after she had quit the job as publicity director of the Denham, Margaret Goyette was notified that she had won a $500 savings bond as a result of her campaign on

(*Continued on Page 24*)

IDA

# LUPINO

PAUL

# HENREID

OLIVIA

# deHAVILLAND

SYDNEY

# GREENSTREET

**There is a Story of a Strange Devotion at the N. Y. Strand. It is a beautiful picture.**

WARNER'S

# *Devotion*"



With
NANCY COLEMAN · ARTHUR KENNEDY · DAME MAY WHITTY · VICTOR FRANCEN
DIRECTED BY CURTIS BERNHARDT · PRODUCED BY ROBERT BUCKNER
Screen Play by KEITH WINTER · Original Story by THEODORE REEVES · Music by ERICH WOLFGANG KORNGOLD

**And the business at the N. Y. Strand, its world premiere, is indeed beautiful too.**

# REGIONAL NEWSREEL

(*Continued from Page 22*)

"For Whom the Bell Tolls."

James Dugan, manager of the 20th Century-Fox exchange, is getting set for the proposed world premiere of "Smoky" at the Denver, Esquire and Webber, with the date set for June 18.

The United Artists exchange is doing some celebrating. Clarence Olson, manager, announces that the exchange won first place in the western division and seventh in the U. S. in the recent Grad Sears drive that closed December 29. The exchange has just received the check for about $3,500, and George McCool is busy figuring the share that each employe will receive. The exchange celebrated at a cocktail party and dinner at the Park Lane hotel, with about 60 present.

Thomas A. Sullivan, 61, president of the Englewood, Colo., National Bank, died of a brain hemorrhage at his home. He had not previously been ill. At one time he was secretary-treasurer of the old Rocky Mountain Theatre Owners and Managers Association, and formerly operated theatres in Denver.

Milo Stewart, just discharged from the Army and formerly in the ad sales at the Warner Bros. exchange, has been named assistant booker.

Elmer Boney, recently discharged from the Army, is opening a new 350-seat theatre at San Jon, N. M. It is named the Ute.

Mr. and Mrs. J. J. Morgan flew to Kansas City to spend Easter at the home of their daughter. Morgan is Denver manager for National Theatre Supply Co.

Don Davis, district sales manager, and Paul Connet, district service manager, RCA, both of Kansas City, spent a day in Denver conferring with Sam Langwith of Western Service & Supply.

The Paramount exchange was the scene of a birthday party for Tillie Chalk, office manager. She has been with the company for about 25 years.

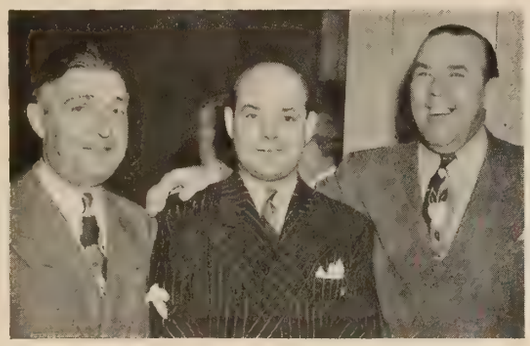
Harry Stern, PRC western district manager, and Max Roth, central district manager, and his wife, were in Denver for a week.

W. E. Calloway, district manager, and Morrie Orr, western division manager, spent three days here conferring with Clarence Olson, United Artists exchange manager. All three journeyed to Colorado Springs to call on Louis L. Dent, president of Westland Theatres.

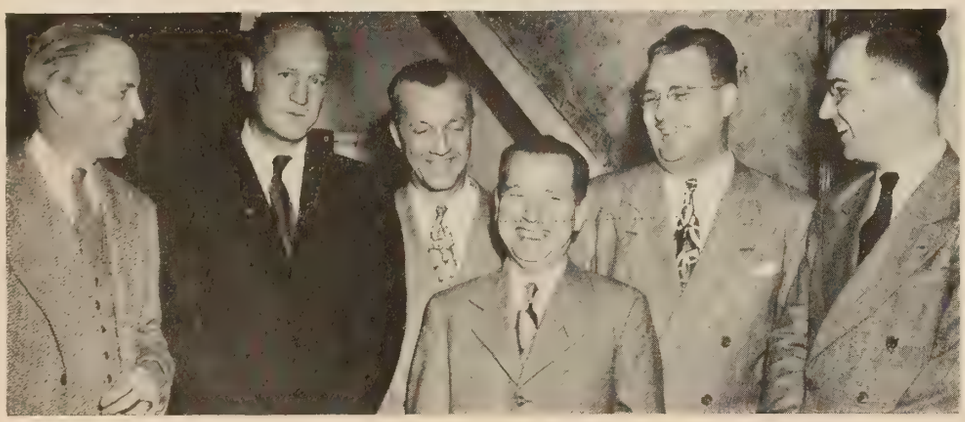
Alberta Pike, publicity director for the Denver Fox theatres, was in a hospital for a week, where she lost an impacted wisdom tooth.

Fred Reed, editor of "Spotlight," house organ of the Fox Intermountain Theatres, has been ill the past week.

# Exhibitors at 'Gilda' Previews











**BUSMAN'S HOLIDAY. Exhibitors in the exchange centers have been turning out in large numbers to be guests of Columbia Pictures at showings of "Gilda." Above are a few samples of the groups which gathered in various key cities. Top left: Des Moines—Joe Jacobs, Columbia branch manager; M. E. Lee, Central States Theatre Corp.; B. C. Marcus, Columbia Mid-West division manager. Upper right: Seattle—Hal Daigler, general manager, Ben Shearer Circuit; John Owsley, Rialto, Tacoma. Center: Charlotte—Ernest Stellings, Everett Enterprises; Morris Legendre, Lengendre Circuit; Georg Roscoe, Columbia branch manager; Sam Trincher, Legendre Circuit; Herb Schlessinger, North Carolina Theatres; Emory Wister, Charlotte News. Lower left and right: Minneapolis—Mr. and Mrs. D. W. Buckley, Redwood Falls; C. B. Closson and Mrs. McFarlin, Anoka; B. R. Parsons, Springfield; A. E. Monro, Rolla, N. D.**

## KANSAS CITY

Doyle Mowrey, manager of the Crystal Theatre at Topeka, Kan., has been promoted to city manager for the six Dickinson theatres in that city. He has been with the circuit for eleven years. Dickinson operates the Dickinson, Glen, Crystal, Ritz, Princess and Kaw in Topeka.

Ray Mathis, 50, theatre owner at Cranby, Mo., and former mayor of the city, died April 16 in an ambulance on the way to the hospital after being stricken by a heart attack the day before. He owned theatres at Granby, Seneca, Noel and Anderson, Mo., and had only recently sold his theatre at Commerce, Mo.

## PORTLAND

Claude S. Jensen, of the Jensen-Von Herberg pioneer theatrical firm operating some 30 theatres in Oregon and Washington key cities, celebrated another birthday recently.

Twentieth Century-Fox Western District Manager Buck Stoner has been covering the Portland and Seattle exchanges.

Earle Keate, well known advance exploiteer, is in Portland and Spokane in connection with the forthcoming British film "The Seventh Veil."

Twentieth Century-Fox San Francisco Branch Manager Joe Podoloff's secretary, Marilyn (Sugar) Sahner, is participating in the AAU Women's swimming meet at the University of Washington.

Liberty Theatre Manager Russell Brown featured Frank Alexander at the organ on Palm Sunday, in addition to the regular film fare.

Supplementing the regular double feature program, the Paramount Theatre showed CBS' "Meet the Missus," radio program, on their stage for five days.

The Star Theatre, Stayton, Ore., has been sold to Marcel Van Driesche by Mr. and Mrs. Lawrence E. Spraker.

C. L. Geizentanner is reopening his Vashon Island theatre in temporary quarters at the Grange Hall.

Prominent Eastern Washington Exhibitor Frederick Mercy, Sr., is opening a second hotel at Yakima, heart of the apple country.

Mr. and Mrs. John Hamrick are back in Seattle after their Palm Springs vacation.

Seattle Palomar Theatre Assistant Manager Jack Engerman announced the birth of a son.

Sterling Theatres' Jack Lovett, Bob Clark, Bill Danz and Joe McGrath have become handbill addicts.

George Skouras' public relations representative, Nick Matsoukas, is holding preliminary meetings on the Greek relief drive. A second meet-

# REGIONAL NEWSREEL

ing will be held in Portland with the Evergreen Theatres.

Lt. and Mrs. Robert Rosenberg announce the birth of a nine-pound son. Evergreen State Theatres' Al Rosenberg and Mike Barovic, of Puyallup, are the proud grandparents.

Screen Star Jane Powell is visiting old friends in Portland and Seattle following her work in "Holiday in Mexico."

Evergreen Theatres General Manager Frank L. Newman, Sr., is back from the St. Louis conference of the ATA.

The Liberty Theatre, downtown house, suffered a loss of $4,000 in a daring robbery recently, according to Manager Terry C. Miller.

Mrs. Estella Geddes, wife of Don Geddes, well known Evergreen Theatres manager, died recently.

RKO Eastern Washington Representative Floyd Henninger went back to Seattle for a conference.

Elizabeth Packer has joined the booking department of Sterling Theatres.

## HARRISBURG

Senate Manager Bob Sidman is taking an active part in the drive to get housing for veterans and their families. He's co-chairman of the program to provide more homes in this area.

Fabian Theatres Publicity Director Ed Goth dropped in on State Manager Ward Kreag at Altoona this week.

Colonial Assistant Manager Franklin Maury spent an Easter weekend with his wife's parents in Reading.

Mrs. Thomas Brenan, who was a cashier for seven years at the Senate, is the proud mother of a baby boy.

The *Patriot* is campaigning against Sunday auto races, claiming that if Sunday movies are illegal, the races ought to be also. The opening meet at which one driver and one spectator were killed, was attended by almost 42,000 people.

Loew's Regent Manager Sam Gilman is able to talk again but earlier this week he had to whisper his orders. Reason: bad throat.

The Rio is back on a double feature policy again.

## TORONTO

Famous Players-Canadian Corp., Toronto has announced the redemption June 3 of all its three series of mortgage and collateral trust bonds at a premium of one per cent plus 4½ interest to that date. After the calling in of all bond obligations, the company capitalization will consist of 1,800,000 common shares of no par value, of which 1,666,572 shares are outstanding. Of the latter, 1,158,000 are held by Paramount International Films, Inc., a subsidiary of Paramount Pictures, New York.

In his address before 263 members of the Kiwanis Club of Toronto, Arch H. Jolley secretary of the Motion Picture Theatres Association of Ontario, denied that films contributed to juvenile delinquency. He said delinquency was less in Ontario than in the Province of Quebec where no child under 16 years of age has been permitted to enter a moving picture theatre since 1931.

Evelyn Lilley, Famous Players' first lady theatre manager in Eastern Canada, was the guest of honor at a social gathering of the circuit's managers in Toronto.

Expenditure estimates of the National Film Board, Ottawa, now under the direction of Ross McLean, have been reduced to $1,106,463 for the current fiscal year, compared with a war-time peak account in 1943-44 of approximately $3,000,000.

So great was the throng of juveniles for a morning cartoon show at the Tivoli Theatre, Toronto, the first in the downtown district, on April 20, that the Victoria Theatre across the street was opened for the extra crowd.



**LONDON PREMIERE. Photographed in attendance at the recent London premiere of the J. Arthur Rank-Michael Balcon film, "The Captive Heart," were Mr. Rank himself and Field Marshal Viscount Alanbrooke.**

The congregation of First United Church lost their big edifice in a fire at St. Thomas, Ont., and Famous Players Canadian Corp. and 20th Century Theatres have donated the use of the Columbia Theatre there for services and meetings until a new church can be built.

The movement of Toronto film men to rural Ontario, pronounced for some time past, continued with the removal of John L. Hunter, president of McKeen Theatres, Ltd., to house and land near Port Credit after selling his Toronto residence.

William E. Allen, 52, died suddenly at his Toronto home after being identified with the film industry in Toronto and Montreal for 35 years, lately with 20th Century Theatres. He was a member of the Canadian Picture Pioneers.

Manager Charlie Querrie of the Palace Theatre, Toronto arranged a meeting of the Riverdale Kiwanis Club, the feature of the program being an address by A. H. Jolley, secretary of the Motion Picture Theatres Association.

Don Gauld, supervisor at Toronto for Odeon Theatres of Canada, has announced a number of changes in theatre personnel. Grant Garrette has resigned as manager of the Odeon, Kingston, to be succeeded by Jack Hunter, recently discharged from the armed forces, and will have James Meehan, also a war veteran, as assistant manager. Morris Snyder, assistant at the Kingston Odeon, has been transferred to the same position at the Capitol, Hamilton.

Manager Russ McKibbin of the Victoria Theatre, Toronto, a Canadian Army captain throughout the war, received the glad news that his Belgian wife has sailed for the Dominion after several postponements.

William Falls, assistant to Manager Marc Hirsch at the Toronto Eglinton, has become assistant to Manager Tom Daley at the downtown Imperial Theatre, and has been succeeded at the Eglinton by Ross Kennedy from the Runneymede Theatre.

## ATLANTA

Smiley Burnette, Columbia western star, has been visiting friends while here to appear as guest of WSB's Saturday night Barn Dance gang. Lloyd Hamilton, his press agent, accompanied him.

Ted Toddy, president of Toddy Pictures, New York, visited the local branch.

Cooper Welch, manager of the Grove Theatre, and Mrs. Welch are the proud parents of a baby boy.

Gus King of the Capitol City Supply Company in from a business trip to Miami and away on another to Louisville, Ky.

MGM's multi-lingual "The Last Chance," had its southern premiere at the Peachtree Art Theatre. Ashton Matthews, director of the house, said it would run indefinitely.

Mrs. E. A. Booker, 91, grandmother of Paul Jones, amusement editor of the Atlanta *Constitution*, died recently.

The Paramount exchange was banked with flowers as Jack Kirby, southern division manager, and Mrs. Kirby celebrated their silver wedding anniversary.

Frank Berry, former Florida representative out of the Atlanta exchange of Columbia Pictures, has been appointed Republic Pictures' office manager at New Orleans.

Miss Felton Hooks has taken over as secretary to Leonard Allen, Paramount's southern publicity director.

Willis J. Davis, executive assistant to William K. Jenkins, president of Georgia Theatres Company, has returned from a visit to North Georgia.

No commitment has been made, but it is pretty definite that Walt Disney's extravaganza, "Song of the Southland," based on the "Uncle Remus" stories of Joel Chandler Harris, will have its world premiere in Atlanta, probably in October at the Fox Theatre.

Phil Moran, veteran of two years service in

(*Continued on Page 28*)



**DON'T LET THE OUTLAW SEE YOU, BOYS. Midwest amusement editors and film critics gather around Jane Russell backstage at the Oriental Theatre, Chicago where she's appearing with "The Outlaw" (Hughes-United Artists) on the screen. Left to right: Don Alexander, Minneapolis Amusement Company executive; Bob Murphy, Minneapolis Star-Journal and Tribune; Jules Steele, St. Paul Dispatch and Pioneer; Miss Russell, and Dan Brennan, Minneapolis Times.**




"For the best possible boxoffice success"... just words unless backed by fact—the fact that the producer of "The Outlaw" knows that through UA his picture is getting the superior selling and superior handling that results in one fact—"The Outlaw" is today's top money-making attraction.

Howard Hughes releases thru United Artists.


Every
record ever
made by any
United Artists
picture to
date has been
broken by
HOWARD HUGHES'
daring PRODUCTION
The Outlaw
introducing JANE RUSSELL
JACK BUETEL · THOMAS MITCHELL · WALTER HUSTON

# REGIONAL NEWSREEL

(*Continued from Page* 25)

the Pacific, has been appointed Tennessee representative of United Artists.

Marshall Maddox, recently discharged from Army service, has returned to his position as manager of the Hampton Theatre, Hampton, Ga.

Hilton Charnas of the Sacks Amusement Company and Miss Loraine Borger will be married in September.

Dave Katz of PRC is confined with an infection of the eye.

Nash Weil, of Wil-Kin Theatre Supply Company, is vacationing in Cuba.

Merritt Davis, Republic's southern division manager, and Bill Talley, Atlanta exchange manager, have returned from business trips.

Film Row visitors: George Denton, Denton circuit, Knoxville, Tenn.; Mr. and Mrs. E. D. Martin, Martin Theatres Company, Columbus, Ga.; Carl Floyd, Floyd and Stein Theatres, Florida; R. E. Justice, Hack Theatres, Attapulgus, Ga.; Walter Morris, Lee Theatres, Knoxville, Tenn.; P. L. Taylor, Dixie Theatre, Columbus, Ga.

## NEW YORK

MGM Producer Lawrence Weingarten has returned to Hollywood after a two-week stay at the home office in New York.

MGM Eastern Story Head Carol Brandt, recently returned from a seven-week European trip, will leave for Hollywood April 27.

MGM Advertising Manager Si Seadler returned from the coast last Monday.

Joel Bezahler, home office assistant to MGM Midwest Sales Manager J. E. Flynn, returned from his two-week vacation last Monday.

Loew Vice-President and MGM Eastern Talent Head Marvin Schenck departed Friday (26) for Hot Springs, Ark.

MGM Pittsburgh Salesman Harold Zeltner arrived in town last week for a short visit.

Universal Booker David Levy returned from Florida this week where he had been recuperating from his recent operation.

The New Paltz Theatre, New Paltz, N. Y., has withdrawn from the Island Theatre Circuit. Owner Thomas Di Lorenzo will do his own buying and booking.

Brandt Theatres Buyer Joe Ingber and Cinema Circuit Buyer Louis Fischler have flown to Hollywood on a vacation.

Howard Lesser, Callicoon Theatre, Callicoon, N. Y., visited local exchanges last week to confer on dates and other matters involved in converting to a daily show policy for the spring and summer season.

Owner Moe Spewack, of the Ritz and Palace Theatres, Cartaret, N. J., left for Florida on his vacation.

RKO Branch Manager Phil Hodes is in Chicago for two weeks visiting his daughter.

The local RKO exchange is still holding down third place in the current Ned Depinet sales drive.

Endicott Circuit's Irving Renner is in Atlantic city also enjoying an early vacation.

Joseph R. Vogel of Loew's, chairman of the Metropolitan New York area American Theatre Association, has announced the appointment of Brigadier General Rodney Hamilton Smith as Executive Secretary of the New York committee.

Before leaving for Hollywood last week-end, Harry H. Thomas, president of PRC Pictures, was tendered a surprise luncheon in celebration of his approaching birthday and his first anniversary with PRC. Present at the luncheon were Lloyd L. Lind, PRC vice-president and assistant general sales manager; Arnold Stoltz, Phil Gettleson, Elmer Hollander, Grover C. Schaefer, Jack Bellman, George Fleitman, Carroll Puciato, Andrew Subbiondo, Robert Hadley, Lige Brien, George Fraser and Sydney Weill. Also John Hertz, Jr., and Charles Amory of Buchanan & Co.; C. Warren Sharpe and Thurber Bierce of Pathe Industries, William Goodwin and Jerome Edwards.

Lt. (j.g.) Gene Kelly, separated from the Navy on Monday and now on terminal leave, will return to the MGM studios in Culver City after several weeks here with his wife, Betsy, and their daughter, Kerry. Kelly had enough points for discharge several weeks ago, but remained on duty to edit a Navy picture on submarine activity.



**GOOD WORK. Loew's Theatres Usherette Mary Congilio reflects proud spirit of the entire organization of Manhattan Loew's Theatres employes as she hands over check for $36,209.94 (representing the collections at the circuit's Manhattan theatres during the Red Cross drive) to Helen L. Mann of the Red Cross.**



**WORLD-WIDE GET TOGETHER. Executives of production, distribution and exhibition organizations around the world—including the U. S.—associated with the J. Arthur Rank interests held a conference last week in London. Among the film men present were those above, representing the Eagle-Lion company. Left to right they are: General Manager Heldt, French Gaumont; General Manager Ragot, Eagle-Lion, Belgium; Allan Byre, France; Managing Director E. T. Carr, Eagle-Lion; Managing Director Poire, Gaumont, Eagle-Lion, France; Marquis De Casa Maury, Eagle-Lion French Department.**

## MILWAUKEE

West Salem's Fort Theatre has been bought by ex-GI Harold Saplund who will also take over the Salem.

R. E. Prestwich of Idaho Falls reportedly has set up a four-town theatre circuit in Montana with headquarters at Harlowton. The circuit is running four nights at week in schools and community halls. Its locations are: Ryegate School at Harlowton; Judith Theatre at Judith Gap, Broadview Community Hall and Martinsdale Community Hall.

James R. Pierson is scheduled to open the Park Theatre at Roundup, Mont., about May 1. He is now managing the American at Roundup for the Yellowstone Amusement Company which will also operate the Park.

## CINCINNATI

Anne Louise Hudson, daughter of the late Billy Rendon, is now operating the Lyric Theatre in New Boston, Ohio. The operation of a theatre should come easily with Miss Hudson as she was practically born in a trunk in the wings of a Louisville theatre. Her late father was a producer of many stock shows and came to this country from England. At the time of Billy Rendon's death, Miss Hudson was living in Louisville, studying voice under Frank Martin. She had given quite a number of concerts before she was called to New Orleans to assume control of the Lyric.

A new sound system was initiated at the Forest Theatre, Avondale, Tuesday with the screening of "Tomorrow Is Forever."

Three RKO theatres, the Albee, Grand, and Lyric, are completely sold out in advance for an All-Cartoon Show to be presented Saturday at 9 a. m.

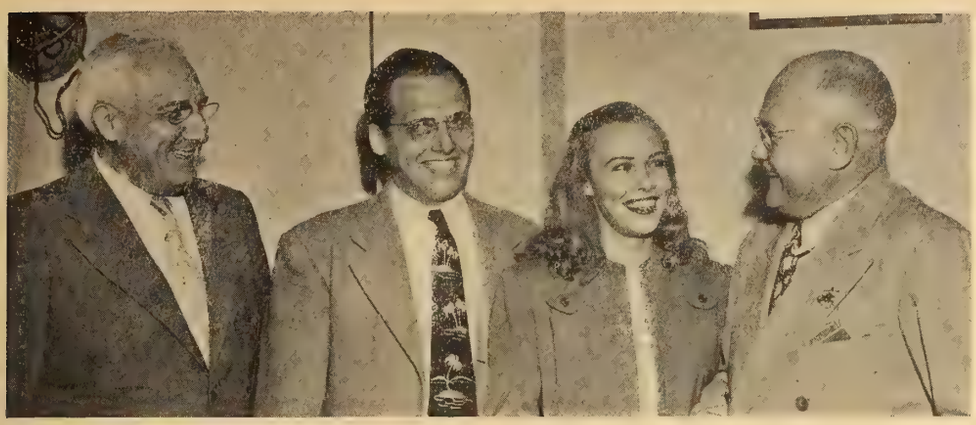
Out-of-town exhibitors combined business with pleasure last week, visiting the exchanges and watching the Reds get trounced on opening day. Among them were Paul McKay, Montgomery, W. Va.; Al Sugarman and Mark Cummins of the Avondale, Columbus; Bill Settos, Springfield; Frank Yassenoss of the Riverside Auto Drive-In Theatre, Columbus; Tony Stern of Warner Bros., Cleveland; Carl Fitzpatrick of the Consolidated Coal Co. Circuit, Jenkins, Ky.; Joe Snyder, Joe Scanlon, Hal Snyder, Dale Tysinger and Carroll Lawlor of the Shea Circuit; A. J. Sextons, Ashland, Ky; W. T. Cain Jr., Louisa, Ky.; Bill Thalheimer, Logan, W. Va., and Ray Firsz of the Chakeres Circuit, Springfield.

Ida Marvin of Universal has announced her engagement to Charles Burgher.

Sammy Weiss, PRC salesman, has been promoted to assistant branch manager for PRC in St. Louis.

Lige Brien, of PRC headquarters in New York, was in Cincinnati working on promotion for "The Wife of Monte Cristo." The picture opened Saturday at the RKO Grand. A na-

# REGIONAL NEWSREEL



**CONTEST WINNER VISITS THEATREMEN. Betty Jean Stratton of Kansas City, winner of the Miss Streamliner of 1946 contest sponsored by the Kansas City Southern Lines, the RKO Orpheum Theatre in Kansas City and Warner Bros. as part of the K. C. campaign on "Saratoga Trunk," is entertained on her New Orleans visit by Rene J. Brunet, Sr., left, owner of the Imperial Theatre, his son, Rene, Jr., and Luke Conner, local Warner branch manager. The trip to New Orleans was awarded the prize winner by the co-sponsors in the contest.**

tionwide employes bonus drive has PRC exchanges competing for the grand prize of four weeks' salary.

The motion picture operators' wage scale finally was settled after weeks of negotiation. The five-year deal is retroactive to January 1, 1946.

A cocktail party and dinner at the Variety Club followed a trade showing of "Gilda" at the Keith last Monday.

Nick Shafer, of the Shafer Circuit, and Ralph Kinsler, of the Kinsler Shark Circuit, have returned from Miami.

Three ex-GIs have been added to the accounting department of the Paramount exchange. They are Glenn Johnson, Heywood Mitchusson and Jackson Malcolm.

St. Francis de Sales Church will be filled with Paramount exchangers May 4 when City Salesman Vincent Kramer marries Miss Marie Bernadine.

Out-of-towners at the testimonial dinner given by the Variety Club last Monday for Harris Dudelson and Jack Finberg of United Artists included Morrison Orr, western division sales manager; Jack Goldhar, eastern division sales manager; Moe Dudelson, Harris' brother, central district manager, and Ching Allen, prairie district manager. Harris Dudelson, former UA branch manager in Cincinnati, came in from St. Louis, where he is now branch manager. Jack Finberg has replaced Dudelson in Cincinnati.

## CHICAGO

Chicago's back and front room exchange employes will collect anywhere from $300 to $1,000 back pay based on a 10 per cent increase made retroactive under the new contracts for the past 16 months. Business Agent Sam Lamansky says that with the signing of Monogram and PRC, the Row is now fully unionized.

Organization of a Chicago chapter of the Film Council of America to work in an advisory capacity in placing 16-mm. film was under way this week.

B & K managers have set April 29 for the farewell dinner they are tendering District Manager Abe Platt at the Hamilton Hotel.

Republic's exchange bowling team captained by Frank Nardi won the Film Row bowling tournament.

Hearing on the Oriental theatre building case is expected to be set for May 9.

Mayor Edward J. Kelly is on the executive committee of the dinner to be given May 25 honoring Allied States President Jack Kirsch.

Tom Gillian, Fox exchange manager, is obtaining his passports for a trip to Paris next month. This vacation jaunt is Tom's award in the company's recent sales contest.

Four more theatres have joined the Allied Buying and Booking Circuit, Jack Kirsch has announced. They are the Cinema, Austin, Karlov and Park theatres in Chicago, operated by Charles and Henry Stern.

That Daylight Saving Time is becoming more and more a habit in the middle west is indicated by the fact that 31 Indiana towns are adopting the "fast clock" this year for the first time. Daylight Saving for theatres in this district runs from April 28 through September 29.

The Bell and Howell Company's new American Legion Post has been named after John V. Beulick, first employe to lose his life in World War II. Doyle Gray is adjutant of the new post.

Capt. Ben Feldman, formerly manager of the B & K United Artists Theatre, returned from service last week and will rejoin the company managerial staff. Staff Sergeant Allan E. Finke has received his discharge and has returned to the Ticket Register Company.

A plaque honoring A. J. Balaban for his accomplishments in the theatre field will be unveiled by the Roosevelt Road Business Men's Association on May 1 in the old Kedzie Theatre Building.

Jay Frank, 20th-Fox publicity director, has returned to his duties at the exchange after a stay at Mercy Hospital.

## LOS ANGELES

Harry Thomas, PRC president, is in town for survey of the company's production. He was guest of honor at a recent luncheon in Beverly Hills.

Condolences are extended to the family of George Holl, Fox West Coast art director, who died in San Francisco of cerebral hemorrhage.

The El Rey Theatre launnched a ten-day Junior Safety drive on April 17 to promote youngster cooperation with the fire and police departments. E. D. Harris, house manager, is arranging quizzes and demonstrations of first aid and safety on his stage. It is a tie-in with the Police Department's current "It's the law" drive.

Hal Glanfield, city salesman for Screen Guild, has resigned. Sam Decker and Bill Flemion plan to leave May 8 for the national convention at Chicago.

Mike Newman, Columbia exploiteer, gave a super-dooper chicken party at his ranch recently, with numerous Film Row lights shining. The only hitch came when the plumbing suddenly went phooey and water gushed forth all over the place.

Nicky Goldhammer, Film Classics' impresario, returned to town last week and announced a new roadshow attraction, "Dr. Terror's House of Horrors" and "Dr. Maniac," with Boris Karloff. Lloyd Katz, Film Classics salesman, has been on the ailing list.

Howard Perrette, MGM second booker, is a bridge whiz. Howard holds several titles

(*Continued on Page* 30)

A dance hall queen ruled the thrill-blazing nights!



WHERE?

# REGIONAL NEWSREEL

(*Continued from Page 29*)

and is now brushing up on his Culbertson in preparation for the national bridge tournament next month in Los Angeles and San Francisco.

Good Friday really emptied the Row, with numerous employes taking off for church services.

Among those on the Row were John Rennie, Rennie, San Fernando; Bill Knotts, Covina, Covina; Steve Chorak, San Clemente, San Clemente; and A. L. Sanborn, El Monte, El Monte.

Col. and Mrs. Fred Levy returned to Louisville, Ky., after a stay in Los Angeles. Col. Levy is interested in theatrical holdings with Mike Rosenberg, Principal Theatres, and Sol Lesser.

Mr. and Mrs. Lee L. Goldberg arrived in town from Cincinnati and visited the Row. Goldberg is head of Popular Pictures exchange in Cincinnati and also operates in Cleveland and Indianapolis.

## NEW ORLEANS

A. L. Royal, theatre owner of Meridian, Miss., has announced that he and W. A. Prewitt, Jr. of Associated Theatres, New Orleans, have dissolved their partnership in the operation of the Royal Theatre, Meridian, Miss. and the Fran Theatre, Greenwood. Mr. Royal acquired all rights and ownership of the Royal, Meridian, equivalent to Mr. Prewitt's acquired rights and ownership in the Fran, Greenwood. Mr. Royal is interested in two other theatres in Meridian, the Stardust, which is under construction, and the Ritz, for Negro patrons.

Clair Muhs, bride-to-be in May, bade farewell to her fellow workers and her employers, the Joy Theatre Circuit, on April 19, after nearly a decade as manager of the cashier department. Elaine Favaloro of the bookkeeping department replaced her.

P. L. Spindler and Henry Brunies of the PRC sales department spent Easter Monday on the Row.

Babe Cohen, district manager for Monogram, left Easter Monday for Atlanta, where he will take over the managerial post held by M. E. Wiman, who is reported very ill.

## Kirschbaum Kartoon




Tom Gunnan, PRC auditor, is visiting the local office.

Bill Shiell, RKO Radio Pictures salesman, spent Monday at his office and visiting Film Row. Bill said business in his territory is very good.

A. R. Herr, Chief Sound Engineer for Southern Amusement Theatres died at his home in Lake Charles, La. on April 18.

Claude McCrary of Crichton, Ala. spent several days in the film colony preparing for the reopening of his summer airdome, the Majestic. He said that he had made arrangements to enlarge the seating capacity.

Tom Nealy, manager of National Theatre Supply Company, spent several days last week in this territory.

Sam Pasqua, Gonzales Theatres, Gonzales, Ia.; L. W. Watts, Strand Theatre, Oil City, La.; L. E. "Jack" Downing, Haven Theatre, Brookhaven, Miss., A. L. Royal, Royal Theatre Circuit, Meridian, Miss., Mr. Haynes, Ellisville, Miss., Bill Hanna of the Gulf Theatre, Pensacola, Fla., were Film Row shoppers.

The Delta Theatre Supply Co. recently installed new projection and sound equipment in the Rendezvous at Grand Isle, La. Mr. Anthony Marullo is the owner.

Newlyweds Mr. and Mrs. Raymond Gremillion have moved to New Orleans from Homer, La. He is in the employ of Delta Theatre Supply Co.

Mr. and Mrs. Leonard Pederson, owners of the Areo Metal Products Co. of Chicago, are spending a few days in New Orleans attending to business matters.

Mary Martha Calvert of Mansfield, La., won third prize in the recent national MGM Screen Forecast "I Love A Baby" photo contest, in which 4000 girls of 'teen age with future "Ziegfeld Girl" possibilities participated. Her award was a $50 check which was presented to her by Mayor J. H. Lewing of Mansfield on the stage of the Mansfield Theatre.

## DETROIT

John Howard, branch manager for Paramount Pictures, has resigned to take a position with Vanguard Productions in Los Angeles. He will be succeeded by H. E. Stuckey, formerly state sales manager.

Robert Lamb, who served 30 months with the Navy as lieutenant (j.g.), has returned to Paramount as salesman. Harold Rhodes is back with Paramount as a booker after three years of duty with the Army. The third service member to return to Paramount is James Velde, who is back on his salesman job after three years with the Army.

George W. Sampson, Sr., state salesman, is back at work with RKO after a two-week illness.

Harold Hellman is taking over the Grand Rapids block for RKO.

Manny Pearson of United Artists' Cleveland office is here collaborating with Alice Gorham, publicity chief for United Detroit Theatres, on exploitation for "Diary of a Chambermaid." They plan to conduct a contest for the best-looking chambermaid in Detroit."

While the recent building strike was in progress Al Dezel, head of Film Classics here, evaded the picket line barricade consistently.

Kal Bruss of sales and Donald Shields, branch operations, and Al Dezel are in New York to line up future policies and sales campaigns while in conference with George Hirliman of the home office of International Theatrical and Television Co.

## CLEVELAND

The Gilbert Leftons of Academy Film Service, distributors of 16 mm. non-theatrical films and also servicing the schools with standard 35 mm. film for noon movies, have gone to Florida for a two weeks' vacation. While there they will visit the Nat L. Leftons who have purchased a winter home in Venice.

Phyllis Catlin, daughter of Warner city sales manager Eddie Catlin, will be married May 4 at St. Patrick's Church to ex-AAF serviceman Jerry Rademaker.

Charles Rich, Warner district manager and C. W. McKean, Warner Indianapolis branch manager, were in Chicago last week to confer with John Doerr, head of the Alliance Theatre Circuit, operating motion picture theatres throughout Indiana.

Julius Lamm, manager of the Uptown Theatre, is in charge of arrangements for the Warner Club spring party to be held in the Warner Club rooms on May 3rd.

Here last week for the marriage of Edith Miller, daughter of Universal district manager and Mrs. Miller to Marvin Schwartz of this city, were Fred Meyer, Universal division

The adventurers of the world battled for love and loot!



WHERE?

# REGIONAL NEWSREEL

manager; Pete Dana, Pittsburgh branch manager; Jerry Spandau, Buffalo branch manager; and Harry Young of the Cincinnati office.

Ben L. Ogron of Ohio Theatre Supply Company is a happy man these days. It's because his wife and two children are packing up their belongings in Chicago to move to Cleveland where, thanks to Max Weinstein, owner of the Ritz Theatre, Ogron finally was able to rent an apartment.

The Ohio Board of Censors refused to pass the picture "Mom and Dad" on the ground that it is "unsuitable for public exhibition" following an order by Governor Frank J. Lausche to review the production. The Censor Board passed the picture without a single elimination in December 1944.

Three top circuit owners, with the assistance of two prospective exhibitors, sons of one of them, claim to have caught 300 pounds of fish during their recent Florida vacation at Miami Beach. They are M. B. Horwitz, general manager of the Washington Circuit; John D. Kalafat of Associated Circuit, Meyer Fine, of Associated Circuit and his two sons, Marshall, a student at Harvard University and Errol. Their haul is said to have included 49 dolphins and 3 bonitas.

Leonard Mishkind presided over last Saturday's luncheon meeting of the Salesmen's Club of Cleveland, recently organized for social activities only.

Max M. Jacobs of Dater Company, flew out to Phoenix on Saturday to supervise the finishing touches to his newly built Arizona Theatre, which he hopes to open the middle of May.



**STAR VISITS EXECUTIVE. While vacationing in New York, Walter Pidgeon, MGM star, drops in on E. M. Saunders, assistant general sales manager, for an informal chat. Judging from the smile on Pidgeon's face, Saunders is probably telling him where he can get white shirts with French cuffs.**

Practically every theatre in the northern Ohio area will exhibit the Cancer Trailer during the Cancer Drive period. Lobby boxes will be provided for voluntary contributions.

Mannie Stutz is reopening the Metropolitan Theatre on May 10 for a run on a Spanish picture. He plans to follow this with other foreign films.

Anne Busher, daughter-secretary of Paul Gusdanovic, local circuit owner, is enjoying a four-week vacation in Florida.

Lester Zucker, Columbia branch manager, was guest speaker last week at the monthly meeting of the Glenville Corner Business Men's Club.

## PHILADELPHIA

Herbert Weiner, oldest son of Columbia's division manager, Harry E. Weiner, this week became engaged to Miss Barbara Elayne Rubin of Woodmere, Long Island. Herbert recently became a civilian after four years in the Army.

The Annual Spring luncheon of the Philadelphia Motion Picture Forum was held on Monday, April 22, at the Bellevue Stratford Hotel.

Irving Coopersmith, manager of the Lindley Theatre, has taken a three-month leave of absence due to illness.

Nick Carrabone, backstage doorman at the Earle Theatre, was injured last week in a street car-cab accident.

Charles Steinberg, head of Warners' educational department, was a visitor in town, conferring with George Fishman, local exploiteer.

RKO trade-screened the new Ginger Rogers picture at the Uptown theatre on Tuesday morning.

Nick Lalli of National Screen Service has resigned.

According to the City Treasurer, Philadelphia movie fans have paid amusement taxes so far this year amounting to $533,461, or $152,355 more than during the same period last year.

Al Fisher, prominent Glenside exhibitor, was among the more than three hundred citizens of the area who appeared before the Public Service Commission on a hearing for a bus line to be run from Willow Grove to Oreland, Pa. The application was filed by the Reading Company.

Oscar Neufeld was called up for jury duty last week.

Dolores Shibe of Metro's cashier depart-

(*Continued on Page 32*)

# LONDON OBSERVATIONS

**By Jock MacGregor**

Business is just beginning to drop off a little in this country. Nothing very much as yet, but the writing has been seen on the wall. Mainly due to the press propaganda British pictures are doing better than others. The real surprise, however, is "The Last Chance" which is repeating its West End success in the neighborhood houses and making the experts who did not book it kick themselves.

STR has already commented on the magnificent publicity campaign that Mervyn McPherson organized for its premiere, but since then Mac has literally lived with that picture. He has attended all the previews throughout the provinces and organized debates with local celebrities, following each, as he did in London.

Mac even took the film to Dublin, and the steaks, we gather, were just what Leo's erstwhile publicist craved most. Thanks to his campaign, "The Last Chance" will be one of MGM's biggest grossers in this country for 1946, and now he is off on a well-earned rest to Cannes.

Incidentally, in our story on his campaign, it was said that he had handled every MGM picture since 1935. Actually Mac has publicized every MGM picture. Some record, and a more respected press representative does not exist in London.

The latest J. Arthur Rank production, "Caravan," is going to make a pile of money. It has everything and not even a Lyceum melodrama packed more adventure, dirty work and sex into so novelettish a story. Its success in America is problematic, but it is the stuff present-day British audiences love.

After the spate of Rank functions, Paramount's reception for Hal B. Wallis was a great relief. Tony Reddin and his assistant, Peter Barnes, had things really well organized and saw that everybody was properly introduced to Wallis and had ample opportunity to get the stories they wanted.

Wallis is going to produce one feature a year in this country for Paramount release. His policy will be to feature at least one Hollywood name and build up local talent. His main problem is to find suitable studio space which is still hard to get. While here he has purchased the screen rights to Joseph Shearing's "For Her to See."

There is likely to be a change of managing directors at two leading distributors' London offices.


A fabulous love was born in the shadow of the gallows!



WHERE?

# REGIONAL NEWSREEL

(*Continued from Page* 31)

ment has resigned in anticipation of a baby.

Earle W. Sweigert, Paramount's congenial district manager, has returned from a short southern vacation.

Metro's "The Postman Rings Twice" is scheduled to play the Earle Theatre for a three-week period in June. The theatre will go on a straight picture policy for the engagement.

Allen Benn was in the Graduate Hospital.

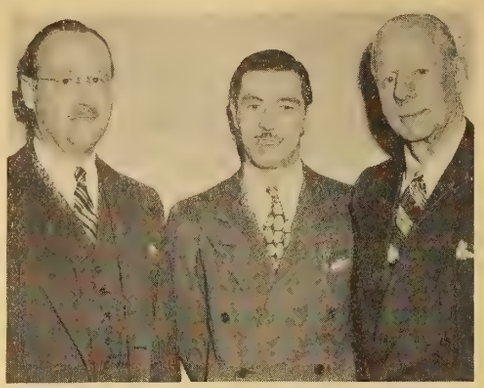
Mike and Cecil Felt and Dave Moliver have joined in the formation of a distribution company to handle the reissue of "Meet John Doe." Other releases will be handled as they become available.

## ST. LOUIS

Suit has been filed by Gregory E. Moore, former deputy sheriff of St. Louis, in Circuit Court for an accounting of National Amusement Company's finances, alleging that the officers and directors of the vending machine company fraudulently induced him to invest $22,500 in the concern. Defendants are P. O. Brandt, head of Brandt Distributing Co., juke box distributors, H. W. Taylor, W. A. Durphy and Lawrence Cooper.

Mt. Vernon, Ill., City Council, April 15, defeated a proposal to adopt Daylight Saving Time.

Better Films Council of Greater St. Louis Honorary President Mrs. Arrestus F. Burt, also chairman of Youth Cinema Clubs of America, announced the formation of the first Youth Cinema Club in the Greater St. Louis district. The organization will be part of a campaign to utilize educational and recreational facilities, including selected feature pictures and short subjects, to combat juvenile delinquency in the area. The first meeting will be held in the Shady Oak Theatre, Clayton, Mo., and officers will be selected from pupils of that town's high and elementary schools. Membership will be limited to youth between the ages of 10 to 17. Along with the meetings special motion picture shows approved for children from six to 16 will be shown. In forming the club Mrs. Burt received cooperation from Mrs. Leslie Barce, Child Conservation Conference; Mrs. Charles Lambur, former president of Better Films Council; Mrs. A. B. Harrington, Catholic Alumna groups; West End Theatre Manager Howard Albertson, representing Fanchon & Marco-St. Louis Amusement Co.; and Fanchon & Marco Head Harry C. Arthur.



**INTERNED, RETURNS. Paul Verdayne (right), Paramount manager for Malaya and Java at the outbreak of war and then interned by the Japanese for nearly four years, is shown here at the company's home office with J. E. Perkins (left), Paramount's Far East, Australia, New Zealand and South Africa division manager, and J. W. Piper, personal assistant to George Weltner, president of Paramount International. Verdayne will soon resume his post as the company's general manager for the Straits Settlement in Singapore.**

Fanchon & Marco Head Harry C. Arthur has gone to the west coast for several weeks.

Loew's State Theatre was scheduled to hold a special kiddies' show April 27, with the program including 17 short subjets, including cartoons, educaitonal, selected news, etc. Admission was to be 25 cents.

The St. Louis Court of Appeals, in an opinion filed by Commissioner Bennick, has affirmed the prior judgment of the St. Louis Circuit Court in favor of the respondents in the case of Fanchon & Marco Enterprises, Inc., app. vs. Thomas N. Dysart & Frederick W. Strauss, as members of the Central Properties First Mortgage Bondholders Committee, Ambassador Investment Corp., and Ambassador Building Corp., respondents.

Warner Bros. St. Louis Manager Lester Bona was in Springfield, Ill., last week.

The Venita Theatre, Herculaneum, Mo., was reopened recently by A. C. Loch, who operated the Lockies, Puxico, Mo., for 10 years, before selling to Holland Funn. R. W. Evans formerly operated the Venita.

Ellis Shafton is the new distributor for Viking. Before entering the Army he was manager and stockholder of the Palm and Lexington theatres after he left the MGM sales staff.

The 400-seat DeLuxe Theatre, East St. Louis, Ill., is being operated by Frank Townsend, who is installing new seats and projection equipment.

Sam Komm, owner of the S. K. Circuit, St. Louis and St. Louis County, and Miners Theatre, Collinsville, Ill., has taken a 10-year lease on the Grand Theatre Building, Benld, Ill., where brother-in-law Sam Katz is manager. The Benld house will be remodeled at a cost of $20,000.



**RINGSIDE SEAT AT A SPECTACLE. That's what the still cameraman had as he photographed this scene of one of the musical spectacle numbers in Republic's "Earl Carroll's Sketchbook," on which production was completed recently. Note the technical crew in foreground, with the camera dolly projecting out over the mirror-like "pool" to get a closeup of the girls descending the top section of steps. Note, also, the girls—as though you hadn't already been doing just that!**

## PITTSBURGH

Arnold, Pa., Kent Theatre Operator Fred Serrao is in the West Penn Hospital here for a major operation.

RKO Assistant Cashier June Tolley and Edwin J. Hill, Jr., recent Army dischargee, were married recently at the bride's home. She is the daughter of Ted Tolley, veteran MGM employe.

Twentieth Century-Fox Branch Manager H. R. Beiersdorf, at home with a strep throat infection, is improving rapidly.

Bernard Hendel, nephew of PRC District Manager James Hendel, and Barbara Frankel, daughter of RKO Sales Representative Irving Frankel, were married recently.

Shiloh Theatre Operator Carl A. Poke is in the Presbyterian Hospital here for a general physical check-up.

The theatrical and motion picture industry lost one of its outstanding members with the passing of Sam S. Hanauer, one of the real veterans, who died in Providence Hospital, Beaver Falls, Pa., last week, after a three weeks' illness. He had been in the business for almost 40 years and retired about a year ago when he disposed of the Rialto and State theatres in Beaver Falls. The deceased is survived by one brother. Funeral services were held Monday in Beaver Falls and burial was made in New Brighton, Pa.

The marriage of Gabe Rubin, who owns and operates the Art Cinema Theatre in downtown Pittsburgh, to Miss Charlotte Landy, took place in Greensburg, Pa., last week. Rubin recently received his discharge from the army.

Michael Manos, who operates the Manos Circuit of theatres, is in Hot Springs for treatment of a bad sinus condition.

More than a hundred members of the local Variety Club, Tent No. 1, have made reservations to attend the forthcoming national convention to be held in New York during May.

T. J. Hickes, who operates the Aldine Theatre, Saxton, Pa., is in the John Hopkins Hospital for a physical checkup.

Blatt Bros. have appointed John T. Crowley, a brother-in-law, manager of their Liberty Theatre, Mercer, Pa.

## DALLAS

Paul Cornwell, Griffith circuit city manager at Clinton, Okla., has been named city manager at Enid, Okla. to succeed the late George Limerick. Cornwell is the immediate past president of the Clinton Kiwanis Club.

Leo Carillo has a date for April 27 in San Antonio to take the star role in the roundup of Fiesta de San Jacinto there. Last year he appeared on the stage in the title role of "The Bad Man."

Jack King, manager of Interstate theatres in Amarillo, has announced that the world premiere of "Boys Ranch" will be held May 8

# REGIONAL NEWSREEL



**PLAN PREMIERE. Harold Seidenberg, managing director of the Fox Theatre, Mayor Bernard Samuel and Charles Schlaifer, head of 20th Century-Fox's advertising, publicity, exploitation and radio departments, are shown above after they had completed arrangements for the premiere of "Centennial Summer," Technicolor musical, to be held in Philadelphia in July.**

at the Paramount Theatre there. Some 1500 seats are selling at $10 each with all proceeds going to the ranch. James Craig will head the cast of the film coming to Amarillo for the event.

Carl Benefiel, manager of the Pampa Griffith circuit theatres, has resigned and announced that he has no definite plans for the future other than to continue operation of his C. B. Service Garage there. He has been with the Griffith organization for 20 years. Wayne Wallace of Elk City, Okla., who was assistant manager at Pampa seven years ago, has been named to succeed Benefiel.

R. J. "Bob" Browning, Griffith circuit city manager at Ponca City, Okla., has been named city manager at Oklahoma City for the six Griffith theatres there and the three new houses the company is building at the present time. Browning first came to Ponca City in 1920 as owner and operator of the old Mission and Majestic theatres.

Film men of this area paid tribute Monday to Columbia Pictures on its twenty-fifth anniversary with a special salute in the form of a celebration banquet in the Texas Room of the Baker Hotel. R. J. O'Donnell, Interstate Circuit and National Chief Barker of the Variety Clubs of America, was toastmaster. O'Donnell toasted Harry and Jack Cohn, founders of Columbia. Chief speaker at the event was William McCraw, William O'Donnell, chief barker of the Texas Variety Club Tent, was another principal speaker. Guests included, in addition to representatives of local show business, city fathers, members of the city and county Judiciary, civic and social leaders. A recording of the proceedings was made to be sent to the studios and New York headquarters of Columbia.

## INDIANAPOLIS

Sidney Sayette, back in civilian clothes after his recent discharge from the Army, has resumed the managership at the Drive-In Theatre.

I. Traeger is in the local exchange of 20th-Fox working under the supervision of Auditor Louis Lichtenstein.

Abe Kaufman, accompanied by his wife and son, are visiting friends in New Orleans. He operates the Fountain Theatre, Terre Haute.

Com. L. F. Hewitt, New York City, under whose supervision the addition to Universal



**SPECIAL CITATION. Lt. Col. Robert E. Kearney and Capt. Richard D. Zern, USN, present a special citation to Roy Rogers, Republic's King of the Cowboys, for his participation in the entertainment activities of the Armed Forces Radio Service on the weekly air programs ("Command Performance," "Mail Call," etc.) which have been broadcast to American forces throughout the world.**

exchange is being erected, is here checking the progress.

Wallie Heim, exploiteer for RKO, is pinch-hitting for A. D. Waltrip while the latter is in Milwaukee on business.

Jesse Lauseman, formerly of the Hill Top Theatre, Louisville, Ky., is now managing the Broadway there.

Nathan Tamler, who operates the Oliver Theatre here, spent several days at Great Lakes Naval Station visiting his son.

Wilma Feaster, 20th-Fox exchange office staff, has resigned and joined the Y and W Management Corp.

Tom Baker, Affiliated Theatres, Inc., has returned after his usual jaunt to Florida.

(*Continued on Page* 34)

# NEW THEATRES

Campbellford, Ont.—With a population of around 2700. this Canadian community has long had only one theatre, the 275-seat Hollywood. Now, because of developments which are bringing in new residents, two more theatres are planned. A. Barnes, who leases the Hollywood, has taken out a permit for a theatre of his own, while the Theatre Amusement Company of Toronto has picked a site for another cinema.—TO.

Milwaukee, Wis.—Ground has been broken for a modern, air-conditioned 400-seat theatre, being built by Edward Kradecki, returned veteran, in Crivitz, Wis. Being built of cement blocks, with ornamental brick and a porcelain front, the house is expected to begin operating this summer.—MI.

Milwaukee, Wis.—Citizens of Tampico, Ill., have pledged $15,000 thus far for the building of a theatre. Ten teams are now busy getting additional pledges to reach the $20,000 goal, at which time incorporation papers, will be applied for. Cash prizes will be awarded to the one corralling the largest number of pledges.—MI.

Wallace, Idaho—Another addition to the 18-house Inland Empire chain at Wallace, was announced this week by Mrs. Edna Simons who says she will construct a memorial theatre for her late husband, W. A. (Billy) Simons, who pioneered in the exhibition of motion pictures here. It will seat 700 and is designed by Whitehouse and Price.—Pd.

Oliver, B. C., Canada — A modern $60,000 theatre will be built here by the Elks Lodge as a community effort. Construction will begin as soon as materials can be obtained. Oliver is an Okanagan fruit center 27 miles from Penticton and close to the U. S. border.

Shattuck, Okla.—Lee Wilson of Woodward has purchased downtown lots here and started construction on a 74x150-foot theatre building which it is understood will cost $45,000.—DA.


**Spanish**

**Jack was**

**the roughest**

**... toughest**

**two-fisted**

**terror**

**of all!**



# REGIONAL NEWSREEL

(*Continued from Page* 33)

Morris Blacker, who operates theatres at Cloverport and Clay, Ind., is recuperating after a prolonged illness.

Jack Springer, formerly manager of the Orpheum, Terre Haute, succeeds Max Facter, recently resigned booker for Alliance Theatres.

Al Ackerman, who operates the Tacoma and Tuxedo here, is suffering with a leg injury and is unable to attend to his duties.

Clint Wood and his wife, who operate the Best Theatre, Terre Haute, are vacationing in Florida.

Visitors on Filmrow. William Wallace, Veedersburg; Ben Fuller, Union City; Gilbert May, Corydon; Harry Watts, Knightstown; Ellen Ackron, Portland; A. McCarty, Pendleton; Pete Panagos, Chicago; E. E. Smith, Francesville; Mrs. D. J. Abbott, Crothersville; W. T. Studebaker, Logansport; D. D. Lee, Rockville and A. C. Kalafat, Garrett.

Indiana theatres collected $82,756.93 for state and national infantile paralysis work during the March of Dimes campaign during last January drive, according to state chairman, Kenneth T. Collins.

T. C. Arrington, operator of the Haven at New Haven, Ind. is building a new 450-seat theatre which is scheduled to be completed by June 1.



**LONDON CONFERENCE. Gradwell L. Sears, United Artists vice-president in charge of distribution; S. B. ("Bobby") Dubow, general sales manager in Great Britain; Mary Pickford; David H. Coplan, managing director in Great Britain, and Walter Gould, head of the company's foreign sales department, are shown in a happy moment during a recent conference at UA's London office.**

## VANCOUVER

Famous Players has failed in its bid to acquire the downtown Lyric Theatre, it was learned this week, following a hearing before the Rentals Administrator for Western Canada. Norton Investments and the CPR railroad owners of the Lyric Theatre building were applying for exemption of the present lease from rent control regulations. The request would have made the present tenant, Robert Scott, subject to 30 days' notice to vacate, which was refused by the board. It was based on an agreement made in October, 1944, to lease the Lyric to Famous Players as soon as it was available. Scott, present operator, is now only on a 30-day rental agreement.

On the sick list here are Larry New, Windsor Theatre; Marge Johnson, Paramount; Irene Stonehouse, Capitol secretary, and Steve Rolston of Eagle-Lion Films.

Mrs. Jack Randall, wife of the Capitol manager, arrived back in Vancouver after her "Vacation from Marriage" spent in Calgary, her former home town in Alberta.

Albert Gaskin has resigned from the Oak Theatre, Burnaby, to devote all his time to the Richmond Amusements who are erecting an 800 seater at Bridgehouse, B. C.

A wet and cool Easter weekend proved a big help to local theatres, all doing outstanding business after a very slow Holy Week period.

Samuel Tyler, who has been operating the Wales Theatre, High River, Alta., for the past 13 years, has sold his 400-seater to Earl Lewis of Calgary. Tyler is retiring after 33 years in show business. He is a member of Calgary Picture Pioneers.

Jessie Coe, a popular member of the Orpheum Theatre staff, was married to Cyril Jenkins of Grace, Idaho, who was recently discharged from the U. S. navy. The wedding and reception at the Canadian Legion Hall was well attended by local show business.

Harold Warren, who controls three theatres and a radio station in the Alberni district of Vancouver Island, has left for Eastern Canada where he will arrange blue prints, equipment, etc., for his new theatre to be built at Port Alberni, B. C.

## HARTFORD

George Landers of E. M. Loew's Theatre and Lou Cohen of Loew's Poli, are the first Hartford managers to receive the U. S. Treasury Department's Silver Medal Award for "more than ordinary service" to their country during the years 1941-45. The presentations were made by Frank L. Cashman, state director of the U. S. Savings Bond Division of the War Finance Committee, and carried with it a letter of appreciation from the Secretary of the Treasury.

Isidore Shamkupp, former manager of Warners' Strand, and since 1932 engaged in his own haberdashery business in Derby, died suddenly last week of a heart attack at his New Haven home. He had visited Hartford only a few days previously and appeared to be in the best of health.

George Landers off to Boston for the special preview at the Lincoln Theatre of "Gilda."

## DES MOINES

Nathan Sanders of this city, who also operates the Rex at Fairfield, has obtained a long-term lease on the Co-Ed Theatre there and is remodeling it to provide an 800-seat capacity.

A meeting of all its managers will be held by Tri-States Theatres on May 8-9, according to Myron Blank, in charge of the recent G. Ralph Branton Showmanship Drive. Awards for the winning district managers will be presented at the two-day meeting, scheduled as one of the biggest ever staged by the Tri-States organizations.

Herbert Grove, Davenport district manager for Tri-States, has gone with his wife to Mississippi to attend the wedding of his son, Herbert, Jr., who has been in the service.

Clarence Kite, Tri-States home office chief accountant, is the proud father of twins, a boy and girl, born to Mrs. Kite last week. The Kites have two other children.

Mr. and Mrs. Melvin Neely of Griswold, Ia., are the parents of a baby girl.

# . . . NEWSREEL SYNOPSES . . .

*(Released Saturday, April 27)*

**MOVIETONE** (Vol. 28, No. 68)—Elections in Japan the Democratic way under MacArthur; Appeal to America to save starving millions abroad; U.S.S. Missouri on good-will cruise in Mediterranean; Spectacular fires in the East cause heavy damage; Gen. Eisenhower visits birthplace on trip to Texas; Greek runner wins Boston marathon; Peacetime Easter brings out throngs and holiday finery.

**NEWS OF THE DAY** (Vol. 17, No. 266)—Coast-to-coast films of Easter celebration; Japan's first free elections; President Truman appeals for aid in world famine; Forest fires sweep Cape Cod; Midget cars in sport spotlight; Eisenhower acclaimed at Texas birthplace.

**RKO PATHE** (Vol. 17, No. 71)—New York in big Easter parade; Chief Executive calls upon Americans to help avert mass starvation; Cadets and Middies exchange a weekend; Japan in first free election.

**PARAMOUNT** (No. 69)—First pictures of Japan's election; Food crisis faces nations overseas; Annapolis Cadets visit West Point as Army visits Annapolis; Chief Justice Harlan Stone dies; Easter on parade on Fifth Avenue; Easter at the Hollywood Bowl.

**UNIVERSAL** (Vol. 19, No. 496)—Truman makes strong food appeal. Peacetime Easter fete celebration; Japanese women vote in first free poll; Easter styles for youngsters; Five-star family in Tokyo; Midget races clash.

*(Released Wednesday, April 24)*

**MOVIETONE** (Vol. 28, No. 67)—MacArthur urges United Nations to renounce war; Imperial family of Japan poses for newsreels; Trouble in Trieste creates another crisis in Europe; Eight-year-old victim emphasizes need for cancer fund; GI families sail for Europe to join husbands; Lew Lehr "looking for a car"; Baseball season opens.

**NEWS OF THE DAY** (Vol. 17, No. 265)—MacArthur says "abolish war"; Democratizing Jap royalty; Young cancer sufferer sees dreams come true; Wives sail to join Yanks overseas; Night-vision gadgets revealed as weapons used on Okinawa; Swedish skiers in thrilling races for national titles; Scotsmen win soccer title; President buys first poppy; Reminder of famine overseas.

**RKO PATHE** (Vol. 17, No. 70)—General MacArthur asks nations to ban war; 1946 baseball season begins; Auto industry marks its golden jubilee; Dreams come true for dying boy; Army wives sail for Europe; Hirohito and family in first portrait. U.S.S. Missouri carries Turkish Ambassador's body.

**PARAMOUNT** (No. 68)—Home rule for India; Eight-year-old cancer victim has short time to live; GI wives off to Europe; Automobile's Golden Jubilee; Japanese Imperial family strolls in rain for American photographers; Enthusiasm for waltz breaks out in England.

**UNIVERSAL** (Vol. 19, No. 495)—MacArthur commends Jap renunciation of war and urges all nations to follow; GI wives go overseas; Mikado as a family man; Dying boy aids cancer drive; Golden Jubilee of automobile industry; Military millinery shown.

**ALL-AMERICAN** (Vol. 4, No. 183)—Sergeant tells friends about parachute that didn't open when he jumped with 555th Battalion; Atlanta opens new home for Grady Hospital nurses; Secy. Wallace speaker at Tuskegee Founder's Day; Heads Negro bank in Ft. Worth, Texas; Name Negro woman to California church organization office; Break ground for Washington Memorial.

# NHERE...

The adventurers of the world
battled for love and loot!





A dance hall queen ruled
the thrill-blazing nights!



Spanish Jack was the roughest
... toughest two-fisted
terror of all!



A fabulous love was born
in the shadow of the gallows!

# IN OLD SACRAMENTO

Starring WILLIAM ELLIOTT and CONSTANCE MOORE

A REPUBLIC PICTURE

**SMASH WORLD PREMIERE** at the
CAPITOL and HIPPODROME Theatres in Sacramento

# SELLING THE PICTURE

## N. Y. Kids Matinee Club Ends Its First Season

The Children's Saturday Matinee Club, which had been holding forth its regular specially planned stage and screen programs since Jan. 12 at Brandt's Beacon Theatre, New York City, terminated its first season last Saturday (20). During the initial semester, the CSMC played to more than 26,000 patrons, 71 per cent between the ages of 4 to 12, including 1200 under-privileged children of every race, creed and color, who were guests of the operator. Mesdames Beulah Levine and Frances Gershweir, co-founders of the CSMC, believe that thus far the organization has climaxed its responsibility to the youth of the community.

Now definitely graduated from the experimental stage, the CSMC will soon inaugurate its fall season with no change in policy. Films will be previewed and approved by the Schools Motion Picture Committee before given to the young patrons. Stage presentations will form an important part of the shows. As heretofore, adults will not be admitted unless accompanied by a child.

The 15th and final offering of the season included "Mr. Bug Goes to Town," feature; "Raggedy Ann," a Technicolor featurette; "Breezy Little Bears" and "Springtime for Pluto," a Disney Technicolor cartoon, on the screen, with Al Palmero's Amazing Wonder Dogs on the stage.

SHOWMAN SAM SAYS: **It sometimes seems as if 99 per cent of the citizenry is on strike. The other one percent is made up of the President, Congressmen, and theatre owners.**




HOOSIER STYLE. **How Indiana theatre artists prepare special ads with socko appeal is demonstrated in the layout reproduced above, designed by Margaret Goodrich, artist for the Indiana and Circle theatres, Indianapolis, for the showing of Warners' "Three Strangers" at the Circle. Looks as though Miss Goodrich hadn't overlooked anything to guarantee reader attention.**

### *Records for a Record*

**Appeal to the bobby-sox trade through a special Saturday afternoon show which combines band and vocal shorts with the playing of phonograph records and also provides for an audience participation quiz on local song hits, is being made by Henry LeClair manager of the Denver Webber. The show is entitled "Melody Matinee from Hollywood" and by arrangement with the Columbia Recording Corp., LeClair is able to give Columbia record albums as prizes.**

## 3 Airline Passengers In 'Strangers' Stunt

Rated as topnotch exploitation was the stunt engineered by Ralph Batschelet, manager, and his assistant, Otto Bartusch, for the opening of "Three Strangers" at the Paramount, Denver.

Batschelet and Bartusch prevailed on United Airlines to select three passengers at random on the flight from San Francisco to Denver on the opening day of the film, who were given suites at the Brown Palace Hotel, dinner, cocktails, dancing, a tour of the city and the mountain parks, radio interviews and personal appearances on the Paramount stage—all in 24 hours.

In the meantime the *Rocky Mountain News* had run a contest which invited readers to write how they would entertain "Three Strangers" in Denver. The five prize winners appeared on the stage with the "Three Strangers." Those picked from the plane were Miss Helen Schamber, Richland, Wash.; Miss Ruth Billman, Rock Springs, Wyo., and Douglas Linville, St. Joseph, Mo.—DE.

## Advertising Main Factor In Draw of Kaye Film

A Gallup Survey made at the Astor Theatre on the opening day of Samuel Goldwyn's "The Kid From Brooklyn," to determine what gave the average moviegoer a knowledge and anticipation of the picture, different from the immediate urge to see it on a certain day at a certain theatre, resulted in a complete victory for advertising.

Of those questioned, 40 per cent said their knowledge was based on advertising; 25 per cent said their interest was created by stories appearing in newspapers as publicity. Another 15 per cent said that they had heard about "The Kid From Brooklyn" through reading about it in magazines. Nearly 20 per cent said they had heard about it on the radio.

Of the first day's attendance, 60 per cent of the people questiond said they were Danny Kaye fans anyhow, 15 per cent said they were interested in the songs, girls and the Goldwyn production values.

## P.A. Angle Sells 'Apples'

An earlier personal appearance of Ann Miller in Miami, Fla., when she entertained at soldiers' hospitals, was used by Manager Ed May of the Rosetta Theatre as the basis for his campaign on "Eve Knew Her Apples." In all his advertising, including window displays, etc., May used this line: "Miss Ann Miller Likes Miami and You'll Like Ann in 'Eve Knew Her Apples'."

## Pony Parades Set for 'Badman' Area Premieres

Six area premieres to be highlighted by pony parades have been planned for RKO Radio's "Badman's Territory," with the first flock of 30 dates starting in the Wisconsin territory May 9. Thirty more dates each will follow in the Illinois and Minnesota territories on May 15 and June 12, respectively, while 100 dates are set for New England starting Memorial Day.

Designed to outdo in numbers the famed "Hitler's Children" premieres, the middle-west openings will have more than 100 theatres participating.

Set to "ride herd" in the pony parades are Roy Skinner, deputy sheriff of Harris County, Texas, hailing from the Keystone Ranch in Pearsall, Texas, who will ride his horse "Streak"; Earl Lindley, Goliad County, former Texas Ranger who worked as a deputy under the famous Capt. Frank Hammer who got Bonney Parker and 54 others via the gun-barrel route; Homer "Skeets" Skeeters, deputy from Brazoria County, riding his cow pony "Minnie," and Bill Woods, southwestern Texas cowhand, riding his black stallion, "Boomer."

For Chicago engagements of the film, arrangements have been made with the Chicago *Herald-American* whereby that newspaper is offering its carriers an opportunity to compete for pony awards. Closing date of the contest is May 8.

## 'Sacramento' in Triple World Premiere on Coast

With Mayor George M. Klumpp of Sacramento formally proclaiming last Wednesday (24) In Old Sacramento Day, Republic's "In Old Sacramento" had its world premiere at the Capitol, Alhambra and Hippodrome Theatres, highlighted by personal appearances of William Elliott and Constance Moore in an elaborate premiere program.

Governor Warren of California, Mayor Klumpp and other civic leaders were among the dignitaries who attended a special dinner before the premiere in honor of the stars, which took place on a Sacramento River boat.




SWISS SHOWMANSHIP. **American theatremen have little on their Swiss cousins when it comes to showmanship. Take a good look at this street ballyhoo (is it a street car or bus?) which was used to promote the showing of RKO Radio's "Back to Bataan" at the Cinema Palace, Basle. Mr. Walch is the manager.**

# PRE-SOLD TO MORE POTENTIAL TICKET-BUYERS THAN ANY SERIES EVER SCREENED!



MONOGRAM presents

# THE SHADOW

**Heard by MILLIONS EVERY WEEK ON 207 MUTUAL STATIONS COAST-TO-COAST!**

**Read by MILLIONS MORE IN TOP-SELLING COMIC BOOKS AND IN STREET AND SMITH'S FAMOUS "SHADOW" MAGAZINE!**

## FIRST 2 RELEASES NOW READY

### THE SHADOW RETURNS

Starring **Kane RICHMOND**

with **TOM DUGAN**
**JOSEPH CREHAN**
**PIERRE WATKIN**

Directed by PHIL ROSEN
Screenplay by George Callahan

### "BEHIND THE MASK"

and **Barbara REED**

with **GEORGE CHANDLER**
**DOROTHEA KENT**
**JOSEPH CREHAN**
**PIERRE WATKIN**

Directed by PHIL KARLSON
Screenplay by George Callahan

Produced by **JOE KAUFMAN**
Associate Producer **LOU BROCK**

## SELLING THE PICTURE

# Simplicity Marks Theme Of Intense Pre-Selling For MGM's 'The Green Years'

**Advertising Campaign of the Month**

THE GREEN YEARS

March, 1946

(Metro-Goldwyn-Mayer)

When an advertising campaign can ten times increase the acceptability of the product it advertises in the short period of 15 days, it really has something—and that is just what happened in the brilliantly conceived and executed campaign essayed by MGM's Vice-President Howard Dietz and his aides on "The Green Years" for its world premiere at New York City's Radio City Music Hall! The campaign has created something of a sensation in professional advertising circles, representing probably the most concentrated advertising buildup given any major production for many years. It has been selected by a panel of showmen for SHOWMEN'S TRADE REVIEW as the Advertising Campaign of the Month for March 1946.

Starting March 18th teasers started to appear in the eight major New York newsapers, and from that day through the April 4th opening the teasers or adaptations and developments of them, continued to pound and pound New Yorkers with the simple but effective statement, " 'The Green Years' Is a Wonderful Motion Picture."

Copy on the first teasers was set in boldface type in 100- and 200-line space, so simply and with such clever use of white space they could not fail to be seen, read and arouse curiosity. As the campaign progressed, another lightface line was added to the tiny italic statement subordinately placed in the ads which said "MGM's—Of Course." The new line just announced "World Premiere Soon—Radio City Music Hall." Later, the designs were adapted to permit the addition of a few other statements such as, FRANK SINATRA *Says So!* GREER GARSON *Says So!* and continued with other weighty star names. The type was similar to the style in which it appears here. One outstanding ad used a dark background circle with the theme indorsement, "The Green Years Is a Wonderful Motion Picture" seemingly superimposed over the lower righthand corner of a 300-line ad which contained a solidly set conglomeration of important Hollywood star names, each quoted in indorsement of the film, The weight of all these names hit with terrific impact!

Indorsement advertising is not new, of course, but the manner in which this indorsement theme was presented, developed and continuously pounded at New Yorkers in their favorite newspapers and in other media has caused the theme slogan to assume the aspects of an advertising snowball.

Two other outstanding ads in the campaign carried readers right to the doors of and inside the Music Hall. The one that appeared first showed the famous facade of the theatre with the side nearest the reader blacked out except for the marquee and the upright sign. On the blacked out space appeared the indorsement theme slogan in reverse white type, making it appear to be part of the building itself. Then after the film had opened an ad appeared in Sunday newspapers showing the inside of the theatre auditorium. Where the motion picture screen would be, an artist superimposed the theme slogan against the screen itself. Thus the indorsement was established; it was connected with the film, with the theatre and then brought right inside the theatre doors. Clever? Yes—and enormously effective!

### Other Phases

Newspaper advertising was just one of the phases of the New York campaign. On March 27th a spot radio campaign was started which will continue for two or three weeks beyond the picture's opening. This phase had MGM taking time on stations in addition to already contracted for on a 52-week-a-year basis. It is by electrical transcription, carrying the teaser motif in somewhat the same manner as developed in the newspaper ads. Ten-, 20- and 50-second transcriptions with about 25 variations are now being heard by Greater New York and suburban residents who might be expected to attend the Music Hall or to see the film in a subsequent run. As an example of the radio attack's similarity to that contained in the newspaper ads, this is the copy for one of the 10-second transcriptions: "ANNCR: MGM's 'The Green Years' Is a Wonderful Motion Picture! ANNCR 2: Jack Benny Says So! GIRL: Dinah Shore Says So! ANNCR: Rudy Vallee and Edgar Bergen Say So! Everybody Says . . . ANNCR 2: 'The Green Years' Is a Wonderful Motion Picture!" The transcription closes with a short tag line connecting the film with Radio City Music Hall. Some of the longer transcrip-

(*Continued on Page* 39)




**The conventional, bleed-page magazine ad that beautifully sells the romance of "The Green Years" (right) will appear in important national magazines in April, May and June. Upper right shows a typical teaser ad with added indorsement copy. Earlier teasers contained the boxed copy only. Above, the Radio City Music Hall facade indicates the device used by MGM to bring its teaser campaign right to the doors of the theatre. A later ad showed the theatre interior with the same copy appearing on the screen.**

# SELLING THE PICTURE

## Swell 'Bells' Campaign Marks Vancouver Run

The Orpheum Theatre, Vancouver, B. C., came up with a bangup campaign for the showing of RKO's "Bells of St. Mary's," at that house, Western Canada's biggest theatre. A special screening for Catholic and Anglican priests and sisterhoods and newspaper critics, two weeks in advance, touched off the exploitation and resulted in the Catholic Church announcing in schools and congregations that the picture should be seen, despite the fact that it opened the day before Lent.

Special permission was obtained from Mayor Cornett to decorate the streets with flags and large-sized bells which remained up during the entire run. The two fronts were given special displays, and plush banners covered the large marquee. A 20-foot banner was displayed in the foyer in advance of showing and then moved to a vacant parking lot on the main street.

"Bells" was plugged on local radio stations beginning six days in advance of opening. "Harmony House," Western network show, plugged the film direct from the stage opening night, and the local Inquiring Reporter broadcast from the lobby, quizzing patrons on the picture.

### Stores Cooperate

Local music shops and book stores cooperated with window and counter displays of the music, Bing Crosby records and the book. Night club orchestras and juke boxes plugged the picture's hit tunes. A Kandid Kamera Man was permitted to snap people passing in front of the theatre in return for which the film was advertised on over 20,000 pamphlets he handed out during the run.

Newspaper publicity and advertising began six days before opening with a special ad in the Catholic paper and the Swedish Press. Scenes of the children's Christmas play in the film were played up on the Kiddies Page of the Vancouver *Sun*. All local papers gave the picture and the theatre ample editorial and advertising space.

Window cards, 22x28 cards, insert card, etc., placed in bus depots, hotels, boats, restaurants and other gathering places, rounded out this campaign.—VA.

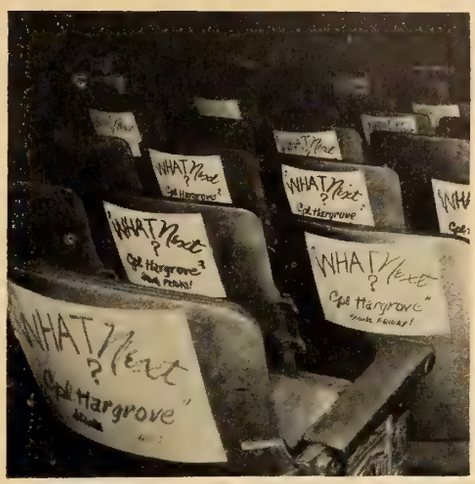
## 'Music' Spread in Pic

*Pic* magazine, in its May issue, is featuring a two-page spread, one in full color, on Walt Disney's "Make Mine Music." Chosen for the spread were the Johnny Fedora and Alice Bluebonnet numbers from the Technicolor feature-length cartoon, both sung by the Andrews Sisters.

## *New Chore for Manager*

**A new chore was added to the usual occupations of the St. Louis Loew's State Theatre management recently, when a mother deposited her small daughter in the theatre while she went on a shopping tour. Manager Marty Burnett became curious when, for the fourth time, the child knocked on his door and inquired, "Is it three o'clock yet?" Querying the child, Burnett, discovered that she possessed a small medicine bottle, contents of which she was to consume at the stated hour.**

**The child was sent back to enjoy the show and at the stipulated time an usher informed her she was to take her medicine. Burnett told the little girl that she could tell her mother the theatre had seen to it that she took her prescription on time.**




**WHAT NEXT? A novel adaptation of an old inside-the-theatre reminder was placed, as shown here, on the seat backs of the Granada Theatre, Kansas, to exploit MGM's "What Next, Corporal Hargrove." Idea was Assistant Manager Bob Hockensmith's and put into effect by Manager Charles W. Barnes, Jr.**

## Ex-Lieut. Comes Up with GI Ideas for 'Hargrove'

A couple of novel ideas to exploit MGM's "What Next, Corporal Hargrove" occurred to Ex-Lieutenant Bob Hockensmith, assistant to Manager Charles W. Barnes Jr., of the Granada Theatre, Kansas City, Kansas, and with no further ado Mr. Barnes set out to put them into operation. One of the ideas (see cut) is nothing more or less than an adaptation of the stair riser gag, with the signs scotch-taped to seat backs in hit-or-miss fashion, providing a series of constant reminders at little expense.

Another and perhaps more potent seat-selling stunt was the silk-screening of several hundred chevrons on oil cloth which were used on all the theatre ushers and given away to youngsters who, using them in GI fashion, became walking billboards for the theatre.

Hockensmith also came up with another. He delved into his duffle bag, came up with six assorted uniforms with decorations etc., and garbed the staff in them. The doorman had to be different, however, so the duo provided a set of chevrons unlike any seen in any army and pleny GI-wise people asked the doorman about them before "Hargrove" opened.

Another highlight of the campaign was a promotion with the Greyhound Cab Company by which the cabs carried bumper strips at no cost to the theatre.

All in all, a nice bit of picture promotion and easily duplicated in other cities.

## Simplicity Marks Theme Of 'Green Years' Ads

(*Continued from Page 38*)

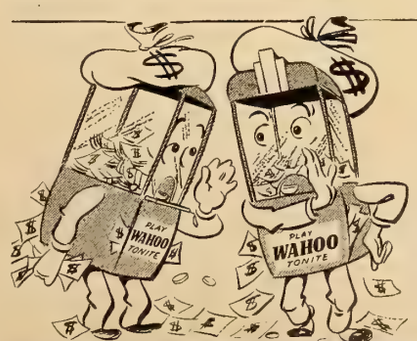
tions contain directly spoken indorsements and descriptions of the film by Charles Coburn, its star.

Another facet of the radio attack is the fact that for the past several weeks every national network show on which an MGM star appeared as a guest, carried some mention of "The Green Years." For example, when Walter Pidgeon and Howard Dietz appeared on Information Please they were introduced as follows: "Famous MGM star, Walter Pidgeon and Publicity Director of MGM Pictures, Mr. Howard Dietz." In acknowledging the introduction, Mr. Dietz said he was on the show to get in a good word for the picture, "The Green Years," and in closing the program finally mentioned the fact that "The Green Years" was starting Thursday, April 4th at the Music Hall."

Rounding out the New York campaign, as separate from the national pre-selling, MGM prepared special two-color posters for the sides of every Railway Express truck in the New York area. Similarly, Metro's regularly reserved display space in subways, busses, trolley cars and suburban railways all carry the message, "The Green Years Is a Wonderful Motion Picture."

Another interesting part of MGM's handling of "The Green Years" is the fact that plans are under way right now to pre-advertise and pre-sell the film in seven important national markets. In these seven cities a teaser campaign, similar to New York's in theme and in size will be launched early in April (or has been launched by the time this article appears in print). While the playdate has not been fixed in any of the cities, the advertising will run in advance with no mention of opening date, simply carrying the theatre line—"Coming Soon to Loew's." As opening date in the seven cities approaches, special radio advertising will supplement the newspaper copy to be augmented by teaser and then regular pictorial display copy on the Express Trucks.

National advertising, to build audience acceptability in every community, includes the MGM column, Picture of the Month, appearing regularly in seven of the biggest national magazines and which will carry word about "The Green Years" in April and May issues with a follow up column in May and June. Similarly, the Lion's Roar column, which appears in 16 national magazines, will carry a double plug for the film in April and May. All—everyone—of the fan magazines will carry a two-color, full-page advertisement, and in addition, magazines such as *Ladies Home Journal, Woman's Home Companion, Cosmopolitan, American Magazine, Look, Colliers, Good Housekeeping, Life* and *Saturday Evening Post,* will carry black-and-white bleed pages on "The Green Years."




EVERYONE'S TALKING ABOUT
WAHOO
America's Finest Screen Game
HOLLYWOOD AMUSEMENT CO., 831 S. WABASH AVE., CHICAGO

# SELLING THE PICTURE

## 'Gilda' Frocks Displayed At Boston Dinner-Show

A glittering fashion show, with all the trimmings, was the feature of Boston's 25th Anniversary Jubilee Dinner in honor of Columbia Pictures at the Hotel Statler last week, with more than 300 prominent exhibitors, civic officials and members of leading Massachusetts organizations on hand to see beautiful models wearing gowns inspired by the frocks worn by Rita Hayworth in the company's "Gilda." The fashion show was co-sponsored by the Martini Frock Company of New York and Columbia and was followed by a special screening of "Gilda" at the Fine Arts Theatre.

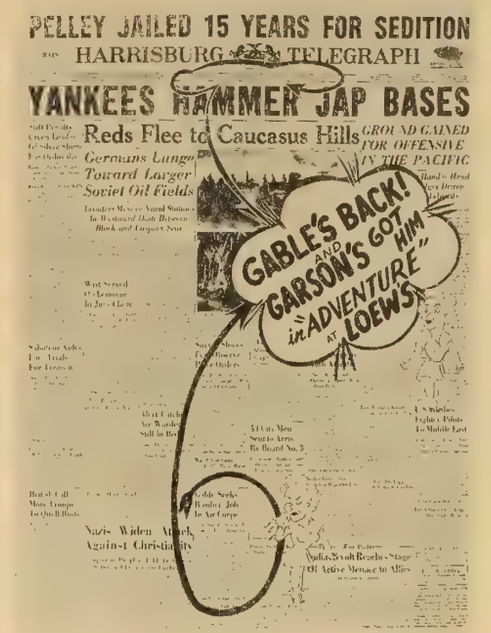
The dinner was sponsored by the Massachusetts Federation of Women's Clubs and the Lion's International and featured a number of prominent civic and industry figures as speakers. Maurice Tobin, Governor of the State, and James M. Curley, Mayor of Boston were the principal speakers. Among the prominent Columbia executives present were A. Montague, Joseph A. McConville, Louis Astor and Harry K. McWilliams. I. H. Rogovin, New England division manager for Columbia, acted as toastmaster.

Sylvan Rich, president of Martini Frocks and Arthur J. Schier of Jay's Inc., Boston, also were among the prominent guests.

## Toronto Store Buys 500 Tickets for Teen-Agers

Highlighting the campaign on "Cinderella Jones," prepared by Toronto's Victoria Theatre Manager Russell McKibbon and Eglinton Theatre Manager Mark Hirsch, was a tie-in with John Northway & Sons, local department store specializing in ladies' apparel, to purchase 500 tickets and give them to 500 members of the teen-age Calling All Girls Magazine Club who went to the store and requested them. Several thousand Cinderella Jones Home-Before-Midnight League cards were also distributed.

Rounding out the campaign for the run at both houses day-and-date, were a series of Cinderella broadcasts over CHUM and a glass slipper contest, with merchants cooperating in supplying wardrobes for the winners, who were interviewed over the radio.




**ATTENTION-GETTER! One of the most effective heralds seen in years is this attention-grabber made up by Manager Sam Gilman, Loew's Regent Theatre. Harrisburg, in which he used the August 12, 1942 issue of the Harrisburg Telegraph to point up the slogan, "Gable's Back etc." Page outlined story of Gable's enlistment. Can be duplicated anywhere with a little research work.**

## Classified Ad Tieup

An old stunt that bears repetition was used by Mel Bleiden, Vogue Theatre, East Chicago, when he arranged with the classified advertising manager of his town's newspaper for a contest in which readers were invited to win theatre tickets by finding letters scattered throughout the ads which, when assembled correctly, would spell his main attractions's title.




**EYE-OPENING WINDOW DISPLAY. Looks like Ray Milland is sitting at the bar, doesn't it? It's only a blowup, but it's plenty realistic, and along with the necessary props, made an eye-opening window for Loeser's department store in Brooklyn in connection with the opening of Paramount's "The Lost Weekend" at the Brooklyn Paramount. Arrangements for the window were made by Henry Spiegel, publicity director, as part of his over-all campaign on the award-winning movie.**

## MGM-Greyhound Tieups Plug 'No Leave, No Love'

One of the most extensive commercial music campaigns yet prepared is now being planned for Love on a Greyhound Bus and All the Time, both featured in MGM's "No Leave, No Love," starring Van Johnson and Pat Kirkwood. Plans include coordinated efforts of the Robbins Music Company, affiliate of Loew's and the Beaumont & Hohman advertising agency of Chicago for the Greyhound Bus Company.

Robbins will develop its own campaign on radio through transcriptions, disc jockeys, music machine operators, trade paper ads and publicity.

Beaumont & Hohman's plans to be augmented for Greyhound already include window displays in which 10,000 title pages of the songs will be distributed for use in every Greyhound Bus terminal, with other display material obtainable locally, such as records of the songs.

Greyhound Bus ads will run in about 26 national magazines during the summer months with copy to follow a line similar to: "Hear your favorite radio-record stars sing and play 'Love on a Greyhound Bus' from the MGM picture, 'No Leave, No Love'."

Records of Love on a Greyhound Bus will be played via the announcer system in all bus depots and spot announcements on Greyhound Bus radio programs will plug the song. The Pacific Greyhound Bus Line, which has a weekly travelog program on 25 west coast stations, also will plug the song.

All Greyhound Bus terminals will be instructed to make certain that recordings of the songs will be included in juke boxes located in their depots and display cards will be printed for display in depots, travel agencies, etc.

Motion picture theatres are assured of direct cooperation by the Greyhound Bus agents, in accordance with a directive issued by the company's executives to agents throughout the country, instructing them that unstinted cooperation wih the theatres is a MUST. Display material for theatre lobbies is to be supplied by the Greyhound company.

Local radio contests will be arranged throughout the country, with local disc jokeys invited to present two fifteen-minute programs, one playing five different interpretations of Love on a Greyhound Bus and the follow-up offering five different recordings of All the Time. Listeners will be invited to write short notes giving their preference for any one artist's interpretation and the reasons why, with guest tickets or more substantial prizes to winners.

Recordings of the songs will be available May 15.

## Columbus Theatres Repeat Kiddie Kartoon Karnival

The Palace and the Grand, Columbus, O., scheduled an encore showing of the "Kiddie Kartoon Karnival" for Saturday morning, April 27. When the Palace and Grand presented this same cartoon show on March 30, both houses were filled to capacity and more than 2000 disappointed youngsters had to be turned away.

For the April 27 show only the number of tickets matching each theatre's capacity were sold in advance so that children would not be disappointed. Managers Jerry Shinbach of the Palace and Larry Caplane of the Grand said that this advance sale also prevented box-office jams on the morning of the show.

**New Mirrophonic Sound**
**JOE HORNSTEIN has it!**

# SELLING THE PICTURE

## Ireton Tells Canada of WB Sound Anniversary

A thorough job of circularizing the media and many organizations with announcements of Warners' 25th Anniversary tribute to the scientific pioneers who developed sound pictures has been accomplished by Glenn Ireton, the company's Canadian publicity chief.

In addition to supplying the regular press, Ireton sent details to all school publications, libraries in towns over 5000 population, executive members of 20 national organizations, radio stations, radio commentators and theatre companies and independent exhibitors.

In his historical review Ireton refers to the first complete program of sound pictures (August 6, 1926) featuring John Barrymore in "Don Juan." He estimates that his campaign should reach at least 80 per cent of the Canadian population.—TO.

## Roth Visiting Exhibitors On Press Book Facilities

Plans for producing the best possible press book service for exhibitors will be made in accordance with the results of a visit to exhibitors in the east by Leon Roth, United Artists press book editor, who will hold discussions with exhibitors in the territory concerning the improvement of current facilities, the desirability of adding new departments and other data.

Roth's visits, first to Philadelphia and Baltimore, will be for about one week.

## Road Maps, Tour Booklets To Feature Dick Haymes

Dick Haymes, 20th Century-Fox singing star, will be featured in millions of road maps and touring booklets being issued by the American Automobile Association, through special arrangements with The Electric Auto-Lite Company, sponsor of Haymes' coast-to-coast radio show.

Increased popularity and use of car radios is expected to enhance the effectiveness of the tie-in promotion.

**SHOWMAN SAM SAYS: Exploiteers have a fine chance these days to put on a contest for men. They'd get great results if the prize bait was a white shirt.**

# Box-Office Slants

## Heartbeat

(*Continued from Page* 19)

Roland Leigh. Photography, Joseph Valentine.

**Plot:** Running away from reform school, a little Parisian girl chances into a pickpocket school, where she is taught to steal. Her efforts are for one goal: to get enough money to pay for a marriage so that she can be honest and not return to reform school. She meets a young diplomat, and they fall in love. Complications arise when the diplomat tries to marry the girl to a shiftless friend. But all ends well.

**Comment:** A picture that makes no pretense of being great drama, but is a refreshing change in screen fare. Ginger Rogers has a chance to do light comedy and she makes the most of it. A crew of seasoned actors round out the film to a director's delight, with Adolphe Menjou, Melville Cooper, Mikhail Rasumny and Eduardo Ciannelli all handling their parts to perfection. Basil Rathbone, as the pickpocket school superintendent, is his usual polished self. Production values by the Hakims are unusually abundant; sets are lavish and the costumes Miss Rogers wears are soothing to the eye. Jean Pierre Aumont looks like a good bet for enshrining himself in the ladies' affections, screening well and deporting himself with continental charm. "Heartbreak" should do well because of Miss Rogers' name and the production values inherent in the film. It will please generally.

## In Old Sacramento

**Republic Western with Music 89 mins.**

**AUDIENCE SLANT: (Family) Attempt to make this a pretenious western misfires, but will hit all right with average audiences.**

**BOX-OFFICE SLANT: A good title, some good names should return better-than-average business in all but class spots; might possibly get by as a special by dint of extra heavy exploitation.**

Cast: William Elliott, Constance Moore, Hank Daniels, Jack LaRue, Ruth Donnelly, Eugene Pallette, Lionel Stander, Grant Withers, Charles Judels, Bobby Blake, Paul Hurst. Credits: Associate producers and director, Joseph Kane. Screenplay, Frances Hyland. Adaptation, Frank Gruber. Original story, Jerome Odlum. Photography, Jack Marta. Musical director, Morton Scott.

**Plot:** William Elliott's brother is killed by claim jumpers and he dedicates his life to avenge the dead by becoming "Spanish Jack" and preying on stage coaches that carry money he thinks belongs to him. He is in love with Miss Moore, a star of Grant Withers' gambling boat in the Sacramento River. Hank Daniels enters into both their lives and takes a hand in robbery himself after he loses $10,000 at Withers' crooked table. To save him Elliott appears in his "Spanish Jack" costume and kills his former confederate, Jack LaRue, thus clearing Hank. In making his getaway he is shot by Sheriff Gene Pallette and dies in the arms of Constance. A happy future is indicated for her and Hank.

**Comment:** The powers-that-be at Republic evidently figured on turning out one of those big Westerns that are judged in the "A" class, but the finished product falls below the necessary standard. Chiefly responsible is the story, which attempts to fuse together musical production numbers, a straight Western, and a mystery plot. We don't say such a combination is not possible, but the producers in this case failed to come up with the answer. In "A" situations then, "In Old Sacramento" may not stand up. However, in the smaller towns and neighborhood houses it must be rated above average because of the name cast and the general impression that the picture is a special. For this reason, it might be possible in such situations to bill the film as a special provided the house gets back of it with an extra heavy exploitation campaign.


**PATENTS and TRADE MARKS**
Protect and profit by your ideas. Full information on request. Prompt expert service. 30 years' experience.
**LESTER L. SARGENT**
*Registered Patent Lawyer*
Post Office Box 3156
1115 K. St., N. W., Washington, D. C.

**New Ideal Theatre Chairs**
**JOE HORNSTEIN *has it!***



# HOLLYWOOD

STR West Coast Offices 6777 Hollywood Blvd. Hollywood 28, Calif. Telephone Hollywood 2055

# CHECK-UP ON PRODUCT IN WORK

## Enterprise Plans $2 Million Budget Each on Its Films While Republic Expends Millions on Pictures in Work; Independent Producers Active at RKO, United Artists

Independents hit the headlines again this week. At RKO, four out of the seven pictures in production are being made by outside units. Enterprise, which has not announced its releasing affiliations, has declared that over two millions will be spent on each of its productions. Other independent organizations, such as International (releasing through United-World) are investing similar huge sums. Hollywood, as a general rule, is putting more money into its pictures than ever before.

### Screen Guild Marches On

Screen Guild, one of the newcomers to the independent ranks, is living up to promised schedule with its production unit, Golden Gate (a combination of San Francisco theatremen turned producers) set to start "Flight to Nowhere." Golden Gate only recently completed "Accent on Horror." Producer William B. David has been setting up locations in Las Vegas for the film in which Alan Curtis will be starred.

### Enterprise Enterprising

Enterprise is buzzing with activity these days at the old California studios, building sets and holding conferences preparatory to filming its multi-million dollar productions. The first film ready to roll is "Ramrod," Harry Sherman production, which is scheduled to start on May 15.

### Columbia Sets Active

Columbia is busy these days with five features and a serial rolling. Emphasis remains on musicals, which this lot has a penchant for making. Outstanding are "Down to Earth," "Rio" and "Cowboy Blues."

The next "Crime Doctor" feature is scheduled to roll May 6, with Rudy Flothow producing. Warner Baxter is starred.

"Sing While You Dance," comedy, with music, finishes at the end of April, with Producer Leon Barsha winding up operations. Barsha and Leonard S. Picker have been given their releases, as requested. Barsha will announce an affiliation with another company. Picker requested higher budget films, but there was no berth available to him in this bracket.

"His Face Was Their Fortune," with Anita Louise, Ted Donaldson and Michael Duane, started April 25. Miss Louise's option has been picked up by Columbia.

Still going is the 15-chapter serial, now called "Chick Carter, Detective." Formerly titled "The Blue Diamond Mystery," it is being independently produced by Sam Katzman.

### PRC's New Wire Recorder

PRC is wrapping up the Alexander-Stern production, "Secrets of a Sorority Girl," Josef Berne's "Missouri Hayride" and Sigmund Neufeld's "Ghost of Hidden Valley."

PRC obtained a new type portable wire recorder from the U. S. Bureau of Standards for use during filming of "Two Yanks on the Amazon" in Brazil. The instrument was perfected by army engineers during the war and is just being revealed. It runs 12 hours on batteries and records actual jungle sounds during the night. George Breakston and York Copeland, co-producers of the picture, plan to place the recorder in waterholes, trees and other spots to secure an authentic sound track of activities in the wilds. The device is waterproofed and camouflaged.

### Republic Big Money Films

Republic is currently at work on the most ambitious schedule the studio has thus far attempted, with millions of dollars being expended. Shooting schedules are longer than before; name values are greater, and location shooting, a more costly proposition, is the order of the day. Now on location are "The Angel and The Outlaw" and "The Plainsman and The Lady," both of which are million-dollar productions. Before the end of the month, "That Brennan Girl," another high-budget picture, will roll.

In addition, "GI War Brides" is before the cameras with Anna Lee in the feminine lead. James Ellison co-stars. The second Magnacolor Western also is under way.

Roy Rogers and his crew was set to start "Shine On, Texas Moon" this week, making a large total of six pictures before the cameras.

Republic submitted plans to the government for building permits and materials in a $1,345,000 expansion program. The project calls for an administration building, editorial structure and two soundproof stages.

### 3 Shooting at Monogram

Monogram is going to town on the production front, with "Jade Lady," "The Roaring Range" and "Decoy" all rolling. "Jade Lady" is the third in the "Shadow" series, while "Roaring Range" is a Johnny Mack Brown. "Decoy," the first B & B production for the studio, started April 26.

### UA Independents Busy

United Artists is going great guns these days, with a carload of its independent units rolling. Andrew Stone, whose "Bachelor's Daughters" was completed April 23, and is now being edited, announced that he plans a ten million-dollar program for the next two years in setting up his organization, with Gordon W. Levoy, vice-president and general counsel; Don McElwaine, associate producer; Bernard McEveety, production manager; and Frank Nichols, comptroller.

It looks like "Duel in the Sun," similar to Old Man River, keeps on rolling along. Burgess Meredith is recording a five-minute prologue for the picture, and Dmitri Tiomkin is recording his musical score conducting a 70-piece symphony orchestra.

Charlie Chaplin is back in production, readying a film called "Comedy of Murders," in which he intends to star. No starting date announced.

Sol Lesser changed his starting date on "The

(*Continued on Page* 44)

### P.A. Tours to Plug New Shrum Western Series

Benefitting from a constant check on audience tastes to be made by Cal Shrum on personal appearance tours, during which he will contact exhibitors operating all types of theatres, a new company to be known as Constellation Pictures has been formed in Hollywood for the production of a series of Westerns. Releasing arrangements are currently being negotiated.

The initial release, according to Shrum, who heads the new outfit, is "Swing, Cowboy, Swing," in which he stars, with Alta Lee as his leading woman. The cast also includes Walt Shrum, Max Terhune and Don Weston under the direction of Elmer Clifton. Other productions scheduled for the current year are "Troubadour Trail," "Roaring Forty-Fives," "Melody Mesa," "Singing Bullets," "Harmony Vagabonds," "Jingling Spurs" and "Song of the Hills." Terhune is under long-term contract to appear in the entire series.

Shrum will take along his principals, including Miss Lee, on the personal appearance tours in connection with playdates of future releases. He inaugurated the plan with "Swing, Cowboy, Swing," with which he has appeared in 17 northern California and Nevada houses.

National promotion for the series is being obtained through Shrum's new recording company known as Westernair Records, which is now rounding up scores of singers and musicians specializing in the Westerns field. Shrum and his featured players are recording songs from his various productions. Additional national publicity is being lined up through radio appearances.

### Charles Boyer to Star In 'Arch of Triumph'

Charles Boyer has been signed by Enterprise Productions to star opposite Ingrid Bergman in the film version of Erich Maria Remarque's novel, "Arch of Triumph," which Lewis Milestone will direct under the production aegis of David Lewis.

Production is slated to start June 15. Playwright Irwin Shaw is now completing the screenplay.

### Carey Back at MGM

Harry Carey, who won his biggest success in "Trader Horn," made by MGM, is back at the old stand. He has been signed for a major supporting role in "Sea of Grass," the story about New Mexico's cattle king, Jim Brewton. Carey will play Doc Reid, Spencer Tracy will appear as Brewton, and Katharine Hepburn as Brewton's wife.

### 3 Co-Star in 'Bachelor'

Cary Grant, Myrna Loy and Shirley Temple will co-star in RKO Radio's "Bachelor and Bobby-Sox," based on Sidney Sheldon's romantic comedy. Dore Schary will produce and Irving Reis direct. Miss Temple and Schary are on loan from Selznick's Vanguard Films. Production will start June 10.

### In Hollywood for Talks

Miriam Howell, eastern story editor for Samuel Goldwyn Productions, is in Hollywood for conferences with Goldwyn.

# HOLLYWOOD

## Weather Forecasting Now Available to Studios

Contracting for a 24-hour, seven-day weekly service from the Krick Weather Service, headed by Prof. Irving P. Krick of Cal-Tech, the Association of Motion Picture Producers has obtained for its member studios the weather research techniques used by American and allied forces to plan troop movements in Europe. Action was taken on recommendation of studio production managers following meetings at which weather problems involved in location shooting were discussed.

Professor Frick headed the wartime government forecasting service for the AAF, and is said to be the man responsible for the Normandy invasion date.

## Cartwright to Head Screen Guild Publicity

Appointment of Jack Cartwright as national advertising and publicity director of Screen Guild Productions was announced this week by Robert L. Lippert, vice-president in charge of distribution. Cartwright will also supervise publicity for Golden Gate Pictures, producing company of the distribution outfit (Screen Guild) which now has 36 exchanges.

Final west coast conferences between John J. Jones, Screen Guild president, and Lippert for the coming national sales convention in Chicago May 8-12 were held in Hollywood.

## William Spier Forms Suspense Pictures

Another independent producer entered the Hollywood scene when William Spier announced formation of Suspense Pictures, Inc.

Spier, who produces and directs the radio show, "Suspense," will produce and direct four films a year, according to his announcement. The first picture is scheduled to start in June. Spier will continue his weekly radio show.

## Joins Publicity Staff

Martin Sheridan, war correspondent who represented the Boston *Globe* and North American Newspaper Alliance in the Pacific in World War II, has joined Lou Lifton's publicity department at Monogram to prepare special material for "Suspense."

## Flynn in 'Cry Wolf'

Errol Flynn will co-star with Barbara Stanwyck in Warners' "Cry Wolf," taken from the novel by Marjorie Carleton. Peter Godfrey will direct for Producer Henry Blanke.

## Rites for Mae Busch

Funeral services for Mae Busch, 44-year-old motion picture star who graduated from the custard pie days of Keystone comedies to leads in such silent films as "The Agitator," "Foolish Wives," "The Truthful Sex," were held in Hollywood this week. She had been ill for several months. Born in Australia, she first appeared in vaudeville opposite Eddie Foy. Her talkie appearances included parts in "Stork Club" and "Masquerade in Mexico."

## Pneumonia Fatal to Atwill

Lionel Atwill, English born actor who was well-known for his Ibsen roles and who turned to the screen to become a success as a character actor in such motion pictures as "The Silent Witness," "Mystery of the Wax Museum" and "The Secret of Dr. Kildare," died in his Hollywood home Monday night of pneumonia. He was 61.

# STUDIO NEWS & PROGRAM NOTES

## Sonny Tufts and Ann Blyth to Co-Star for Universal; Republic Sets Tito Guizar for 'Rio de Janeiro' Lead

Eleven-year old Claude Jarman, Jr. goes into a leading role in "High Barabee," MGM's film version of the best-selling novel by Charles Nordhoff and James Norman Hall. Produced by Everett Riskin and directed by Jack Conway, the picture goes before the cameras next month.

Leslie Brooks was chosen to play the feminine lead in Columbia's musical, "Sweet Dreams," which Ted Richmond will produce.

James Flavin has been signed for the role of the inspector in "Jade Lady," Monogram Shadow film co-starring Kane Richmond and Barbara Reed. Joe Kaufman is the producer, with Phil Karlson directing.

Jack Greenhalgh, veteran cameraman, will photograph "Fear in the Night," Pine-Thomas film now in production with DeForest Kelly and Kay Scott in the leads, for Paramount release.

George Morrell, Burt Dillard and Silver Harr have joined the cast of the Buster Crabbe starrer, "Ghost of Hidden Valley," at PRC. Sam Newfield directs for Producer Sig Neufeld.

Republic star Lynne Roberts signed a new contract with the studio for seven years. Miss Roberts recently completed a starring role in "The Pilgrim Lady," which Lesley Selander directed and William J. O'Sullivan produced.

David Bruce has been assigned to play the starring role with Cleatus Caldwell in Comet's "Miss Television."

Sol. M. Wurtzel productions announce "Flight to Paradise," based on an original story by Charles Kenyon, as their third independent production for 20th-Fox release. Paul Kelly has been signed for the leading role.

Gilbert Roland and Tamara Shayne were signed by Producer Paul Malvern for top feature roles in Universal's Technicolor production, "Pirates of Monterey," which stars Maria Montez and Rod Cameron. Alfred Werker will direct.

Milton Sperling of United States Pictures announces the purchase of Dan Totheroh's play, "Distant Drums," a psychological drama of pioneer days. Production will be filmed in Technicolor, with Fritz Lang directing for Warner Bros. release.

Tom Drake has been given the romantic male lead in MGM's "The Beginning or the End," and will play the part of the youthful scientist, Dr. Matt Cochran. The atom bomb picture will be produced by Sam Marx and directed by Norman Taurog.

Forrest Judd has begun treatment on "Mrs. Hoyle and the Hotel Royalston," Monogram's forthcoming film based on a *Good Housekeeping* magazine story. Lindsley Parsons will produce.

Republic has purchased an original story, "Rio de Janeiro," by Park Levy, and set Tito Guizar for the starring role. Robert North will produce, and plans are being made to film part of the picture in the title city.

Dudley Nichols will produce the famous Eugene O'Neill stage success, "Mourning Becomes Electra," for RKO.

A budget of $5,000,000 was set by Jesse L. Lasky and Walter MacEwen on the three pictures they will produce together under the Jesse Lasky Productions banner. First to get the gun will be "Intermission," from the play by Vincent Lawrence. "The Apple Tree," by John Galsworthy, and "Caruso Sings Tonight," biography of the singer, will be the other two.

Sonny Tufts will co-star with Ann Blyth in Mark Hellinger's production, "Swell Guy," for Universal release.

Dorothy Ford, six-foot, three-inch Los Angeles brunette, will have the leading role with Mickey Rooney in MGM's "Uncle Andy Hardy." Picture is now before the cameras with Willis Goldbeck directing and Robert Sisk producing.

Phil Ford was assigned to direct Republic's forthcoming comedy, "The Magnificent Rogue," which William J. O'Sullivan will produce.

Toulouse-Lautrec, famous French artist of the Gay Nineties era, will be immortalized on the screen in "Flowers of Evil," an original screen story based upon his life by Leo Mittler, which RKO has purchased and scheduled for immediate production by Michel Kraike.

Cinema Century Productions, in conjunction with NBC, plans a nationwide contest to select a girl to play the role of Claudia in the screen version of "One Man's Family," to be produced by Cinema Century from the famous Carlton E. Morse radio serial.



**SPECIAL 'OSCAR'. Dan Bloomberg (left), chief engineer, and Allen Wilson, Republic vice-president, accepted the special award presented to Republic studios by the Academy of Motion Picture Arts and Sciences, for "having the foresight and courage" to build its new $800,000 music auditorium. Three scrolls were presented by the Academy to the studio itself, the sound department and to Bloomberg.**

## Krupa's June Date

Gene Krupa reports to the RKO Radio studios early in June for his next picture, "Beat the Band," in which he will co-star with Ralph Edwards and Frances Langford.

HOLLYWOOD

# CHECK-UP ON PRODUCT IN WORK

(*Continued from Page 42*)

Red House" from April 18 to April 22. The Lesser company, headed by Director Delmer Daves, is near Sonora, California, on a five-week location stint. Edward G. Robinson, who is interested in the picture with Lesser, co-stars with Lon McCallister.

Buddy Rogers and Ralph Cohn are coming along per schedule with their Comet Production's initial feature, "Little Iodine." Another UA picture going is "Abie's Irish Rose," being filmed at Hal Roach studios for Crosby Producers, Inc.

"Bel Ami," the Loew-Lewin production, has had its starting date postponed until the end of April or the first of May. It will shoot at the Enterprise lot.

## MGM Starts Two New Ones

MGM started its Wallace Beery picture, "The Mighty McGurk," and also put Mickey Rooney back into familiar harness with the beginning of "Uncle Andy Hardy." The usual Hardy cast goes into the renewal of the series, with Lewis Stone, Fay Holden, Bonita Granville and others.

Intense preparations are being made for the early filming of "The Beginning or the End." Ray June, named as the photographer, will have the difficult task of filming complicated laboratory procedure and actual bomb explosions.

Metro is readying "Christian of the Bounty" for Clark Gable, and also revealed the purchase of "The Hucksters" for $200,000 from Frederic Wakeman.

Jack Moffitt, ace screen writer, is doing the scenario of "The Kissing Bandit" from an original idea by Producer Joe Pasternak.

Metro's current shooting lines up like this: "Undercurrent," "Tenth Avenue Angel," "My Brother Who Talked to Horses," and "A Woman of My Own," in addition to the two new ones.

## 7 in Work at 20th-Fox

Darryl Zanuck's studio forces have two Technicolor specials and two musicals in the group of seven features now before the cameras. Zanuck, himself, is producing "The Razor's Edge," and the other special, "Forever Amber," is well on its way. The musicals are "Carnival in Costa Rica" and "That's For Me."

Others shooting are "Claudia and David," "Home Sweet Homicide," and "My Darling Clementine."

Sol Wurtzel starts his third picture, "Flight to Paradise," produced independently for 20th release, before the end of April.

## Universal Active Again

Universal is at top form these days, with production really humming. "Pirates of Monterey" starts on location this week, with the troupe shooting at Lompoc, California, to take advantage of a large wildflower crop for the Technicolor cameras. Also on location nearby at Kernville is "The Michigan Kid" company, the first Cinecolor for Universal.

"The Killers," Mark Hellinger's independent effort, is slated to roll April 29.

Another new film scheduled to roll the last of April is "Oh Say Can You Sing," with Will Jason directing.

Still rolling are "The Ghost Steps Out," "The Black Angel" and "Cuban Pete." "The Runaround" and "She Meant No Harm" are now completed.

## RKO Independents Active

RKO Radio is fortunate in possessing such active independent affiliates. Four out of the seven features rolling are being shot by independents. Walt Disney is making "Son of the South"; Liberty Films (Capra-Briskin-Stevens-Wyler) is doing "It's a Wonderful Life"; and Samuel Goldwyn is producing "The Secret Life of Walter Mitty" and "The Best Years of Our Lives." The trio being made by RKO homelot units, are "Honeymoon," "Sinbad The Sailor" and "What Nancy Wanted." "The Falcon's Adventure" was completed this week.

RKO's "Honeymoon" troupe will probably go to Mexico City late in May.

Three women producers are currently working on pictures at the studio. They are Joan Harrison, Lillie Hayward and Harriet Parsons.

## New Devices at Paramount

Only four films are currently rolling at Paramount. The end of April finds "Suddenly It's Spring" completed and into the editing phase, leaving the following before the cameras: "Welcome Stranger" (Crosby - Fitzgerald), "Perils of Pauline" (Betty Hutton), "Where There's Life" (Bob Hope) and "Fear in the Night," a Pine-Thomas action drama.

The studio announced progress on technical devices. First use of an electronic visual dance cueing mechanism was handled on the square dance sequences for "Welcome Stranger." Created by Loren L. Ryder and the studio sound department, the "visual metronome" operates from a previously prepared click sound track. The record is reproduced into a special amplifier system with electronic control for flashing incandescent lights around the set.

Another improvement is the automatically operated camera being used in balloon ascension scenes for "Perils." The ascension takes place in Burbank, with the camera shooting ground scenes below through an opening cut in the bottom of the basket.

Paramount renewed Veronica Lake's option.

Hal Wallis, independent producer, has gone to Europe to survey conditions there.

## Roach's First Moving Along

"Curley," Hal Roach's first film in his new 1946 program, following an absence of over four years in service, is going nicely. The abbreviated-length picture, which started on April 11, is peopled chiefly by juveniles. Roach has not revealed through whom he intends to release his product.

## UW Moves to Universal

With the moving of Leo Spitz, chairman of the board, to the Universal lot, International is almost completely transferred to its new quarters. President William Goetz still spends some time on the Goldwyn lot, where International has been housed. "Bella Donna," the Merle Oberon-George Brent-Charles Korvin-Paul Lukas starrer, is shooting at Universal now. It is the first United World picture to be shot at the new studio, and is the second made by International under the United World banner.

Every one was saddened by the untimely demise of John L. Johnston, publicity chief for the company. Irving Rubine succeeds him.

## Pace Slows at Warners

With the completion of "The Sentence," Ann Sheridan starrer, production at Burbank is comparatively slower. Another picture finishing is Sydney Greenstreet's "A Very Rich Man," which will probably be completed by the first of May. To balance these films, however, it is likely that two more pictures "Deception" and "Cry Wolf," will start the first week in May.

Viveca Lindfors, Swedish actress who arrived in Hollywood to start work on her contract, will debut in "Ships in the River."

Alan Hale celebrated his 35th year in films by going into "Cheyenne" in a featured role. Besides this film, others now rolling include "Cloak and Dagger," a U. S. Pictures release; "Stallion Road" and a Technicolor version of "Life With Father."

## 2750 Vets of 9 Studios Already Back at Jobs

Of a total of 4743 servicemen from nine Hollywood studios, approximately 2750 veterans have returned to their jobs, it was reported last week by the Association of Motion Picture Producers. The nine member studios announce that under a policy adopted recently bonus vacations with full pay are granted to service men and women rejoining their studios.

In the majority of cases veterans with a year or more service receive two weeks vacation, starting from the date of re-employment, or 12 days pay in lieu of time off if they prefer money to the vacation. Where service has been less than a year the bonus vacation is in proportion to time served.

## Lake Set for Western

Veronica Lake has been signed by Enterprise Productions to play opposite Joel McCrea in "Ramrod," marking her first appearance away from Paramount Pictures. Miss Lake commences work on May 10, when the film goes into production under the direction of her husband, Andre de Toth. Harry Sherman is producing.

## 'Sorority' Cast Builds

"Secrets of a Sorority Girl," PRC drama which Lew Landers is directing for Producers Alexander-Stern, has added to its cast Dewey Robinson, Tony Warde, Bill Murphy, Norah Lane, Pierre Watkin, Frank Ferguson, Emmet Vogan and Boyd Irwin.

## Bernerd at Ky. Derby

Jeffrey Bernerd, Monogram producer, has gone to Churchill Downs, Ky., to superintend the shooting of scenes for "Black Gold," company's first color film, at the running of the Kentucky Derby on May 4.

## La Centra in Western

Peg La Centra, New York stage actress, who recently finished her role in Warners' "Humoresque," has been set in the feminine lead in Columbia's "Cowboy Blues," outdoor musical featuring Ken Curtis and Jeff Donnell. Ray Nazarro directs.

## Singer in Film Debut

Amanda Lane, vocalist for Desi Arnaz band, makes her screen debut in Columbia's "Sing While You Dance," doing a comedy singing role in the Ellen Drew-Robert Stanton starrer.

FOR SAME DAY SPECIAL TRAILER SERVICE
FILMACK
PDQ and PERFECT, too
FILMACK TRAILER CO.
1325 S. WABASH CHICAGO 5, ILL.

"Voice of Theatre Speakers"
JOE HORNSTEIN *has it!*

THE MOTION PICTURE

# THEATRE

## EQUIPMENT and MAINTENANCE

Title Registered with U. S. Patent Office

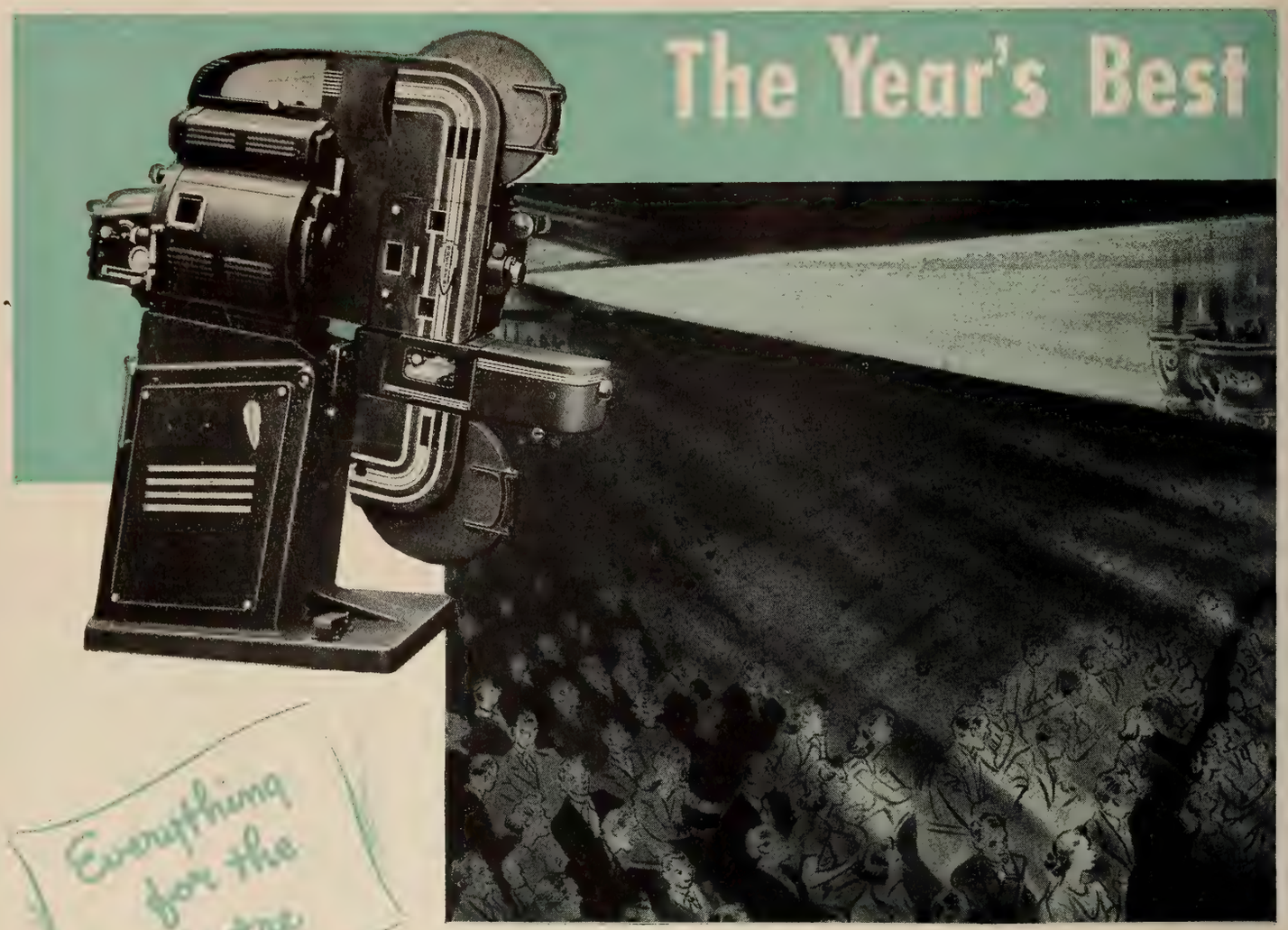




| | Page |
|---|---|
| Advisory Council: Building Ban No Harm | 5 |
| New Theatres: Sidney Lust's Kaywood | 6, 7 |
| Coated and Impregnated Theatre Fabrics | 8 |
| Where to Buy Theatre Equipment Directory | 11 |
| Maintenance Memos for Managers | 14 |
| Maintenance Memos for Projectionists | 16 |
| The Wondersign 4-Color Animated Front | 18 |
| A New Carbon for Increased Projection Light | 20 |
| Cold Cathode Lighting for Changeable Letter Signs | 22 |


*Aaron Nadell, Technical Editor*

# The Year's Best



Everything for the Theatre

**RCA Theatre Sound Systems**
—have set a new standard for high-fidelity reproduction—for every size and type theatre.

**RCA Speaker Systems**
—built for uniform audience coverage
—systems for every size and type theatre.
* High power handling capacity
* Extended tonal range
* Balanced bass and treble response
* Permanent magnet type—no field power supplies required

**Dependable Arc-Lamp Power Supplies**
—Baldor Rectifiers (Bulb type)
—Westinghouse Copper-Oxide Rectifiers
—Century-Roth Motor-Generators

**Mohawk "Traffic-Tred" Carpets**
—smartly styled—clear, vibrant colors. Featuring "Balanced Construction"—they're built to stand the hardest kind of wear for years

**International Chairs**
—for comfort...correct posture pitch
—featuring
* Hingeless seat suspension
* Resilient cushioning
* Steel-locked upholstery
* Concealed mechanism
* Assembled unit construction

# Performance—any year—with RCA Brenkert Projectors



BACKED by more than thirty years of experience in the design and manufacture of motion picture equipment, the RCA Brenkert Projector has been engineered for the best in performance, simplicity of operation and long life.

Among its many outstanding design features is the double shutter which reduces flicker to a minimum and permits a 20% gain in light on the screen. Less heat reaches the film in the RCA Brenkert Projector since both shutter blades are located between the arc lamp and the aperture. Specially designed guide strips reduce film weave to a minimum.

Dependable operation of the intermittent—"heart of the projector"—is assured by high precision manufacture. Large bearing surfaces and continuous automatic lubrication insure long life and freedom from lubrication worries. For the year's best performance—any year—order RCA Brenkert Projectors *today.*

**Complete Equipment for Drive-In Theatres**
—Comprehensive Planning Facilities
—Equipment Specially Designed for Drive-In Requirements:
* High Power Sound Systems
* Projection Equipment
* New Type In-Car Speakers

**RCA Snowhite & Silverlite Screens**
**Westinghouse:**
—Lamps and Fluorescent lamps, for lighting
—Sterilamps, for germ-killing
—Rectigons, for all bulb-type rectifiers

**FEATURES**

- Double shutter means 20% more light on the screen.
- Clearer definition over entire picture.
- Minimum shutter flicker.
- Rock-Steady picture.
- No oil can reach lens or film.
- Unit construction and precision manufacture for easy replacement of parts.
- Highest projection standards at lowest maintenance costs.

*See the RCA Brenkert Projector today*

*For the best in theatre equipment—see your RCA Theatre Supply Dealer*

**RCA THEATRE EQUIPMENT**
**RADIO CORPORATION of AMERICA**
**ENGINEERING PRODUCTS DIVISION, CAMDEN, N. J.**




ON ALL THE

# MAIN STREETS

OF AMERICA...

4 OUT OF 5

THEATRES ARE EQUIPPED WITH

# Simplex

REG. U.S. PAT. OFF.

*THE WORLD'S FINEST PROJECTOR*

*FIRST CHOICE OF THE WORLD'S LEADING EXHIBITORS*

Distributed exclusively by

NATIONAL THEATRE SUPPLY

Division of National • Simplex • Bludworth, Inc

*Manufactured by*

INTERNATIONAL PROJECTOR CORPORATION

*A General Precision Equipment Corporation Subsidiary*

90 GOLD STREET • NEW YORK 7, N. Y.

ADVISORY COUNCIL

# Council Sees No Loss in Gov't Building Ban

## —— IT'S THE WRONG TIME FOR BUILDING ANYHOW

**No. 15—A Continuing Series of Reports by Experts on Problems of Vital Importance**

NO HARM WAS DONE by the government's order forbidding new theatre construction because this is a poor time for building anyhow!

STR's Theatre Advisory Council held their meeting just a few days before the restrictive order was issued, and while no one knew such an order would be forthcoming, the Council decision against building at the present time was absolutely unanimous.

On the other hand remodeling, which is also banned under the new order, did have a few friends; even though the large majority was also strongly opposed to remodeling at this time.

### New Construction

First of all, the Council considered new construction in the light of the current materials situation, then in connection with the current labor situation in the building trades. On both counts, the Council members were completely agreed, this is no time to build.

One member did think that labor costs may increase still further, yet he also felt that under even the present labor situation new construction is not justified. Another thought that as time goes on building labor will become more skillful, and this will have the effect of lowering actual labor cost.

As to how long it will be desirable or necessary to wait before starting new construction, opinions varied, but the large majority thought the situation will clear up in about one year. There was one pessimistic estimate of three to four years, and a number of optimistic opinions setting the necessary delay at no longer than six months. (It will be remembered that this meeting was held before the government ban issued.)

### Planning

We then asked, would it be desirable at least to plan now, and should such plans be carried through the blue-print stage into complete readiness for starting work?

The majority favored planning now; and an even larger majority favored carrying the plans through to the last detail. That is, some of the members who were opposed to planning now nevertheless felt that if plans are to be made, they should be carried to completion. On the other hand, there were members who considered that some planning should be done now but it should not be completed because new materials and processes will become available, so that complete blue-prints made today will have to be altered before actual work is started. "Change of materials and conditions will change any completed blue-prints," was the way one member put it.

We then gave the Council this to chew on: "Do you consider that the materials, labor and real estate situation favor acquiring property at this time?"

Opinion was pretty evenly divided, with a slight edge in favor of the negative. It was generally felt that real estate prices are too high, and that a future slump might leave a theatre saddled with excessive costs, as compared to those of some subsequent competitor.

Those who favored buying property at this time, offered a number of reasons: "To protect present investments in localities where it is necessary to provide for future expansion." . . . "To take quick advantage of present inflated business." . . . "If you can buy the right location," contributed a third member. And a fourth added: "If the organization has a definite expansion program in mind for the future, I would favor acquiring the necessary property at this time."

Other members thought each individual case must be considered separately. One favored acquiring property "in situations where the inflationary trend has not been so pronounced as it has in others." Other answers were: "It depends greatly on the community," and "The problem is purely individual and depends on the individual's requirements and necessities."

### Remodeling

Remodeling was looked upon with slightly greater favor than new construction. Although the great majority are opposed to remodeling also at this time, a few voices were raised on behalf of it. Yet even among these there were qualifying hesitations. "Only minor and essential remodeling"

(*Continue on Page E-24*)

STR THEATRE ADVISORY COUNCIL

**C. B. AKERS**
Griffith Theatres

**K. F. ANDERSON**
W. S. Butterfield Theatres

**W. B. ARMSTRONG**
Golden State Theatres

**E. E. CLEVELAND**
Western Mass. Theatres

**DICK DICKSON**
National Theatres

**J. H. ELDER**
Interstate Circuit

**EMANUEL FRISCH**
Randforce Amusement Corp.

**MELVIN C. GLATZ**
Fox Inter-Mountain Theatres

**HARRY J. GLENN**
Wm. K. Jenkins Theatres

**HERMAN R. MAIER**
Warner Brothers Circuit

**HARRY MOSCOWITZ**
Loew's Incorporated

**L. PARMENTIER**
Evergreen Theatres

**SAMUEL ROSEN**
Fabian Theatres

**FRANK D. RUBEL**
Wometco Theatres

**LEONARD SATZ**
Century Circuit

**R. SCHMID**
Minnesota Amusement Co.

**CLAYTON TUNSTILL**
Malco Theatres

**R. VAN GETSON**
Balaban and Katz Corp.

**JULES S. WOLFE**
Famous Players Canadian

NEW THEATRES

# Sidney Lust's KAYWOOD

***Mt. Rainier, Md.***



**Located in a community of government workers, the Kaywood was constructed under priorities issued by the War Production Board after investigations and hearings which established the need for a theatre in connection with the morale of the people**

THIS AUDITORIUM was designed to recommendations of sound, projection and television analysts. Sound and projection analysis went to determine its shape and pattern. Television specialists suggested that the distance from projection ports to screen be made as short as possible, and it was held down accordingly to 108 feet. These specialists, assigned by RCA, worked from the architect Frank Ackerman's rough-sketch section and plan, and his final working drawings were prepared accordingly. The finished width of the auditorium is 85 feet. The screen measures 24x18.

Opening was delayed until 946 extra-wide Bodiform seats of prewar quality could be obtained from American Seating Company. Other chairs that were immediately available were rejected by Mr. Lust in the interest of patron comfort.

Kaywood Theatre, constructed at a cost of $300,000, is part of a large commercial center—the largest within a six mile radius—which also contains 16 good-size stores. It is provided with ample parking facilities, including gasoline, lubrication and other automobile services.

The auditorium is decorated in modern style. Walls are surfaced with a protecting dado of Flexwood and from the top of the dado to the ceiling are surfaced with scintillating silk brocade. The proscenium frame is designed as a modern colonnade and canopy, flanked on either side by modernized allegorical murals which are lighted by concealed cove lights. Drapes and curtains are by Novelty Scenic Studios of New York. Down lights, fully concealed in the ceiling construction, are equipped with automatic dimmers which permit lighting from full bright down to starlight.

# Designed for a Washington Suburb



ACCESSIBLE BY STAIRCASE from the rear of the auditorium, this nursery is equipped with large toys, play pens and cribs for children, and lounge chair seats behind a double glass panel for their Mammas. It has its own loud speaker, and its lighting is arranged and shielded so as not to interfere with parents' view of the picture. It shares the mezzanine level with the projection room, projectionists' locker and shower room, ushers' locker and shower room, emergency battery lighting equipment, and light tower room for illumination of the facade.

THIS WOMEN'S LOUNGE, like the Men's Smoking Room, opens off the foyer. Both are finished in modern decor. The foyer is 35x47 feet, entirely finished from floor to ceiling in hardwood Flexwood set in matched flush panels. Foyer lighting is principally of concealed cold cathode type. Like the lounge room here shown, the foyer is sumptuously furnished with club chairs, tables, floor lamps, drapes and pictures. It is located at right angles to the entrance vestibule, which is 25 feet square and finished with walls of polished red and green Levanto marble from floor to ceiling; with the ticket booth part of the vestibule wall.



# Coated and Impregnated Fabrics For the Theatre

## *Tracing the Development of Ultra-Modern Surfacing Materials from Their Origins to the Present Day*

By R. M. McGUIRE
Vice-President
The Pantasote Corporation of New Jersey

COATED AND IMPREGNATED fabrics are put to innumerable uses in the theatre, ranging from seat coverings to decoration. Choice among the different kinds available depends on many factors including use, cost, location and appearance. A material that might be ideal for the upholstered wall type of decoration in a lounge might not be tough enough for chair covering; a substance suited to chairs might be needlessly expensive as drapery.

In choosing, it may be helpful to remember that all materials whatever, available today for coating or impregnating fabrics, can be divided into four general types. One type is as old as the Pyramids, another as modern as tomorrow but all have their place. Some of the latest materials have been so vastly improved that they are now used alone and the fabric omitted.

The four general types of coating and impregnating materials are: vegetable oils (drying oils such as linseed or tung), rubber, nitro-cellulose, and modern synthetic resins, including vinyls and acrylates (which are chemically kin to nylon and lucite).

### Oil Cloth

In ancient Egypt, dating back to as long ago as the reign of Queen Hatshepsut, about 1500 B. C., impregnating dyes were used to impart beauty and resiliency to textiles. About this time, too, the roll wrappings of mummies were impregnated with oils and natural resins obtained from trees. And through the intervening centuries a variety of substances have been used to coat and impregnate fabrics.

According to tradition, some bright fisherman or sailor, many centuries ago, first thought of treating his canvas or duck garment with a drying oil to render it waterproof. Another legend which can not be ignored in any search for the origin of oilcloth is that the ancient prolific minded Chinese were the first to discover the merits of coating and water-proofing fabrics with oily materials.

We do know that the Chinese for many centuries have known the peculiar properties of the oil of the Tung nut. It is probable that some inventive Chinese first used some of this oil to waterproof an umbrella.

Apparently the development and discovery of oil cloth in Western Civilizations was independent of the processes used in the East. The type of coated fabric developed depended to a great extent upon the materials available to work with.

Oil cloth can have only very limited and small-scale use in the theatre, for it is far from inflammable. Moreover, if it does burn or even char, it can give off very poisonous fumes, including the acrolein which killed so many people in the Boston night club fire.

### Rubberizd Materials

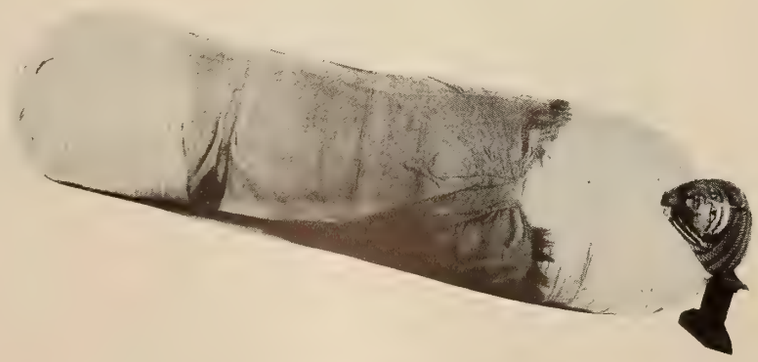
It was in England that a further step was taken. In 1751 rubber was used to make a floor-cloth. In 1754, Nathan Smith's factory at Knightsbridge, England, had a formula for "floor-cloth," consisting of a mixture of rubber, pitch, Spanish brown, beeswax and linseed oil in a melted state, which was applied to canvas and rolled into it by pressure. This coated fabric represented a great improvement over previous straw mattings and similar unsanitary floor coverings in use in homes, auditoriums, early theatres and similar places. In fact, many doctors believe the great plagues of Europe to have been caused, at least partially, by unsanitary floor coverings. Certainly, the rapid spread of these diseases can be attributed somewhat to the rushes and straw mattings used on the floors of homes and public gathering places.

In 1844, Elijah Galloway softened India rubber by heating it and incorporated it with cork dust. This mixture was rolled into sheets and marketed as Kamptulicon —a trade name not unlike many used today. Kamptulicon proved very expensive since it had no fabric base and required consequently a great deal of rubber. Rubber was enjoying a great boom and the supply was not adequate to the demand, which made the price very high. Kamptulicon, it is interesting to note, is one of the earliest examples of unsupported fabrics—that is, material with no fabric base.

Frederick Walton solved the shortage problem by discovering that oxidized linseed oil produced a cheap rubber-like substitute. He patented his process (English Patent 209) and in principle his methods are the same as those used today. After Walton perfected his great discovery, he devoted his entire energies to producing and marketing the new product. He began to manufacture a heavy coated fabric made by rolling or pressing on to canvas or burlap an incorporated mass of gum or cement made from oxidized linseed oil, cork dust, wood flour and pigments. Walton knew his Latin, too, because in casting about for a name for his new product he hit upon "linoleum"—linum being the Latin word for flax, and oleum meaning oil.

Linoleum was a great success and Walton's company flourished. He even came

(*Continued on Page E-24*)

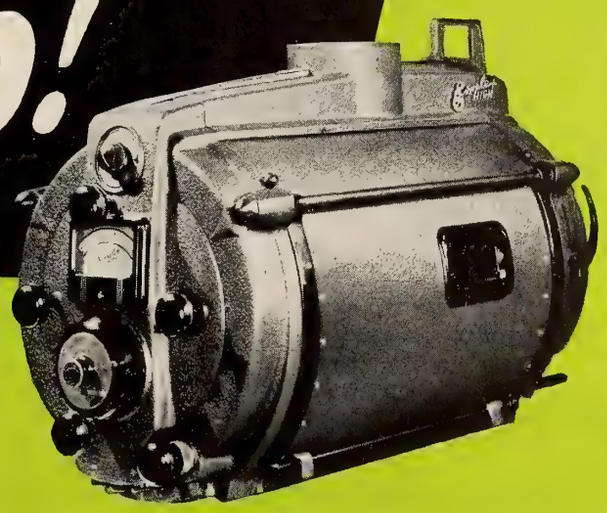


This Egyptian mummy is wrapped in resin-impregnated fabrics.



This 19th Century book is water-impervious oil cloth.

# This is the lamp!



● This is the lamp that put doubly brilliant high intensity projection lighting within reach of all theatres.

● This is the lamp that delivers the snow-white light necessary to the satisfactory projection of Technicolor pictures.

## Simplex HIGH INTENSITY PROJECTION ARC LAMP

*Distributed Exclusively by*

**NATIONAL THEATRE SUPPLY**
Division of National · Simplex · Bludworth, Inc.

*"THERE'S A BRANCH NEAR YOU"*

# GREATEST ATTRACTION

## . . . all year round *in seating comfort and beauty*

THE NEW 1946 *AMERICAN* Bodiform *RESTFUL CHAIRS*



PATRONS cast their votes in box-office receipts for your theatre as well as your pictures—and the ones that count most are the ones *repeated regularly*. The comfort and charm of your theatre build profits in *habitual attendance*. American Seating Company's new, 1946 Bodiform Chairs are the finest ever developed in this respect. New features throughout increase their "come-again" comfort, making them a positive, permanent added attraction to the entertainment you offer. Their scientific contour, their smooth, silent, hazard-proof action, and the luxury of their spring-arch construction constitute a revolutionary advance in theatre seating. They offer new long-range economies too, in their provisions for easier, more rapid housekeeping and upholstery replacements.

***Take advantage of this Specialized Seating Service***

New developments in clear-vision seating and chair-spacing economies add value to the help and advice you can obtain from our Specialized Seating Engineers. Their service is available, free and without obligation, to you, your architect or your engineers, and will place at your disposal the resources of more than 50 years' seating experience.

*American Seating Company*

GRAND RAPIDS 2, MICHIGAN

**WORLD'S LEADER IN PUBLIC SEATING**

Manufacturers of Theatre, Auditorium, School, Church, Transportation and Stadium Seating

Branch Offices and Distributors in Principal Cities




# Where To Buy THEATRE EQUIPMENT Directory

*Ready Reference for the Theatre Equipment Buyer*

**Spring Edition 1946**





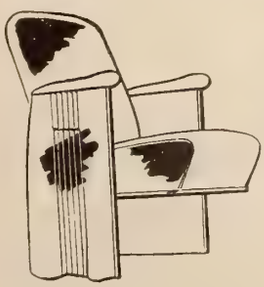
*UN Council Chamber at Hunter College, New York City, where 554 Kroehler Push-Back Seats were installed in 15 days.*



# *Where world's finest seating is required*

## *—there you find*

# KROEHLER *Push-Back* SEATS



**THE NEW KROEHLER SEAT IS READY AND IN PRODUCTION**

**WRITE FOR DETAILS**

Kroehler Public Seating Division
666 Lake Shore Drive, Chicago 11, Illinois
2028 S. Vermont Avenue, Los Angeles 7, California
206 Lexington Avenue, New York 16, New York

# WHERE TO BUY THEATRE EQUIPMENT

## 1 PROJECTION

The three basic components of projection equipment may be listed as a lamphouse embodying a source of light; a projector for positioning the film in the path of the light and moving it along step by step, and a base or pedestal on which lamphouse and projector are mounted.

The carbon-arc lamphouse, the usual source of projection light, is available in roughly three types, according to the amount of light required. *Forest Manufacturing Corp.*, however, can supply a universal-trim lamp which covers the entire power range up to 65 amperes, according to the trim (size) of carbons used.

All modern lamps, of whatever power, are high intensity. They burn carbons provided with a core material of rare earths, thus giving a much whiter light, and more of it for the same current consumption, than the old-style low intensity carbons. *National Carbon Company*, which does not sell lamphouses, but does sell carbons of every kind and will supply low intensity carbons as readily as high intensity, very strongly advise that the old lamphouses be replaced. The yellowish, needlessly expensive light they give is not good for the theatre that has them and therefore not good for the industry. The inexpensive one-kilowatt high intensity, such as *National Theatre Supply's* Simplex "High," is among the popular an economical replacements.

Carbon savers can provide further economy. They are of several types. One very popular kind fits into the lamphouse jaws and in turn grips the carbon, but with a shorter grip than the jaw so that more of the carbon can be burned. Even this type is made in more than one variety: *Edward H. Wolk's* uses a silicon-steel spring grip; *S.O.S. Cinema Supply Corp.'s* can be had with either spring grip or clamp grip. *Droll Theatre Supply Co.* manufacture carbons that can be threaded together, end to end.

If power companies provided 48-cycle electricity lamphouses could be connected to a.c. lines without any intervening apparatus except a ballast resistor; but since there is no such power supply in this country flickerless operation requires repliminary conversion of the arc current. Generators delivering a d.c. output are often used. Manufacturers supply them in many sizes; fo rexample, the *Robin-Imperial Stedypower* can be had in substantially any rating desired from 36 volts, 50-100 amperes on up. Rectifiers may be used instead of generators to convert line current to d.c. The two general types are those in which the rectifying element consists of a group of electronic tubes, and those in which it is an assemblage of metals and metallic oxides (or sulphides). Rectifiers also are available in great variety; *Strong Electric Corporation*, for one, can supply 2-tube, 4-tube and 6-tube models, in addition to a copper oxide model, in ratings from 15 up to 80 amperes.

The projector—which must withstand the strain that intermittent action imposes on parts necessarily built for very close fit—is beyond doubt the most carefully manufactured device used anywhere in the theatre. The only possible exception to this statement might be the soundhead. The nation's metal industries are constantly canvassed and recanvassed for still tougher and more durable alloys out of which to make the hard-working parts. Machining those parts is a most exacting job. And lubrication is vitally important. Manufacturers provide for it in an almost infinite variety of ways. The *Wenzel* Ace is hand-lubricated; *International Projector Corp.'s* Simplex E-7 is provided with a complete system of oil tubes so that all bearings can be oiled accurately by pressing a single lever with no chance of any bearing being overlooked; *Century Projector Corp.* uses sealed ball bearings permanently lubricated for the life of the mechanism; the *Brenkert* projector has automatic lubrication with all moving parts constantly sprayed with oil.

A recent development is the combination of projector and soundhead into a single unit. Both *DeVry Corporation* and *Weber Machine Corporation* now make these combination sound-projectors; Weber also manufactures a separate soundhead.

### Arc Lamps

C. S. Ashcraft Mfg. Co., 47-31 35th St., Long Island City, N. Y.
Ballantyne Co., 1707 Davenport St., Omaha 2, Nebr.
Brenkert Light Projection Co., 6545 St. Antoine Ave., Detroit, Mich.
*Forest Mfg. Corp., 60 Park Pl., Newark 2, N. J.
J. E. McCauley Mfg. Co., 552 W. Adams St., Chicago, Ill.
Morelite Co., Inc., 600 W. 57th St., New York, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
*S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York, N. Y.
*Strong Electric Corp., 87 City Park Ave., Toledo, O.

### Generators

Automatic Devices Co., 1035 Linden St., Allentown, Pa.
Century Elec. Co., 1806 Pine St., St. Louis 3, Mo.
Electric Specialty Co., Stamford, Conn.
General Elec. Co., 1 River Rd., Schenectady, N. Y.
Hertner Elec. Co., 12690 Elmwood Ave., N. W., Cleveland 11, O.
Imperial Elec. Co., Akron, O.
*J. E. Robin, Inc., 330 W. 42nd St., New York 18, N. Y.
Westinghouse Elec. Corp., East Pittsburgh, Pa.

### Lenses

Bausch & Lomb Optical Co., 739 St. Paul St., Rochester, N. Y.
General Scientific Corp., 4829 S. Kedzie Ave., Chicago, Ill.
Ilex Optical Co., 726 Portland Ave., Rochester, N. Y.
Kollmorgen Optical Co., 2 Franklin Ave., Brooklyn 11, N. Y.
Projection Optics Co., Inc., 330 Lyle Ave., Rochester, N. Y.
Wollensak Optical Co., 850 Hudson Ave., Rochester, N. Y.

### Projectors

Blue Seal Cine Devices, Inc., 137-74 Northern Blvd., Flushing, New York, N. Y.
Brenkert Light Projection Co., 6545 St. Antoine Ave., Detroit, Mich.
Century Projector Corp., 729 7th Ave., New York, N. Y.
*DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
L. J. Gardiner Co., 935 W. Goodale Blvd., Columbus, O.
Holmes Projector Co., 1815 Orchard St., Chicago, Ill.
*International Projector Corp., 92 Gold St., New York, N. Y.
Motiograph, 4431 W. Lake St., Chicago, Ill.
*Weber Machine Corp., 59 Rutter St., Rochester, N. Y.
*Wenzel Projector Co., 2505 S. State St., Chicago 16, Ill.

### Rectifiers

Baldor Elec. Co., 4367 Duncan Ave., St. Louis, Mo.
Benwood-Linze Co., 1815 Locust St., St. Louis, Mo.
*Forest Mfg. Corp., 60 Park Pl., Newark 2, N. J.
Garver Elec. Co., Union City, Ind.
General Elec. Co., 1285 Boston Ave., Bridgeport, Conn.
Goodall Mfg. Co., Ogallala, Nebr.
Kneisley Elec. Co., 500 S. St. Clair St., Toledo, O.
*National Theatre Supply, 92 Gold St., New York, N. Y.
*S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.
*Strong Elec. Corp., 87 City Park Ave., Toledo, O.
Westinghouse Elec. Corp., East Pittsburgh, Pa.

### Reflectors

Bausch & Lomb Optical Co., 652 St. Paul St., Rochester, N. Y.
Glass Laboratories, 309 Johnson St., Brooklyn, N. Y.
Heyer-Shultz, Inc., 39 Orange Rd., Montclair, N. J.
Kneisley Elec. Corp., 500 S. St. Clair St., Toledo, O.
Mirror-Guard Co., 837 11th Ave., New York, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
*S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.
*Strong Elec. Corp., 87 City Park Ave., Toledo, O.

### Screens

Da-Lite Screen Co., Inc., 2723 N. Pulaski Rd., Chicago 39, Ill.
*Forest Mfg. Corp., 60 Park Pl., Newark 2, N. J.
L. J. Gardiner Co., 935 W. Goodale Blvd., Columbus, O.
Radiant Mfg. Corp., 1140 Superior St., Chicago 22, Ill.
*Radio Corp. of America, Theatre Equipment Section, Camden, N. J.
Raven Screen Corp., 314 E. 35th St., New York, N. Y.
*S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.
Vocalite Screen Corp., 19 Debevoise Ave., Roosevelt, N. Y.
Walker Screen Corp., 800 Beaumont St., St. Louis 6, Mo.

## (1a) PROJECTION ACCESSORIES

### Automatic Voltage Regulators

General Elec. Co., 1 River Rd., Schenectady, N. Y.
General Radio Co., 30 State St., Cambridge, Mass.
Raytheon Mfg. Co., Foundry Ave., Waltham, Mass.
Sola Elec. Co., 2525 Claybourne Ave., Chicago 14, Ill.

(*Continued on Page E-25*)

# Maintenance Memos *for* MANAGERS

**APR. 29**

Inspect door checks for loose anchorage, need for fluid replacement and noisy action.

**APR. 30**

Check carpet at tops of aisles for sagging that makes patrons trip and starts costly wear.

**MAY 1**

Check catwalks over the auditorium for trash accumulation, dry rot and evidence of termites.

**MAY 2**

Have switchboard dimmer banks and busbars cleaned, condition of contacts checked.

**MAY 3**

Do cleaners vacuum all cloth - covered theatre chairs twice a month to maintain property?

**MAY 4**

Have you checked lighting at foot of stairs? Use more light there than elsewhere for safety.

**MAY 5**

Are belts on all equipment guarded? A little metal-work done in time can prevent accidents.

**MAY 6**

Check door hinges for looseness and squeaking. A little oil applied regularly will be of help.

**MAY 7**

Varnish stand-rail baseboard to avoid shoddy appearance resulting from constant kicking.

**MAY 8**

Check fan and motor bearings on all air blowers. Set up regular schedule for oiling them.

**MAY 9**

Check condition of soap containers in lavatories. Maintain service to patrons on high plane.

**MAY 10**

Post warnings on doors of metal switch boxes opening on steps to avoid serious accidents.

**MAY 11**

All sleeve-bearing motors require careful lubrication. Have you set strict schedule in this matter?

**MAY 12**

Conserve flashlight batteries by using at matinee only, except for hunting for lost articles.

**MAY 13**

Keep seats from sqeaking when raised or lowered by oiling hinges slightly. Noise spoils the show.

**MAY 14**

Is check room service for patrons' umbrellas, etc., efficient? Is "lost-and-found" properly handled?

**MAY 15**

Increase illumination in rear balcony as precaution against juvenile delinquency and vandalism.

**MAY 16**

Check motors and belts on all cooling units to avoid risk of smoke or fire hazard.

**MAY 17**

Have towel containers in rest rooms been repainted recently? Is towel supply always adequate?

**MAY 18**

Make sure cleaning staff always mop wooden floors dry to prevent rot and loosening of chairs.

**MAY 19**

Check theatre foundation for cracks, settling; and beams for sagging. Have needed repairs made now.

**MAY 20**

Plan to relamp throughout theatre with cool summer colors. Order needed supplies today.

**MAY 21**

Do cleaners invariably move furniture when they clean carpets? Carlessness means dirt, odor.

**MAY 22**

Prepare summer uniforms for your present staff. Have old ones cleaned, pressed and ready.

**MAY 23**

Have you prepared new "cool" color summer mats for the backings of your display frames?

**MAY 24**

Check screens on all air louvres and replace where necessary. Avoid pulling insects into theatre.

**MAY 25**

Plan to relamp outdoors with cool summer colors such as blue, green or surprise pink.

**MAY 26**

Have you clean flags on hand and ready for Memorial Day display? Spotlight flag on stage.




● Box-office-minded managers of theatres, large *and* small . . . in every state . . . are changing over to Simplified High Intensity Projection. Why? Because it makes a big *and most favorable* difference on the screen —and on the audience too. Yet, in spite of its vastly superior advantages, High Intensity Projection costs little, if any, more.

***Just look what One-Kilowatt High Intensity Projection can do for you . . .***

● **FOR YOUR SCREEN:** 50-100% brighter light ● **FOR YOUR COLOR PICTURES:** a specially adapted snow-white light ● **FOR YOUR AUDIENCE:** beautiful, easier-to-see pictures ●

Get the full story from National Carbon Company, Inc. Write today. Also ask your supply house about the availability of High Intensity Lamps.

## NATIONAL CARBON COMPANY, INC.

*Unit of Union Carbide and Carbon Corporation*
The word "National" is a registered trade-mark of National Carbon Company, Inc.

UCC

*General Offices:* 30 E. 42nd St., New York 17, N. Y.
*Division Sales Offices:* Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco

# Maintenance Memos *for* **PROJECTIONISTS**

**APR. 29**

Are your old film splicer, rewinder and other accessories still giving satisfactory service?

**APR. 30**

Prepare projection room for summer; check, clean and oil exhaust fans and other ventilating devices.

**MAY 1**

Test each loudspeaker unit INDIVIDUALLY for volume, quality and rattle-free operation.

**MAY 2**

Test volume controls. Correct or replace any that are not COMPLETELY noiseless in operation.

**MAY 3**

Are projection, sound optical surfaces CLEAN—mirrors free from defects of silvering?

**MAY 4**

Is rectifier cooling fan behaving normally? Rectifier operating at the proper temperature?

**MAY 5**

Test fire shutters of projectors for reliability; check action of port safety shutters.

**MAY 6**

Check readings of tube meters; replace tubes as necessary for quality and reliable operation.

**MAY 7**

Is your stock of spare parts COMPLETE? Have you enough carbons—for ALL needs?

**MAY 8**

Is sound track alignment the best possible to avoid sprocket hole and frame line noise?

**MAY 9**

Examine carbon jaws in all lamphouses. Sandpaper as necessary to remove all roughness.

**MAY 10**

Listen to sound critically; any flutter or wows? Remedy cause in soundhead or projector.

**MAY 11**

Using a watch, check the starting time of both projector motors. Have they slowed down?

**MAY 12**

Watch the screen carefully during showing of titles for even slight travel ghost.

**MAY 13**

Examine the asbestos covered leads to all lamphouses. Are they still in good condition?

**MAY 14**

Rotate the pre-focussed exciter lamps into operating position. Are they in perfect focus?

**MAY 15**

Examine projector and soundhead gears; order replacements in advance if any are seriously worn.

**MAY 16**

Inspect tungar rectifier tube filaments. Replace all tubes that show any serious filament sag.

**MAY 17**

Check film guides, tension shoes, idlers, aperture plates, for wear. Order replacements now.

**MAY 18**

Examine all sprocket teeth in projector and soundhead for signs of wear and undercutting.

**MAY 19**

Check all motor-generators for cool bearings, commutator condition, freedom from sparking.

**MAY 20**

Check up on tool supply, make sure that EVERY tool that may be needed in an emergency is available.

**MAY 21**

If floor paint is worn through and cement dust is being scuffed into the equipment, re-paint.

**MAY 22**

Is the takeup action smooth, and correct; the belts or chains taut and not excessively worn?

**MAY 23**

Check all oil cups, oil reservoirs, grease cups, other lubricating points. Lubricate as needed.

**MAY 24**

Test each loudspeaker unit INDIVIDUALLY for volume, quality and rattle-free operation.

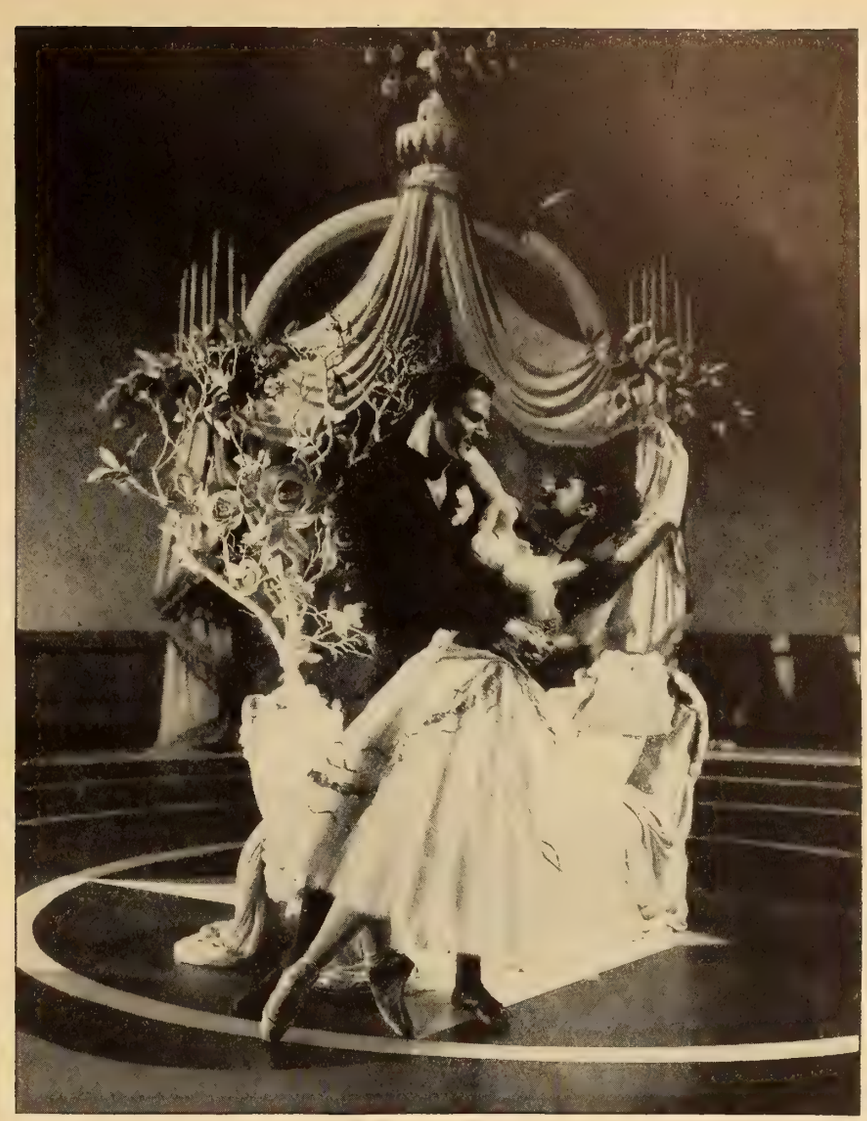
**MAY 25**

Test volume controls. Correct or replace any that are not COMPLETELY noiseless in operation.

**MAY 26**

Are projection, sound optical surfaces CLEAN—mirrors free from defects of silvering?

*Typical of the beautiful photography made available by producers is this scene from Republic's "Specter of the Rose", produced and directed for the studio by Ben Hecht from his own original story. Ivan Kirov and Viola Essen are the duo in the title dance.*



# Glorifying the Lights and Shadows

Film producers spend millions to bring to you the best efforts of the photographic art. Nothing is spared in the building of beautiful sets, the designing of gorgeous costumes, the perfect high intensity lighting of stages. All this is captured on the prints which are delivered to you. But to release their great potentials they must be projected with the same care with which they are produced.

Unless you are using the same snow-white high intensity light to project your pictures, you are paying for values which you are not passing on to your patrons. Without this brilliant screen lighting you cannot hope to obtain all the highlights, deep shadows and intermediate values necessary to pictures of depth and fine definition.

Strong High Intensity Lamps deliver double the light of low intensities at little increase in cost, making it possible for even the most modest theatre to have low cost, high intensity projection. Sold by independent theatre supply dealers everywhere.

**THE STRONG ELECTRIC CORPORATION**

**87 City Park Avenue** **Toledo 2, Ohio**

*"The World's Largest Manufacturer of Projection Arc Lamps"*

*When the lamps are* **STRONG** *the picture is bright!*




# "Wondersign's" 4-Color Animated Front

UNIQUE AMONG ALL the varied signs and "fronts" of Broadway the four-color "Wondersign" animation above the Palace Theatre is once again attracting passersby after the recent coal-barge-strike brown-out.

The photograph cannot give an adequate idea of its appeal, for the animation gleams with jeweled brilliance in four colors. Passersby stand as long as 12 minutes to watch the display, except in winter when inclement weather makes it advisable to cut down the time of a complete showing to seven minutes. The show is, of course, an animated "trailer" for the current or future attraction at the Palace.

Wondersign was built by Artcraft-Strauss and is operated by Jacob and Melvin Starr. Smaller models are available for theatres of all sizes, but all models are fairly expensive, because of the intricacy of the apparatus.

## How It Works

Figure 1 shows Art Director Stanley Sherwin making preliminary sketches for Carl Mos of the Advertising Department. In Figure 2 Melvin Starr discusses the sketches with his staff. Those that are approved are transferred in outline to paper ruled off in squares by Artist Irving Kreissberg (Figure 3).

In Figure 4 Kreissberg's work is stretched over the perforating machine and Joseph Jannarone perforates the artist's diagram with a three-pronged electric tool. The machine automatically cuts corresponding perforations in a roll of tough paper, something like an over-size player piano roll.

Figure 5 shows the roll of perforated

(*Continued on Page E-37*)



Figure 1



Figure 2



Figure 3

# HOW TO PULL IN the business at DRIVE INS (or any theatre)

Do as the Olympic Drive In Theatre at Los Angeles did — install Wagner Display Frames and Wagner Translucent Colored Plastic Changeable Letters.

High visibility, powerful attention value, and effective selling of this display equipment will keep the cars rolling into the Olympic. A Wagner installation will also sell your every attraction as a big event and keep your cashier busy.




## WAGNER'S *Sensational New* WINDOW-TYPE FRAME

(Pat. Pending)

Permits billing space of any height or length. Installed separately before the glass. Accommodates the largest letters and life-size transparencies. Lamps, neon and glass can be cleaned or replaced without removing frame. No flimsy soldered parts. No shopwork necessary in the event of glass breakage. The most economically maintained frame made.

## WAGNER TRANSPARENCIES



Inject the compelling power of brilliant, full colored photographic realism into your display. Available on all stars and in any size, to fit Wagner Transparency Frames, which in turn fit any Wagner Master Multiple Frame.

*See your theatre supply dealer today or request new catalog from*

## WAGNER *Translucent* COLORED PLASTIC LETTERS



No other equipment affords such a vivid display. Gorgeously brilliant when light shines through them, they assume a sharply silhouetted third dimensional effect by day. 4″, 10″ and 17″ sizes in assorted, beautiful, non-fading colors (red, green, blue, amber and opaque black) that go all the way through, cannot chip or scale, never require painting.

**Wagner Sign Service, Inc.**
218 S. Hoyne Avenue
CHICAGO 12, ILL.

PROJECTION CLINIC

# A New CARBON FOR INCREASED LIGHT IN STUDIO AND THEATRE PROJECTION*

By M. T. Jones, R. J. Zavesky and W. W. Lozier
**National Carbon Company, Inc.**

**A crater brightness of as much as 1400 candles per sq mm is produced by a new 13.6-mm super high-intensity positive carbon using 290 amp water-cooled jaws of special design. Measurements with a standard condenser optical system of the type used in theater projection show light increases of 40 to 60 per cent over standard carbons. Mention is made of the necessity of adequate provisions in order that the components of the projection system can accommodate the faster burning rate, higher power and higher intensity of radiant energy associated with the operation of the new carbons.**

TECHNOLOGICAL DEVELOPMENTS of the past 10 years have resulted in a succession of advances which have increased several fold the quantity of light which can be projected on a motion picture screen. This is true both for transparency process projection in the motion picture studios, and also for projection in motion picture theatres. These advances have resulted from improvements of the various components of the projector system including the carbon arc light sources, arc lamps, optical systems, projectors, *etc.* Present theatre projection systems make it possible to project 2 to 3 times as much light to the screen as was possible 10 years ago. However, the industry has used all the light that is available and has expressed a desire for more. This paper will demonstrate that still further increases in screen light can be obtained owing to the recent development of a new 13.6-mm. experimental positive carbon which operates with a higher crater brightness than any carbon commercially available at the present time. This new 13.6-mm. super high-intensity positive carbon is a result of intensive research and development work performed during the past few years and directed toward the goal of higher brightness.

## Operating Characteristics

This paper is concerned with the type of high-intensity arc and carbons wherein the positive carbon is rotated during burning and the negative carbon is placed at an angle with respect to the positive. At the present time standard National 13.6-mm. super high-intensity projector positives and National 16-mm. super high-intensity studio positive carbons are employed to provide the highest levels of screen illumination for background projection, and the 13.6-mm. carbons to give the maximum screen light for theatre projection. These 13.6-mm. and 16-mm. carbons operate at 170 amp and 225 amp, respectively. In comparison, the new 13.6-mm. super carbons have been burned at currents up to approximately 290 amp.

Research has shown that the brightness of the high-intensity carbon arc depends, among other things, upon the density of current entering the crater. Increased current density signifies greater concentration of electrons, positive ions and excited atoms in the crater gases which are the principal source of light. Following this principle, carbon compositions and methods of burning have been developed which allow a much greater dissipation of energy per unit area within the crater and result in increased brightness. The new 13.6-mm. positive carbon has been designed in this fashion. It has been operated at currents up to approximately 265 amp in lamps with conventional air-cooled positive jaws.

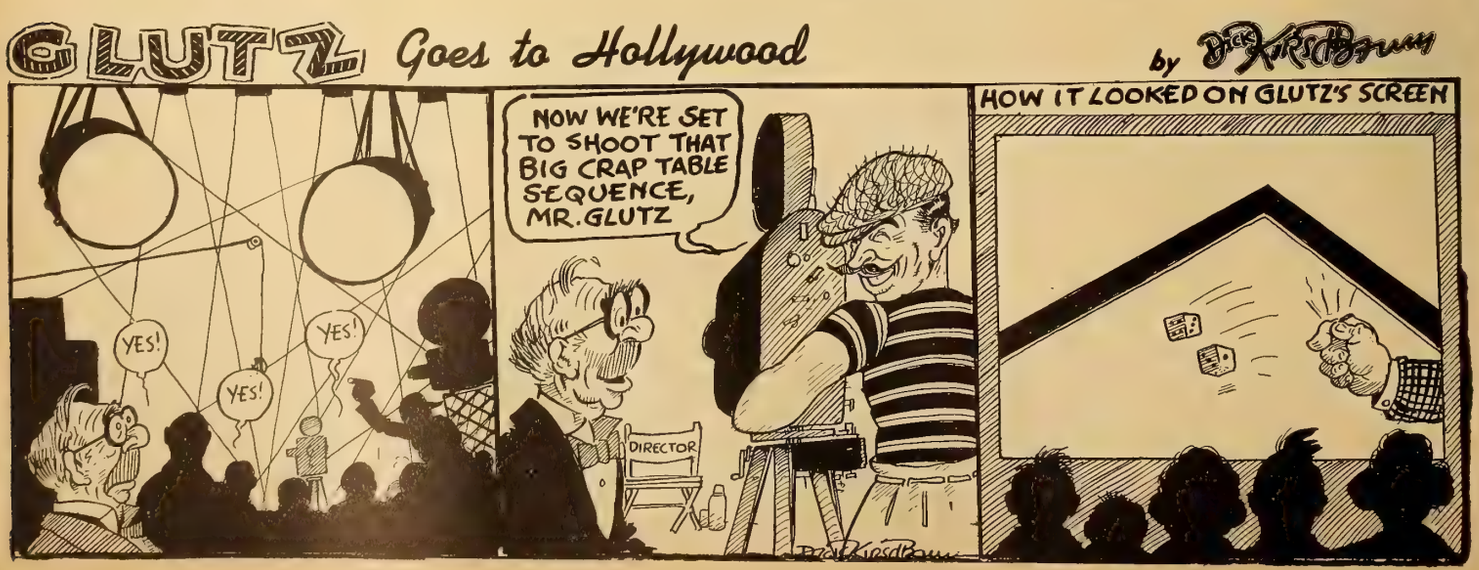
However, the composition of the new 13.6-mm. super carbon is such that its maximum current rating can be extended to currents higher than 265 amp by employing methods which will more effectively cool the positive carbon. One means of accomplishing this result has been the use of water-cooled jaws of a special design in combination with a short protrusion of the end of the positive carbon beyond the jaws. The important features of this design are illustrated in Fig. 1. The cooling water in the jackets, *J*, comes into direct contact with the silver blocks, *S*, which fit snugly around the positive carbon, *P*. Fig. 2 shows in more detail the design and construction of the silver contact blocks. This design coupled with the high conductivity of silver permits unusually rapid removal of heat from the carbon. Flow rates of water of approximately one gallon per min are more than ample to take care of any of the operations described in this paper.

## New Negative Also

A new ⅝-in. copper-coated negative has been developed to operate with the new 13.6-mm. carbon. This negative carbon can be used in the conventional manner. Another type of negative also has been developed for use with the new positive carbon. This is an unplated 7-mm. negative carbon which is designed to operate in special water-cooled jaws. This type of negative carbon has ample cur-

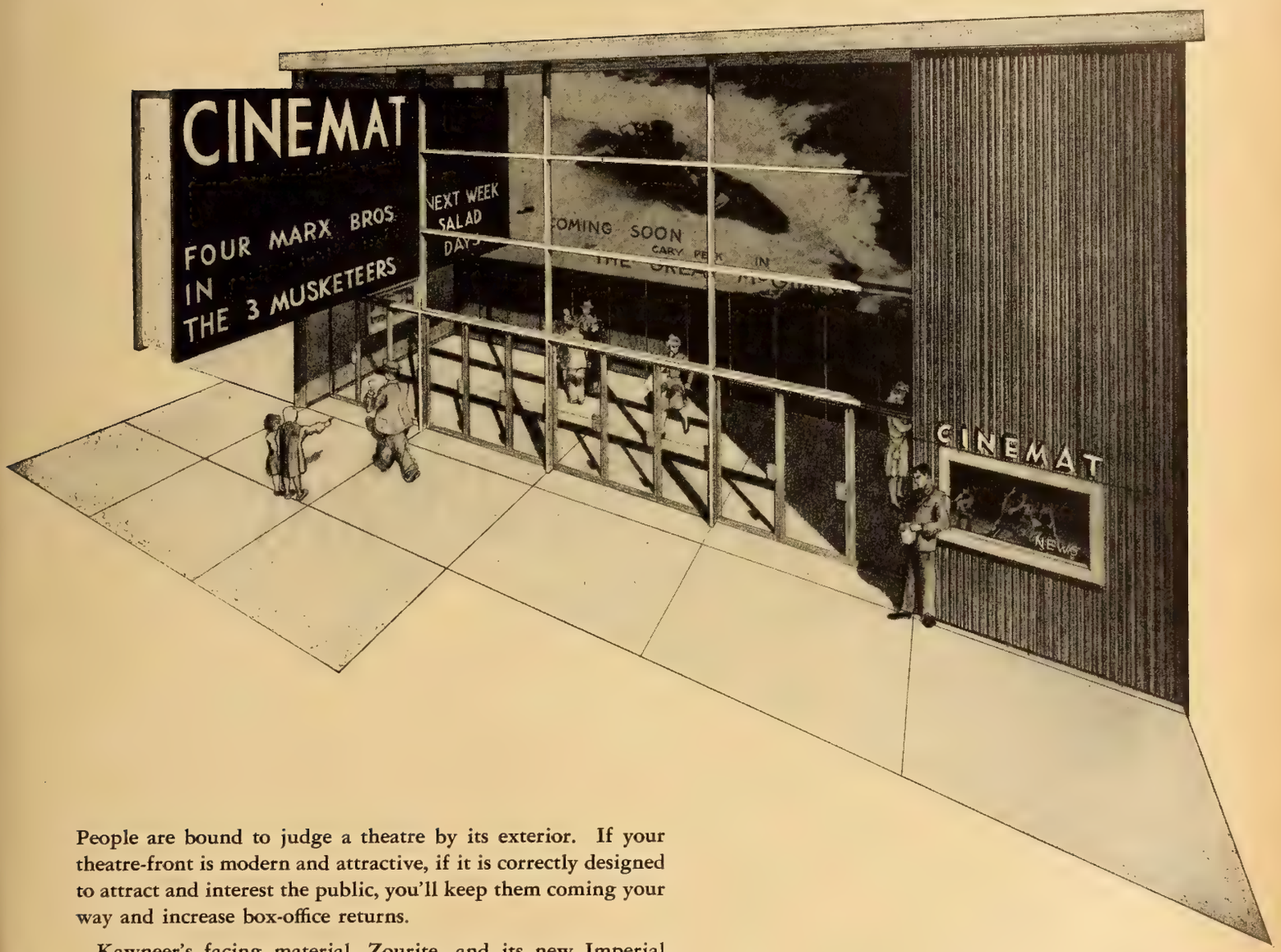
(*Continued on Page E-33*)

*Condensed from The Journal of the Society of Motion Picture Engineers, December, 1945.



# KAWNEER THEATRE-FRONTS

## *INCREASE BOX-OFFICE RETURNS*




People are bound to judge a theatre by its exterior. If your theatre-front is modern and attractive, if it is correctly designed to attract and interest the public, you'll keep them coming your way and increase box-office returns.

Kawneer's facing material, Zourite, and its new Imperial line of glazing mouldings and metal trim offer unlimited possibilities in the construction or modernization of theatre-fronts. They make possible architectural designing in the modern trend which produces fronts that create the right impression—stamp your theatre as up-to-date and draw people to your box-office.

Kawneer can help you—for Kawneer has long studied this problem of pulling people into theatres. Your architect, working with Kawneer, can create the design for your theatre-front that will help insure a full house.

Write for information on Kawneer theatre-fronts, also entrance doors, poster cases, display case doors, and mirror frames.

**Kawneer**
THEATRE-FRONTS

THE KAWNEER COMPANY • 702 N. FRONT ST. • NILES, MICH.

# Cold Cathode Lighting for Changeable Letter Signs?

## Careful Tests Give Border-Line Results as of Today

"THERE IS NO DOUBT in my mind that cold cathode lighting will supplant the incandescent lighting now in use in marquee signs, but experiments show that we are apparently not yet ready for this change-over," writes H. R. Maier, Chief Construction Engineer of Warner Brothers Circuit and a member of the STR Advisory Council, who sends a full report of his own experiments for the guidance and use of all STR readers.

"Just before the war," Mr. Maier's letter continues, "we had been playing with this idea and in fact had used cold cathode lighting in several installations in place of incandescent lamps to illuminate the sign boxes of the marquee signs. The war of course put a stop to the work, but due to some of the results we had obtained we thought it worth while to ask Mr. A. P. Trucksess of the Philadelphia Sign Company to make some further experiments.

"I have asked and obtained his permission to send his report to you with the thought that it might be of interest.

"The experiences that the illuminating manufacturing companies have been able to gather during the war just ended will no doubt help them in solving the cold cathode lighting situation."

### Calls Experiment Success

The man that made the tests, however, Mr. Trucksess of Philadelphia Sign Company, thinks cold cathode marquee lighting a success as of the present. He writes in his report: "It appears to us that cold cathode lighting is an appropriate lighting for marquee illumination back of glass . . . compares favorably with previous standards of illumination resulting from incandescent lamps. . . . The esthetic effect of cold cathode lighting, in our opinion, is superior to that of incandescent lights. The almost pure white effect of the illuminated glass surface is much more striking and vivid than the ivory or cream effect that exists with incandescent lamps."

The full report follows:

"Two sign boxes were constructed and equipped with Wagner frames, as generally used, for the support of the glass and letters. These were fitted in the front of the sign box under the same conditions as in typical marquee installations.

### Equipment Used

"One box measured 28" wide, 41" high and 6½" deep to the receptacle mounting plate. The mounting plate was equipped with 18 lamp receptacles, evenly spaced over the areas, as was found to be good practice after years of development. In the tests, 25 watt lamps were used in the receptacles as representing the degree of illumination that is satisfactory for installations made in dark areas with little competition for attention. 40 watt lamps were used representing satisfactory illumination for highly competitive locations.

"Another box was constructed 23¾" wide, 41" high and 6¾" deep with a similar glass face, but equipped with three cold cathode U tubes. These were so designed as to be arranged vertically in the box 4" from the center of one tube to the center of another tube. Three sets of U tubes were made of 3500° white tubing and electrodes, as manufactured by the Colorescent Laboratories, Newark, New Jersey. They were processed by an experienced man. The three sizes were:

"15 MM tubing @ 7½ MM pressure
"20 MM tubing @ 6 MM pressure
"25 MM tubing @ 4 MM pressure

"This box was also equipped with one transformer to be used with the 20 MM and 25 MM tubing. This was a 12,000 Volt 120 M.A. Powerfector type, manufactured by Acme. The other was a 15,000 Volt 60 M.A. regular transformer, manufactured by Reco. All tubes were made to be placed in the box so that 3½" existed between the back of the glass face and the front of each tube. Both boxes were painted on the interior with white enamel. All tubes were new, having burned no more than 24 hours.

"The glass frames were equipped with two types of glass. One was ⅛" pot opal as manufactured by Wissmach, and in general use for this purpose. The other was ⅛" flashed opal, manufacturer unknown, but also generally used for this purpose.

"The tests were made in a darkened room, not totally blacked out, but not enough light to register on the light meter, which was a General Electric. The temperature of the room was 60°. Table I shows the readings in foot candles obtained under the several conditions indicated. No corrections have been made by a multiplying factor between the incandescent lamps and the fluorescent tubes. All readings were taken at the center of the glass faces.

### Mechanical Details

"Readings were also taken after the glass faces were removed, exposing the light sources directly to the meter. Table II shows the results. They have no direct bearing on the problem at hand, but are of interest.

"Further tests were made, and it was determined that at least 2¼" between the back of the glass and the face of the tube was necessary to avoid tube images appearing on the glass. This was true of both types of glass, and also of the several diameter tubes.

"Analysis would seem to indicate that the use of cold cathode tubes as a light source for theatre marquee lighting is reasonably satisfactory in the 25 MM size when used in conjunction with flashed opal glass. 320 foot candles on the glass surface compares favorably with 350 foot candles as obtained with 40 watt lamps, using flashed opal.

"The previous tests having been taken at a room temperature of 60°, it was then desirable to know how efficiently these tubes would operate at lower temperatures, particularly those encountered in these latitudes in winter. As a consequence, arrangements were made with the University of Pennsylanvia for certain tests to be made in their refrigerating plant.

"The sign box containing three cold

(*Continued on Page E-36*)

**TABLE I**

| Light Source | Foot Candles Glass Surface | Foot Candles 12" from Glass |
|---|---|---|
| 25 MM TUBE 120 MA TRANS. | | |
| pot opal | 200 | 125 |
| flashed opal | 320 | 180 |
| 20 MM TUBE 120 MA TRANS. | | |
| pot opal | 230 | 140 |
| flashed opal | 305 | 175 |
| 15 MM TUBE 60 MA TRANS. | | |
| pot opal | 170 | 95 |
| flashed opal | 225 | 130 |
| 40 WATT INCANDESCENT | | |
| pot opal | 275 | 175 |
| flashed opal | 350 | 200 |
| 25 WATT INCANDESCENT | | |
| pot opal | 175 | 100 |
| flashed opal | 220 | 140 |



# THE FINEST THEATRES IN AMERICA USE CHASE QUALITY VELMO...

## ONE OF GOODALL *Blended-for-Performance* FABRICS

• All over America the finest theatres have been furnished with "Velmo." Goodall has created for theatres special types of "Velmo" with perfect acoustical properties — fabrics that wear for years, clean easily and give patrons the utmost in comfort. Soon beautiful new weaves and dramatic new colors will be available in "Velmo."

Goodall fabrics
295 5th Avenue
New York 16, N. Y.
Subsidiary of Goodall-Sanford, Inc.

Offices in Boston, New York, Detroit, Chicago, Los Angeles

## ADVISORY COUNCIL

(*Continued from Page E-5*)

was stipulated by several members of this minority.

As to how long it will be desirable or necessary to wait before undertaking re-modeling, the answers were approximately the same as in the case of new construction; most members thought, about one year.

Also, the majority favors planning for remodeling, and carrying the plans through the blue-print stage to completion.

We then asked: "Is there anything special or unusual in the present situation that favors re-modeling over new construction, or vice versa?"

The majority felt that re-modeling, rather than new construction, is strongly indicated. "New building costs set an overhead that will be hard to meet," one member explained. Another elaborated on the same theme, saying: "If times revert back to their prewar, normal status in four or five years, inflationary prices paid for labor, materials or rent at this time would create financial problems."

Others felt, as one put it, that "all of these things will have to be answered by the individual theatre owner, bearing in mind his own particular problem."

### The Ethical Side

Noteworthy is the fact that this meeting, held before the government's restrictive order was issued, struck an ethical note in the opinions of several members who thought that as a matter of justice and good public relations, housing should come first.

"It is my opinion that only absolutely essential alterations and repairs, to keep the present theatre up to a good standard of maintenance, should be carried out, as there is a moral obligation on our part to direct materials and labor to the more urgent jobs such as housing," one stated flatly.

"Any unnecessary work done at this time would no doubt create poor public relations, whether new or remodeling," agreed another. "Until adequate housing facilities are available and the materials situation changes, all work should be postponed."

The strong inherent public spirit of this industry thus insisted on revealing itself even in a discussion that was supposed to be purely technical!

## COATED FABRICS

(*Continued from Page E-8*)

to America and set up a branch company. He supervised every detail of the new plant, which was constructed in an abandoned tomato patch on Staten Island. Walton later designed "Lin-Crusta," one of the first commercial wall coverings.

### Rubber Coated Fabrics

Rubber coated fabrics demanded an entirely different technique from these floor cloths. Thomas Hancock and Macintosh—the inventor of the famous Macintosh raincoat—were the great men in rubber coated fabrics in England. Between them they invented a method of masticating and compounding rubber, they found a satisfactory cheap commercial solvent, they invented the prototype of modern mills and spreaders.

In America, Charles Goodyear and Nathaniel Hayward discovered vulcanization with the result that the greatest hindrance to the wide use of rubber—its tackiness and stickiness in the presence of heat—was solved. And Chaffee, also an American, patented the calender. These events took place very rapidly during the 1830's and 1840's and they put rubber coated fabrics into wide general use.

The basic techniques being discovered, the remaining work was up to the chemists. During the past 20 years, all sorts of synthetics and compounds have been introduced and used for coating fabrics. The better known synthetics, those with a nitro-cellulose base such as the pyroxylins, have been in use for some time. Pyroxylin coated fabrics have a very high shiny finish, but they are inflammable since their base is gun cotton.

In the coated and impregnated fabric industry, the most important development of the past years has been the new discoveries made concerning the application and use of vinyl chloride resins in fabric coatings. New manufacturing processes and new machinery have been developed to handle the vinyls. Many new problems have risen which at first glance seemed insoluble. And hundreds of new uses have at the same time presented wider and wider possibilities for vinyl coated fabrics and films. The Pantasote Company, manufacturers of coated and impregnated fabrics for over half a century, has made extensive progress and developments in the use of vinyls both as a fabric coating and as unsupported film suitable for a variety of uses.



**The Author**
R. M. McGUIRE
Vice-President
The Pantasote Corporation
of New Jersey

### The Vinyls

Plastics and the arts of plastic fabrication have been known and in commercial use for many years. However, the characteristics of the available materials limited their field of utility. More recent developments have made possible the commercial production of many new types of plastics. The scope of their characteristics has been so widened that it is now possible to consider them as available materials for almost any fabrication whatever.

The vinyl chloride resins first became commercially available in the early years of the depression of the '30's. Their characteristics suggested immediately that they would be valuable for fabric coating

(*Continued on Page E-35*)

Put Greater Showmanship into Your Marquee with

BEVELITE Marquee Letters in Plastic

✓ Check these 7 Outstanding Features

1. DESIGNED FOR GREATER SHOWMANSHIP
2. THIRD DIMENSIONAL EFFECT
3. BUILT TO LAST
4. MAXIMUM LEGIBILITY
5. NEW RADIANT COLORS
6. EASY TO SERVICE
7. EASY TO INSTALL

*Distributed Exclusively by* NATIONAL THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.

## WHERE TO BUY

(*Continued from Page E-13*)

Sorenson & Co., 375 Fairfield Ave., Stamford, Conn.
Superior Elec. Co., Bristol, Conn.
United Transformer Co., 150 Varick St., New York, N. Y.
Westinghouse Elec. Corp., East Pittsburgh, Pa.

### Carbons

*Droll Theatre Supply Co., 925 W. Jackson Blvd., Chi-Chicago 7, Ill.
*National Carbon Co., Inc., 30 E. 42nd St., New York 17, N. Y.

### Carbon Savers

Best Devices Co., 10516 Western Ave., Cleveland, O.
*Droll Theatre Supply Co., 925 W. Jackson Blvd., Chicago 7, Ill.
*S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.
Weaver Mfg. Co., 2401 E. 103 St., Los Angeles 2, Calif.
*Wenzel Projector Corp., 2509 S. State St., Chicago, Ill.
*Ed. H. Wolk, 1241 S. Wabash Ave., Chicago, Ill.

### Changeovers

Essanay Elec. Mfg. Co., 1438 N. Clark St., Chicago 10, Ill.
Golde Mfg. Co., 1214 W. Madison St., Chicago, Ill.
*International Projector Corp., 92 Gold St., New York, N. Y.
Clint Phare Products, 282 E. 214th St., Euclid 19, O.
Weaver Mfg. Co., 2401 E. 103rd St., Los Angeles 2, Calif.
*Wenzel Projector Corp., 2509 S. State St., Chicago, Ill.

### Cueing Devices

Clint Phare Products, 282 E. 214th St., Euclid 19, O.

### Film Splicers

Ace Mfg. Co., 1458 Shakespeare Ave., New York 52, N. Y.
Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill.
General Machine Co., Emaus, Pa.
Griswold Machine Co., Port Jefferson, N. Y.
Jeff Mfg. Co., Inc., 4421 Jefferson Highway, New Orleans 20, La.
Neumade Products Corp., 427 W. 42nd St., New York, N. Y.

### Fire Shutters and Safety Devices

Ace Elec. Mfg. Co., 1458 Shakespeare Ave., New York 52, N. Y.
Belson Mfg. Co., 1442 W. Van Buren St., Chicago 7, Ill.
Best Devices Co., 10516 Western Ave., Cleveland, O.
*Forest Mfg. Corp., 60 Park Pl., Newark 2, N. J.
Sentry Safety Control Corp., 1917 W. Oxford St., Philadelphia, Pa.
*S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

### Incandescent Lamps (For Projection)

Continental Elec. Co., Geneva, Ill.
General Elec. Co., Nela Park, Cleveland, O.
Radiant Lamp Corp., 300 Jelliff Ave., Newark 8, N. J.
Sylvania Elec. Products, Inc., 500 5th Ave., New York 18, N. Y.
Westinghouse Elec. Corp., Lamp Division, Bloomfield, N. J.

### Projector Parts (Including Magazines And Pedestals)

Ace Elec. Mfg. Co., 1458 Shakespeare Ave., New York 52, N. Y.
*Ballantyne Co., 1707 Davenport St., Omaha 2, Nebr.
Blue Seal Cine Devices, Inc., 137-74 Northern Blvd., Flushing, New York, N. Y.
Brenkert Light Projection Co., 6545 St. Antoine Ave., Detroit, Mich.
*Century Projector Corp., 729 7th Ave., New York, N. Y.
*DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
L. J. Gardiner Co., 935 W. Goodale Blvd., Columbus, O.
Golde Mfg. Co., 1214 W. Madison St., Chicago, Ill.
Holmes Projector Co., 1815 Orchard St., Chicago, Ill.
*International Projector Corp., 92 Gold St., New York, N. Y.
LaVezzi Machine Works, 180 N. Wacker Dr., Chicago 6, Ill.
Motiograph, 4431 W. Lake St., Chicago 24, Ill.
Projection Products Co., 2027 N. Major Ave., Chicago 39, Ill.
*S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.
*Weber Machine Corp., 59 Rutter St., Rochester 6, N. Y.
*Wenzel Projector Co., 2505 S. State St., Chicago 16, Ill.
*Ed. H. Wolk, 1241 S. Wabash Ave., Chicago, Ill.

### Reels

*DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
Goldberg Bros., Box 448, Denver 1, Colo.
Neumade Products Corp., 427 W. 42nd St., New York, N. Y.

### Reel Bands

Pro-Tex Reel Band Co., 9005 Marshall Ave., Cleveland 4, O.

### Reel End Alarms

Ace Elec. Mfg. Co., 1458 Shakespeare Ave., New York 52, N. Y.
Essanay Elec. Mfg. Co., 1438 N. Clark St., Chicago 10, Ill.
E. W. Hulett Mfg. Co., 4602 Finley Ave., Los Angeles, Calif.

### Rewinders, Film

*DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
Goldberg Bros., Box 448, Denver 1, Colo.
Golde Mfg. Co., 1214 W. Madison St., Chicago, Ill.
*International Projector Corp., 92 Gold St., New York, N. Y.
Lakewood Automatic Switch Co., 1298 Hathaway Ave., Lakewood, O.
Neumade Products Corp., 427 W. 42nd St., New York, N. Y.
*S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York, N. Y.
*Wenzel Projector Co., 2509 S. State St., Chicago, Ill.
*Ed. H. Wolk, 1241 S. Wabash Ave., Chicago, Ill.

### Rectifier Tubes

Continental Elec. Co., Geneva, Ill.
*Forest Mfg. Corp., 60 Park Pl., Newark 2, N. J.
General Elec. Co., 1285 Boston Ave., Bridgeport, Conn.
Sheldon Elec. Co., 76 Coit St., Irvington 11, N. J.
Tele-Radio Corp., 86 Shipman St., Newark, N. J.
Westinghouse Elec. Corp., Lamp Div., Bloomfield, N. J.

### Stereopticons

Bausch & Lomb Optical Co., 739 St. Paul St., Rochester, N. Y.
Charles Besler Co., 133 E. 23rd St., New York, N. Y.
Best Devices Co., 10516 Western Ave., Cleveland, O.
Brenkert Light Projection Co., 6545 St. Antoine Ave., Detroit, Mich.
Golde Mfg. Co., 1214 W. Madison St., Chicago, Ill.
*Kliegl Bros., 321 W. 50th St., New York, N. Y.
*S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York, N. Y.

### Test Reels (Projection)

Academy of Motion Picture Arts and Sciences, 1217 Taft Bldg., Hollywood 28, Calif.
Society of Motion Picture Engineers, Hotel Pennsylvania, New York, N. Y.
*S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

## 2 SOUND

Because of the great diversity of theatre sizes and requirements, sound equip-

(*Continued on Page E-26*)


# Don't be a Worry-Wart!



There's no reason in the world to sit around worrying about the condition of your projection room equipment. Not for a minute—when an RCA Service and Parts Replacement Contract will take these cares off your mind so inexpensively.

What's more—with RCA preventive service you know exactly how much (how little, really) it is going to cost you for the entire year.

Yes, peace of mind, at a cost of only a few admissions a day is something you really can't afford to be without, and RCA's "Seven Benefits That Spell Service" will lift that heavy load off your mind. Get in touch with your RCA Theatre Supply Dealer, or write direct to RCA Service Company, Inc., Dept. 78-D, Camden, N. J.

**Seven benefits that spell Service**

Scheduled Checkups
Emergency Service
Regular Maintenance
Valuable Technical Data
Insures Peak Performance
Complete Parts Replacements
Emergency Sound Systems

RCA SERVICE COMPANY, INC.
A SERVICE OF RADIO CORPORATION OF AMERICA

## WHERE TO BUY

(*Continued from Page E-25*)

ment usually is tailored to suit individual conditions. The three basic units, soundheads, amplifiers and speakers, are made in many varieties. They are combined into systems according to each theatre's needs.

The sound power thus made available ranges from 20 watts or less for very small houses up to 100 watts and more for drive-ins. One of the many *RCA* systems is based on the MI-9210-G amplifier and delivers 30 watts; one *Simplex* 4-Star system, built around the AM105 amplifier, is rated at 60 watts; and of course these makers have smaller and larger equipments as well. DeVry's 12000 amplifier assembly is the basis of an 80-watt installation; *Century* Master systems cover the 40-100 watt range; *Weber Machine Corp.* makes equipment for 25 and 60 watt output; *S.O.S. Cinema Supply Corp.* systems deliver 20-60 watts; *Ballantyne Company* provides 30 watts and whenever necessary adds a "booster" output-amplifier to that.

All this is a far cry from the early days when many theatres had only 2 watts of sound power and 24 watts was tops for even the largest houses. Such standards no longer have any place in modern picture entertainment. The whole tendency of recent years has been and still is strongly in the direction of more power, to avoid distortion. Tubes and speakers, and above all the transformers in the amplifiers, will do just so much. If more work is imposed on them, the sound turns sour. No one has ever invented a cure except to put in apparatus large enough for the job.

When soundheads, amplifiers and speakers are assembled into a system, they must be matched to each other with respect to impedances, power levels and frequency characteristics. If a complete system is bought, the manufacturer takes care of all that; if new components are bought separately, the theatre should be careful to insist that the vendor guarantee it. The best components will not give good results if they aren't accurately adjusted to each other.

*Altec Lansing Corporation's* Voice of the Theatre speakers, which are now standard or optional equipment in the systems of a number of makers, have also been installed separately by many theatres for the purpose of improving sound quality. *RCA* and *Ballantyne Company* likewise have ultra-modern speakers which are installed with pre-existing equipment to improve the sound. When such changes are made the amplifiers must be "tuned" to match the new speakers; if the amplifiers are such obsolete junk that this cannot be done satisfactorily the theatre will do well to consider the strong advisability of going all the way and putting in an entirely new sound system.

Ever since sound first brought new complexities into the exhibition industry there has been a need for maintenance experts to help the theatre personnel, since the usual and routine function of the latter is not maintaining equipment but operating it. *RCA Service Company, Inc.*, and *Altec Service Corporation* perform the valuable function of bringing to the industry highly trained technicians equipped with highly developed maintenance instruments—thus making available to all theatres, large or small, skills and facilities that few if any of them could otherwise ever hope to command.

### Amplifiers

*Ballantyne Co., 1707 Davenport St., Omaha 2, Nebr.
*Century Projector Corp., 729 7th Ave., New York, N. Y.
*DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
*International Projector Corp., 92 Gold St., New York, N. Y.
Motiograph, 4431 W. Lake St., Chicago 24, Ill.
Operadio Mfg. Co., St. Charles, Ill.
*Radio Corp. of America, Theatre Equipment Section, Camden, N. J.
*S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.
*Weber Machine Corp., Rochester 6, N. Y.

### Exciter Lamps

Continental Elec. Co., 175 Hamilton St., Geneva, Ill.
General Electric Co., Nela Park, Cleveland, O.
Radiant Lamp Corp., 300 Jelliff Ave., Newark 8, N. J.
*Radio Corp. of America, Theatre Equipment Section, Camden, N. J.
Sylvania Elec. Products, Inc., 500 5th Ave., New York 18, N. Y.
Westinghouse Elec. Corp., Lamp Division, Bloomfield, N. J.

### Lens Assemblies

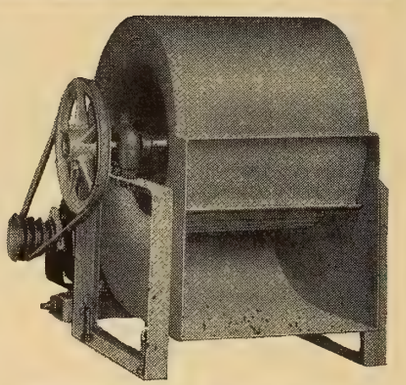
Bausch & Lomb Optical Co., 625 St. Paul St., Rochester, N. Y.
Ilex Optical Co., 690 Portland Ave., Rochester, N. Y.
Kollmorgen Optical Corp., 2 Franklin Ave., Brooklyn 11, N. Y.
Projection Optics Corp., 330 Lyell Ave., Rochester, N. Y.
*Radio Corp. of America, Theatre Equipment Section, Camden, N. J.
*S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.
Wollensak Optical Co., 850 Hudson Ave., Rochester, N. Y.

### Photoelectric Cells

Continental Elec. Co., 715 Hamilton St., Geneva, Ill.
General Elec. Co., Nela Park, Cleveland, O.
*DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
*Radio Corp. of America, Theatre Equipment Section, Camden, N. J.
Rauland Corp., 4245 N. Knox Ave., Chicago 41, Ill.
Sylvania Elec. Products, Inc., 500 5th Ave., New York 18, N. Y.
Westinghouse Elec. Corp., Lamp Division, Bloomfield, N. J.


**Only A Few Will Be Available**
**. . . ACT NOW BEFORE IT IS TOO LATE**

# BLOWERS *and* AIR WASHERS



*Standard discharge is bottom horizontal*

Due to the steel shortage, only a limited number of Blowers and Air Washer Units will be manufactured for this season. Orders will be filled in rotation of their receipt. We strongly recommend that you send your request immediately.

**BRAND NEW BLOWERS** — Complete with drives, ready for installation. In time for this summer's cooling! Heavy duty construction—ideal for all year 'round air conditioning. Will pleasantly cool and ventilate your theatre with 100% fresh air every 2½ to 3 minutes when proper size is installed. Installation is simple and economical. Statistics show that air conditioning draws the crowds and assures more business to you. Write for complete details, sizes and prices.

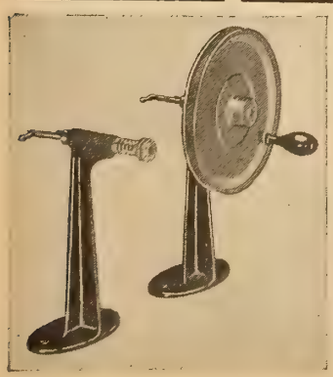
**"COOLA-WEATHER" AIR WASHERS** —The dependable spray mat cooling chamber that washes and purifies the air most efficiently at minimum cost and assures maximum comfort for your patrons. Designed for small and medium theatres. Sturdily constructed of heavy, non-rusting materials. Easy to operate with any blower of correct capacity —simply place it next to your blower intake, connect your water and plug in. Priced from $115.00 up, depending on the size.

• *Write for Special Air Conditioning Brochure*

**S. O. S. CINEMA SUPPLY CORP.**

**449 WEST 42nd STREET** LOngacre 3-4040 **NEW YORK 18, N. Y.**

**Available NOW! NEW THEATRE EQUIPMENT!**



**NS-40—The All "N" ONE Job 35 M/M REWINDER**

Adaptable for motor drive. Live end fitted with special shaft and 10" pulley. "Snap-On" handle easily converts to hand rewinder.

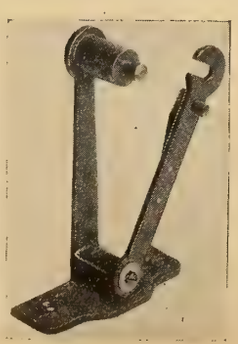
**ROLL TICKET HOLDER TH-2**

Full adjustable to hold roll at correct tension. Used any position.

*Write for catalog. Mention your dealer.*

**WENZEL PROJECTOR CO.**

2509-19 So. State St. Chicago 18, Ill.



### Soundheads

*Ballantyne Co., 1707 Davenport St., Omaha 2, Nebr.
*Century Projector Corp., 729 7th Ave., New York, N. Y.
*International Projector Corp., 92 Gold St., New York, N. Y.
Motiograph, 4431 W. Lake St., Chicago 24, Ill.
*Radio Corp. of America, Theatre Equipment Section, Camden, N. J.
*S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.
*Weber Machine Corp., Rochester 6, N. Y.
*Wenzel Projector Co., 2505 S. State St., Chicago, Ill.

### Sound Systems

*Ballantyne Co., 1707 Davenport St., Omaha 2, Nebr.
*Century Projector Corp., 729 7th Ave., New York, N. Y.
*DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
*International Projector Corp., 92 Gold St., New York, N. Y.
Motiograph, 4431 W. Lake St., Chicago 24, Ill.
*Radio Corp. of America, Theatre Equipment Section, Camden, N. J.
*S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.
*Weber Machine Corp., Rochester 6, N. Y.

### Speakers

*Altec Lansing Corp., 250 W. 57th St., New York, N. Y.
*Ballantyne Co., 1707 Davenport St., Omaha 2, Nebr.
*Century Projector Corp., 729 7th Ave., New York, N. Y.
*DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
*International Projector Corp., 92 Gold St., New York, N. Y.
Motiograph, 4431 W. Lake St., Chicago 24, Ill.
Operadio Mfg. Co., St. Charles, Ill.
*Radio Corp. of America, Theatre Equipment Section, Camden, N. J.
Racon Electric Co., Inc., 52 E. 14th St., New York, N. Y.
*S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

### Test Reels (Sound)

Academy of Motion Picture Arts and Sciences, 1217 Taft Bldg., Hollywood 28, Calif.
Society of Motion Picture Engineers, Hotel Pennsylvania, New York, N. Y.
*S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

### Tubes

General Elec. Co., 1 River Rd., Schenectady, N. Y.
National Union Radio Corp., 57 State St., Newark, N. J.
*RCA Radiotron Corp., Harrison, N. J.
Raytheon Mfg. Co., Waltham 54, Mass.
Sylvania Elec. Products, Inc., 500 5th Ave., New York 18, N. Y.

## 3 STAGE EQUIPMENT

Even where the stage is nothing more than a narrow screen platform it still needs drapes and masking fabrics. It should have curtains—and not for appearance' sake only; keeping curtains closed after hours and particularly during cleaning helps enormously to prolong the appearance and life of the screen. Lighting the curtains between presentations by means of footlights and border lights is inexpensive and adds further to the attractiveness and showmanship of even the smallest theatre.

Public address equipment, though it may be used only for addressing the assembled neighbors, helps to forge closer the links between the theatre and the community, and it of course remains available for live entertainment. Prices are so low that there is no theatre too small to afford p.a. equipment suited to its size. Even if the auditorium is so small a microphone isn't really needed, that doesn't alter the fact that in these modern times good showmanship calls for a "mike."

In these matters as in others there are specialists. It is noteworthy that theatres with a full stage and a staff of trained stage personnel thoroughly realize the value of calling in specialists for their stage fittings. The smaller house, with no such expert help on its payroll, needs them even more.

In the fabrics industry there are such firms as *Goodall Fabrics, Inc.*, who specialize in fabrics for theatres. *National Theatre Supply* manufactures fabrics for the theatre; *Novelty Scenic Studios, Inc.* produce not only fabrics and curtains but also curtain machines and tracks. Advice as well as equipment for foots and border lights is available to any exhibitor from such firms as *Kliegl Brothers*, inventors of the Kleig Light.

Public address equipment engineered specifically for motion picture houses can be obtained from *Altec Lansing Corp., DeVry Corp., Radio Corporation of American, S.O.S. Cinema Supply*—organizations thoroughly familiar with the theatre, whose advice and expert guidance in making a selection can be as valuable as the equipment itself.

### Curtains and Decorative Fabrics

Dazians, Inc., 142 W. 44th St., New York, N. Y.
Maharam Fabric Corp., 130 W. 46th St., New York, N. Y.
*Novelty Scenic Studios, Inc., 320 W. 48th St., New York, N. Y.
Thortel Fireproof Fabrics, 101 Park Ave., New York, N. Y.

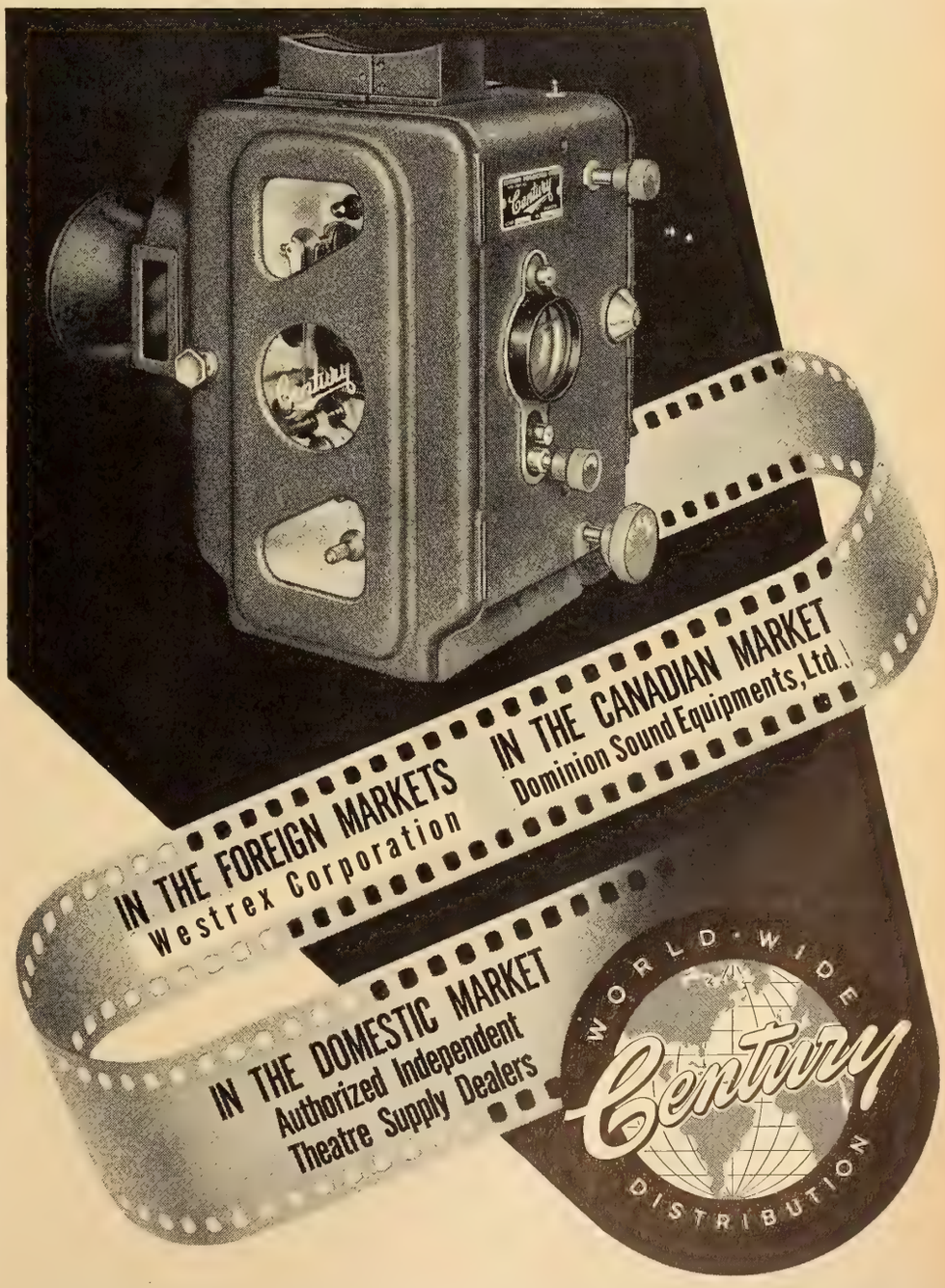
### Curtain Controls, Machines and Tracks

Automatic Devices Co., 1235 Linden St., Allentown, Pa.
J. R. Clancy, Inc., Syracuse, N. Y.
*Novelty Scenic Studios, Inc., 320 W. 48th St., New York, N. Y.
Vallen, Inc., Akron, O.

### Dimmers

Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee, Wis.
Frank Adams Electric Co., 3650 Windsor Pl., St., Louis, Mo.
General Elec. Co., 1 River Rd., Schenectady, N. Y.
Hub Electrical Corp., 2227 W. Grand Ave., Chicago, Ill.
Major Equipment Co., Inc., 4603 Fullerton Ave., Chicago, Ill.

(*Continued on Page E-28*)




CENTURY PROJECTOR CORPORATION

729 SEVENTH AVENUE, NEW YORK 19, N. Y.




LUMINOUS
PAINTS - PRODUCTS
*Fluorescent and Phosphorescent*
Spectacular Luminous Theatre Decoration
★ ULTRA VIOLET ★
BLACKLIGHTING
STROBLITE CO.
(Dept. M) 35 W. 52nd St., New York 19, N. Y.

ADVERTISERS
in
Showmen's Trade Review
offer the BEST
in
THEATRE EQUIPMENT

## WHERE TO BUY

(*Continued from Page E-27*)

Ward Leonard Co., 37 South St., Mt. Vernon, N. Y.
Westinghouse Elec. Corp., East Pittsburgh, Pa.

### Footlights and Border Lights

Belson Mfg. Co., 1442 W. Van Buren St., Chicago 7, Ill.
Capitol Stage Lighting Co., 527 W. 45th St., New York, N. Y.
Century Lighting, Inc., 419 W. 55th St., New York, N. Y.
J. R. Clancy, Inc., Syracuse, N. Y.
Hub Electrical Corp., 2227 W. Grand Ave., Chicago, Ill.
*Kliegl Brothers, 321 W.fl 50th St., New York 19, N. Y.

### Public Address Equipment

Allied Radio Corp., 841 W. Jackson Blvd., Chicago 7, Ill.
*Altec Service Corp., 250 W. 57th St., New York 19, N. Y.
Bell Sound Systems, Inc., 1190 Essex Ave., Columbus, O.
Concord Radio Co., 901 W. Jackson Blvd., Chicago, Ill.
*DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
Graybar Elec. Co., Inc., 1501 Graybar Bldg., New York, N. Y.
Harvey Radio Co., 103 W. 43rd St., New York, N. Y.
Langevin Co., 37 W. 65th St., New York 23, N. Y.
Magnavox Co., Fort Wayne, Ind.
Operadio Mfg. Co., 100 N. 11th St., St. Charles, Ill.
*Radio Corp., of America, Camden, N. J.
Radio-Wire-Television, 100 6th Ave., New York, N. Y.
Rauland Corp., 4245 N. Knox Ave., Chicago 41, Ill.
*S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.
Stromberg-Carlson Co., 288 Carlson Rd., Rochester, N. Y.
Sun Radio & Electronics Co., 210 Fulton St., New York 7, N. Y.

## 4 FURNISHINGS

Names given to different types of carpets, such as Axminster, Wilton, Velvet, etc., refer only to the method of manufacture—the type of weave. Similarly Broadloom means only a carpet woven on a broad loom. These names are not an indication of wearing quality. This depends on the quality of the materials used, and on how generously they are used—how many rows of wool tufts to the inch, for example.

A theatre carpet of course has to withstand harder treatment in a day than the rugs of a private home get in a year, therefore it cannot be "just a carpet." Reliable makers produce separate lines for just such heavy duty; firms such as *Goodall Fabrics, Inc.*, specialize in carpets for the theatre.

Chairs also are specialized for theatre use, yet they are available in great variety to suit every grade of budget and comfort. Thus, *Ideal Seating Company* has four distinctly different lines of chairs, known as Aristocrat, Mercury, Chief and Challenger. *American Seating Company's* Bodiform is available modified to detailed requirements; e.g., it can be supplied with or without foam rubber cushions over the springs, as the customer desires. And varieties of mechanical construction extend to a popular model so made that patrons can let others pass without disturbing themselves —*Kroehler Manufacturing Company's* Push-Back Seat.

Chairs are supplied with any difference of leg length needed to fit them to the floor slope, and in standard widths of from 18 to 24 inches. In the matter of width the theatre can make its own compromise between patron comfort and maximum seating capacity. A similar compromise must be made with respect to spacing, 30 inches back-to-back being thought much too close for comfort while 36 inches back-to-back verges on the other extreme. In balconies, where each row occupies its own "platform," knee room governs spacing; a line drawn straight forward from the top front edge of the seat to the back of the chair in front should be not less than 8½ inches long.

Decorative scheme links chairs, carpets and drapes. Each must not only meet its own requirements, but must harmonize with the others. *Goodall Fabrics, Inc.*, manufactures carpets, drapes and upholstery material for chair manufacturers. *Novelty Scenic Studios, Inc.*, will supply drapes and also plan the whole of a harmonious decorative arrangement—they are interior decorators in the theatre field. So is *National Theatre Supply*. Thus the theatre manager need not add interior decorating techniques to his myriad other accomplishments. He can get expert help.

### Carpets and Carpet Linings

Bigelow-Sanford Carpet Co., 140 Madison Ave., New York, N. Y.
*L. C. Chase & Co., 295 5th Ave., New York, N. Y.
Clinton Carpet Co., Merchandise Mart, Chicago 54, Ill.
Firth Carpet Co., 295 5th Ave., New York, N. Y.
*Goodall Fabrics, Inc., 295 5th Ave., New York, N. Y.
Hardwick & Magee Co., Lehigh Ave. & 7th St., Philadelphia, Pa.
A. & M. Karagheusian, Inc., 295 5th Ave., New York, N. Y.
Lees-Cochrane Co., Inc., Bridgeport, Montgomery County, Pa.
Thomas L. Leedom Co., Bristol, Pa.
Mohawk Carpet Mills, Inc., Lyon St., Amsterdam, N. Y.
Alexander Smith & Sons Carpet Co., 295 5th Ave., New York, N. Y.

### Chairs (Auditorium)

Adams Development Co., 15 Park Row, New York 7, N. Y.
Air-Loc Seat Industries, Inc., 33 Holden St., Minneapolis, Minn.
*American Seating Co., Grand Rapids 2, Mich.
Arlington Seating Co., Arlington, Ill.
Fensin Seating Co., 62 E. 13th St., Chicago, Ill.
Griggs Equipment Co., Belton, Tex.
General Chair Co., 1308 Elston St., Chicago, Ill.
Heywood-Wakefield Co., Gardner, Mass.
*Ideal Seating Co., Grand Rapids, Mich.
International Seat Corp., Union City, Ind.
Irwin Seating Co., Grand Rapids 7, Mich.
*Kroehler Mfg. Co., Naperville, Ill.
Peabody Seating Co., North Manchester, Ind.
Southern Desk Co., Hickory, N. Car.

### Drapes

Dazians, Inc., 142 W. 44th St., New York, N. Y.
*Goodall Fabrics, Inc., 295 5th Ave., New York, N. Y.
Maharam Fabric Corp., 130 W. 46th St., New York 19, N. Y.
Marshall Field, Chicago, Ill.
*National Theatre Supply, 92 Gold St., New York, N. Y.
*Novelty Scenic Studios, Inc., 320 W. 48th St., New York, N. Y.
Thortel Fireproof Fabrics, 101 Park Ave., New York, N. Y.
I. Weiss & Sons, 445 W. 45th St., New York, N. Y.

### Furniture

Heywood-Wakefield Co., Gardner, Mass.
*Kroehler Mfg. Co., Naperville, Ill.
New York Brass & Wire Works Co., 434 Broadway, New York 13, N. Y.
Royal Metal Mfg. Co., 175 N. Michigan Blvd., Chicago 1, N. Y.

### Rubber Mats, Stair Treads, Flooring

American Mat Corp., 2018 Adams St., Toledo 2, O.
American Tile & Rubber Co., Perrine Ave., Trenton 2, N. J.
Armstrong Cork Co., Lancaster, Pa.
Goodyear Tire & Rubber Co., 1144 E. Market St., Akron, O.
Lorraine Rubber Engineering Co., 286 5th Ave., New York, N. Y.
Puritan Mfg. Co., Trenton, N. J.
United States Rubber Co., 1230 6th Ave., New York, N. Y.

### Upholstery Materials

Atlas Powder Co., Zapon-Keratol Division, Stamford, Conn.
Collins & Aikman Corp., 200 Madison Ave., New York, N. Y.
Columbus Coated Fabrics Corp., 1280 N. Grant Ave., Columbus 16, O.
Cotan Corp., 331 Oliver St., Newark, N. J.
Dazian's, Inc., 142 W. 44th St., New York, N. Y.
E. I. du Pont de Nemours & Co., Inc., Fabrics Division, Fairfield, Conn.
Fensin Seating Co., 62 E. 13th St., Chicago, Ill.
Firestone Industrial Products Co., Velon Division, Akron, O.
*Goodall Fabrics, Inc., 295 5th Ave., New York, N. Y.

B. F. Goodrich Co., 500 S. Main St., Akron, O.
Goodyear Tire & Rubber Co., 1144 E. Market St., Akron, O.
Hewitt Rubber Corp., Buffalo 5, N. Y.
A. D. Juilliard & Co., Inc., 40 W. 40th St., New York, N. Y.
Maharam Fabric Corp., 130 W. 45th St., New York, N. Y.
The Pantasote Co., Inc., 444 Madison Ave., New York, N. Y.
The Textileather Corp., 507 Madison Ave., Toledo, O.
United States Rubber Co., Coated Fabrics Division, Mishawaka, Ind.

## 5 DISPLAY ADVERTISING

On the Isle of Capri a movie theatre looks like any dwelling house; people can walk right by it and never know. Half a mile away, in the little imitation-medieval town square, a weekly program is posted among the municipal notices.

But American theatre men prefer to advertise their business. Light, type, even transparencies of the star players, enliven their marquees. Passersby are *told!*

Changeable letters permit economical alteration of "copy" on the marquee with every change of program. Availability of such letters in several sizes makes possible eye-appealing typographical layouts. There are letters of aluminum, plastic and glass.

*Adler Silhouette Letter Company* supplies beveled cast aluminum letters which are opaque, but by reason of their beveled edges and recessed face are three-dimensional in appearance. *Falk Glass Products Company* offers changeable letters in raised opal glass, and translucent plastic letters in three colors. *National Theatre Supply's* translucent plastic letters are moulded to produce a three-dimensional translucent effect. *Wagner Sign Service, Inc.,* produce both opaque aluminum letters and translucent plastic letters in brilliant colors and eight sizes ranging from 4 inches to 30 inches tall. Wagner also supplies color transparencies of star performers, which mount on the attraction board, thus providing illustrated "copy."

All the above-named suppliers except Falk Glass also make attraction boards on which the changeable letters are mounted. Changeable letters are slipped effortlessly on and off guide bars in front of illuminated glass panels; slots or studs on the letters hold them in place.

The public is also told in more intimate detail. *National Theatre Supply* and *Textkraft Sales Co.,* among others, make effective display frames, poster cases and display materials for this purpose.

### Attraction Boards

*Adler Silhouette Letter Co., 3021 W. 36th St., Chicago 32, Ill.
Artkraft Sign Co., Lima, O.
C. Bendsen Co., 312 N. Water St., Decatur, Ill.
Boy Hansen Sign Co., Front & Gaines Sts., Davenport, Iowa
Colonial Sales Corp., 928 Broadway, New York, N. Y.
Metal Goods Corp., 5239 Brown Ave., St. Louis, Mo.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Ben B. Poblocki & Sons, Inc., 2156 S. Kinnickinnic Ave., Milwaukee, Wisc.
*Wagner Sign Service, Inc., 218 S. Hoyne Ave., Chicago 12, Ill.

### Changeable Letters

*Adler Silhouette Letter Co., 3021 W. 36th St., Chicago 32, Ill.
*Falk Glass Products Co., 5 Union Square, New York 3, N. Y.
Boy Hansen Sign Co., Front & Gaines Sts., Davenport, Iowa
*National Theatre Supply, 92 Gold St., New York, N. Y.
*Wagner Sign Service, Inc., 218 S. Hoyne Ave., Chicago 12, Ill.

### Display Frames

C. Bendsen Co., 312 N. Water St., Decatur, Ill.
Lobby Display Frame Co., 549 W. 52nd St., New York, N. Y.
Colonial Sales Corp., 928 Broadway, New York, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Ben. B. Poblocki & Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wisc.
*Textkraft Sales Co., 10 E. 33rd St., New York, N. Y.

## 6 LIGHTING

Light always has been and will be one of the vital tools of all showmanship. From the flaring torch above the street-fakir's wagon to the most elaborate installation in the largest theatre, light is what draws the moths. They flock around it. They keep coming back to it.

But when the theatre is darkened for the showing of motion pictures light also enters in a second role—as protector of safety. Suitably and subtly illuminating aisles, and above all, stairs, light properly used prevents accidents.

Black light is a late contribution, largely developed for and even partly by the motion picture theatre itself. *Stroblite Company* supplies liquids and paints which can be applied to any surface or object, and treated fabrics and special objects such as flags, etc., that glow in visible colors when exposed to invicible ultra violet light. The same company manufactures equipment for producing such light. So does *Kliegl Brothers.* The striking effects that can be produced in this way have no limit except the imagination of the user. Foyers and lounge rooms can be so treated that they will be the talk of the town. Carpets treated with fluorescent materials and invisibly illuminated guide patrons down the aisles of the darkened house.

Latest use of light is as a disinfectant. Ultra-violet lamps that kill germs and destroy odors are available. *Forest Manufacturing Corporation* uses quartz instead of glass for more efficient transmission of the u.v. generated within the tube. Germs and

(*Continued on Page E-30*)




USAIRco KOOLER-AIRE
THEATRE AIR CONDITIONING

*Keep your public theatre-going minded by providing cooling comfort with a USAIRCO theatre air conditioning system. Over 8000 Kooler-aire systems installed coast to coast testify to real box office earnings for exhibitors. There's a USAIRCO system for every type of house, all engineered for box office stardom!*

PROFITS IN THEATRE COOLING FOR THE EXHIBITOR

United States Air Conditioning Corporation
MINNEAPOLIS, MINNESOTA
USAIRco

## WHERE TO BUY

(*Continued from Page E-29*)

odors are destroyed both by the black light and by the ozone which it generates out of the oxygen of the air. Such lamps are usefully installed in rest rooms, in the auditorium, and in air conditioning ducts that handle re-circulated air.

### Decorative

Belson Mfg. Co., 1442 W. Van Buren St., Chicago 7, Ill.
C. Bendsen Co., 312 N. Water St., Decatur, Ill.
Climax Reflector, Inc., 401 Schroyer Ave., Canton, O.
Commercial Metal Products Co., 2257 W. St. Paul Ave., Chicago 47, Ill.
Federal Elec. Co., 8700 S. State St., Chicago, Ill.
Filament Tubes, Inc., 492 Kensington Ave., Buffalo, N. Y.
General Elec. Co., Nela Park, Cleveland 12, O.
General Luminescent Corp., 642 S. Federal St., Chicago, Ill.
*Kliegl Bros., 321 W. 50th St., New York, N. Y.
Major Equipment Co., Inc., 4603 Fullerton Ave., Chicago, Ill.
Missouri Art Metal Co., 3110 Park Ave., St. Louis, Mo.
Ben B. Poblocki & Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wisc.
Rainbo Lighting Fixture Co., 145 W. 24th St., New York, N. Y.
Voight Company, 1649 N. Broad St., Philadelphia, Pa.
Westinghouse Elec. Corp., Lamp Division, Bloomfield, N. J.

### Germicidal Lamps

American Sterilizer Co., Erie, Pa.
*Forest Mfg. Corp., 60 Park Pl., Newark 2, N. J.
General Elec. Corp., Nela Park, Cleveland 12, O.
Westinghouse Elec. Corp., Bloomfield, N. J.

### Lamps (Incandescent and Fluorescent)

Champion Elec. Co., Danvers, Mass.
General Elec. Co., Nela Park, Cleveland 12, O.
Radiant Lamp Corp., 300 Jelliff Ave., Newark, N. J.
Sylvania Products Inc., 500 5th Ave., New York, N. Y.
Wabash Appliance Co., 345 Carol St., Brooklyn, N. Y.
Westinghouse Elec. Corp., Lamp Div., Bloomfield, N. J.

### Spots and Flood Lamps

Brenkert Light Projection Co., 6545 St. Antoine Ave., Detroit, Mich.
Capitol Stage Lighting Co., 527 W. 45th St., New York, N. Y.
Century Lighting, Inc., 419 W. 55th St., New York, N. Y.
Golde Mfg. Co., 1214 W. Madison St., Chicago, Ill.
Hub Electrical Corp., 2227 W. Grand Ave., Chicago, Ill.
*Kliegl Bros., 321 W. 50th St., New York 19, N. Y.
*S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

### Ultra-Violet (Black Light) Equipment

General Elec. Co., Nela Park, Cleveland 12, O.
Keese Engineering Co., 7354 Santa Monica Blvd., Hollywood 46, Calif.
*Kliegl Bros., 321 W. 50th St., New York, N. Y.
*Stroblite Co., 35 W. 52nd St., New York 19, N. Y.
Switzer Bros., 1220 Huron Rd., Cleveland 15, O.
Westinghouse Elec. Corp., Lamp Division, Bloomfield, N. J.

## 7 VENTILATING

Air conditioning may be partial or complete; it may be provided by a central installation from which air ducts radiate throughout the theatre or by smaller local units suitably distributed, which have short ducts or none at all.

Ventilation alone is merely one part of air conditioning. Blowers remove stale air from the theatre and replace it with fresh. If the incoming air is blown through a mat of porous material, dirt is trapped, removing its dust; if that porous material is further kept wet by a constant flow of water sprayed over it, the air will also be cooled (except during damp weather), and a substantial degree of conditioning will be obtained at relatively low cost. Equipment for all these purposes can be obtained from *S.O.S. Cinema Supply Corp.*, among others.

If this type of system is to work effectively in damp heat, however, the water running over the porous material must be refrigerated. And if refrigeration apparatus is installed, it is not necessary first to cool water and then use that water to cool air. This is sometimes done; and sometimes the incoming air is made to flow past the refrigerating coils, thus cooling it directly.

With refrigeration, the system is substantially complete. If it is of the central type, however, it still needs ducts and diffusers to spread the conditioned air throughout the theatre. Lastly, to cut down on the amount of refrigeration needed (and therefore on costs) it is customary to re-circulate much of the air. This leads to some accumulation of odors and germs, hence purifying apparatus, electrical, chemical or mechanical, is often added.

The same equipment can be used for heating the theatre in winter by substituting heating coils for cooling coils.

*United States Air Conditioning Corporation* manufactures apparatus for all these purposes; the company's line ranges from simple blowers and coolers of the water-spray type to complete systems suited to the largest theatres, and includes unit coolers and unit heaters. Deliveries are being made to theatres at the present time.

### Air Conditioning Systems

Airtemp Division of Chrysler Corp., 1119 Leo St., Dayton, O.
American Blower Corp., Detroit 32, Mich.
Baker Ice Machine Co., 3601 N. 16th St., Omaha, Nebr.
Carbondale Pump & Engr. Co., Carbondale, Pa.


PROMPT DELIVERIES

Reconversion accomplished — we are producing our lighting specialties at a high rate and can make prompt deliveries to fill your needs for replacements, remodeling or new construction.

Lighting schemes are an important factor in profitable theatre operations, and our engineers are prepared to assist you in planning lighting installations.

SOME OF OUR MANY PRODUCTS

FOOTLIGHTS, BORDERLIGHTS, FRONTLIGHTS, DOWNLIGHTS, COVE LIGHTS, POSTER LIGHTS, EXIT LIGHTS, AISLE LIGHTS, STEP LIGHTS, SPOTLIGHTS, FLOODLIGHTS, KLIEGLIGHTS

*Write us regarding your needs, problems, or plans*

KLIEGL BROS
UNIVERSAL ELECTRIC STAGE LIGHTING CO., INC.
Theatrical · Decorative · Spectacular · Lighting
321 West 50th Street · New York, N.Y.




Precision reflectors for replacement in all types and makes of projection arc lamps. For sale by most Independent Theatre Supply Dealers.

THE STRONG ELECTRIC CORP.
87 City Park Avenue
Toledo 2, Ohio
*The World's Largest Manufacturer of Projection Arc Lamps.*

National
TUBE TYPE
RECTIFIERS
for supplying all projection arc power requirements.
EFFICIENT
DEPENDABLE
NATIONAL
THEATRE SUPPLY
A Division of National Simplex-Bludworth, Inc.
"THERE'S A BRANCH NEAR YOU"

Carrier Corp., South Geddes St., Syracuse, N. Y.
Frigidaire Division, Gen'l Motors Sales Corp., 300 Taylor St., Dayton, O.
General Elec. Co., Air Conditioning Dept., 5 Lawrence St., Bloomfield, N. J.
McQuay, Inc., 1600 Broadway N.E., Minneapolis 13, Minn.
*U. S. Air Conditioning Corp., Como Ave. S.E. & 33rd St., Minneapolis, Minn.
Westinghouse Elec. Corp., B. F. Sturtevant Co., Division, 420 Lexington Ave., New York, N. Y.
Worthington Pump & Machinery Corp., Harrison, N. J.
York Corp., York, Pa.

### Air Diffusers

Air Devices, Inc., 17 E. 42nd St., New York, N. Y.
Anemostat Corp. of Amer., 10 E. 39th St., New York, 16, N. Y.
Auer Register Co., 3608 Payne Ave., Cleveland, O.
Carrier Corp., 50 Geddes St., Syracuse, N. Y.
W. B. Connor Engineering Corp., 114 E. 32nd St., New York, N. Y.
Chas. De Muth & Sons, Garden City Park, N. Y.
Knowles Mushroom Ventilator Co., 41 N. Moore St., New York, N. Y.
Plandaire, Inc., Box 7350, Oakland Station, Pittsburgh, Pa.
Trane Co., LaCrosse, Wisc.
Tuttle & Bailey, Inc., Corbin Ave., New Britain, Conn.
*U. S. Air Conditioning Corp., Como Ave., S.E., & 33rd St., Minneapolis, Minn.
U. S. Register Corp., Battle Creek, Mich.
York Ice Machinery Corp., York, Pa.

### Air Fresheners

Automatic Elec. Device Co., 324 E. 3rd St., Cincinnati 2, O.
W. B. Connor Engineering Co., 114 E. 32nd St., New York, N. Y.
*Forest Mfg. Co., 60 Park Pl., Newark 2, N. J.
W. H. Wheeler, Inc., 7 E. 47th St., New York 17, N. Y.

### Blowers and Fans

American Blower Co., Detroit, Mich.
Breuer Elec. Mfg. Co., 5100 N. Ravenswood Ave., Chicago 40, Ill.
Buffalo Forge Co., Buffalo, N. Y.
Carrier Corp., South Geddes St., Syracuse, N. Y.
Reynolds Mfg. Co., 412 Prospect Ave., N.E. Grand Rapids, Mich.
Herman Nelson Corp., Moline, Ill.
*S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.
*U. S. Air Conditioning Corp., Como Ave., S.E., & 3rd St., Minneapolis, Minn.

### Components (Air Washers, Humidifiers, Filters, Towers, etc.)

Air & Refrigeration Corp., 475 5th Ave., New York, N. Y.
Buensod-Stacey, Inc., 60 E. 42nd St., New York 17, N. Y.
McQuay, Inc., 1600 Broadway, N.E., Minneapolis 13, Minn.
Research Products Corp., 1015 E. Washington Ave., Madison 3, Wisc.
*S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.
*U. S. Air Conditioning Corp., Como Ave., S.E., & 33rd St., Minneapolis, Minn.

### Unit Coolers

Airtemp Division of Chrysler Corp., 1119 Leo St., Dayton, O.
Carrier Corp., S. Geddes St., Syracuse, N. Y.
General Elec. Co., Air Conditioning Dept., 5 Lawrence St., Bloomfield, N. J.
McQuay, Inc., 1600 Broadway, N.E., Minneapolis 13, Minn.
Trane Co., LaCrosse, Wisc.
Westinghouse Elec. Corp., B. F. Sturtevant Co., Division, 420 Lexington Ave., New York, N. Y.
*U. S. Air Conditioning Corp., Como Ave., S.E., & 33rd St., Minneapolis, Minn.

### Unit Heaters

Carrier Corp., S. Geddes St., Syracuse, N. Y.
Fedders-Quigan Corp., Buffalo 7, N. Y.
Herman Nelson Corp., Moline, Ill.
McQuay, Inc., 1600 Broadway, N.E., Minneapolis, Minn.
Trane Co., LaCrosse, Wisc.
*U. S. Air Conditioning Corp., Como Ave., S.E., & 33rd St., Minneapolis, Minn.

## 8 VENDING

Selling tickets is what it's all about—what all the rest is for. *S.O.S. Cinema Supply Corp.* has a neat aluminum ticket box, complete with spindles and with a wall bracket for mounting it overhead. It holds two full-sized ticket rolls. The loose end of each roll dangles down conveniently for the cashier; as she tears tickets off she draws down on it and the roll turns on its spindle, feeding her more tickets.

Larger theatres need snappier dispensing. *General Register Corporation's* Automaticket has units for five different kinds of tickets, and automatically issues up to five tickets from any unit when the appropriate button is pressed. Banks of buttons not in use at any given hour lock down flush with the key board and are then inoperative, preventing mistakes. Adding devices give a mechanical double-check on the number of tickets sold. When any unit is empty its mechanism locks automatically and remains locked until that unit is replenished; thus the count cannot be run up unless tickets are actually issued.

Many theatres do not content themselves with selling tickets. They sell candy and soft drinks and milk and popcorn—specially popcorn, nowadays. *American Popcorn Company* supplies shelled corn for popping, popping oil, salt and seasoning, and cartons and bags in which to dispense the finished product. *Kayline Company* specializes in supplying theatres with nuts and fresh candy.

### Box Office Equipment

Brandt Automatic Cashier Co., Watertown, Wisc.
*General Register Corp., 36-20 Long Island City 1, New York, N. Y.
Golde Mfg. Co., 1214 W. Madison St., Chicago 7, Ill.
Johnson Fare Box Co., 4619 Ravenswood Ave., Chicago 40, Ill.
Perey Mfg. Co., 101 Park Ave., New York 17, N. Y.
*S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

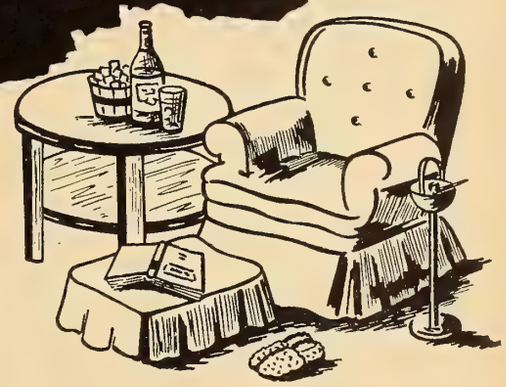
### Refreshments (Pop Corn, Beverages, Candy Vending Devices)

*American Popcorn Co., Box 12, Sioux City, Iowa

(*Continued on Page E-32*)

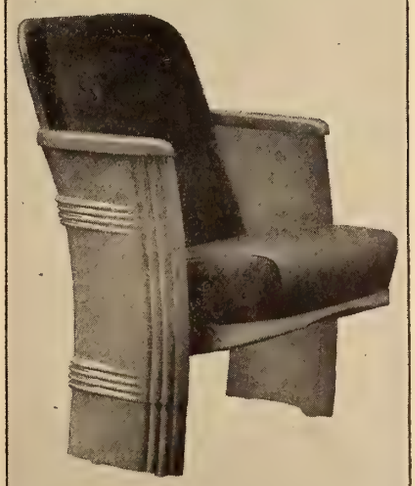

THEY DON'T MIND DESERTING THEIR EASY CHAIRS AND SLIPPERS

for theatres seated with



IDEAL CHAIRS

*The Chairs You Sit IN— Not ON*



You sink into their deep-cushioned comfort as you do into your favorite lounge chair . . . relaxing in perfect posture.

Four modernly handsome, distinctly different lines to meet every budget and every requirement, each "built to excel—not just to compete"!

An Ideal dealer near you has samples on display. You can now get

QUICK DELIVERY

•

IDEAL SEATING COMPANY

GRAND RAPIDS, MICHIGAN

*EXPORT OFFICE:*

330 West 42nd Street, New York City

Attention: J. E. Robin

## WHERE TO BUY

(*Continued from Page E-31*)

Columbus Show Case Company, 826 W. 5th Ave., Columbus 8, O.
Dunbar & Co., 2652 W. Lake St., Chicago 12, Ill.
Ideal Mfg. Co., 507 S. McClun St., Bloomington, Ill.
*Kayline Co., 1538 W. Jarvis Ave., Chicago 26, Ill.
Krispy Kist Korn Machine Co., 120 S. Halstead St., Chicago 6, Ill.
Manley, Inc., 1920 Wyandotte St., Kansas City 8, Mo.
Page Engineering Co., 7211 Santa Monica Blvd., Los Angeles 46, Calif.
Rowe Mfg. Co., Inc., Main & Mill Sts., Belleville, N. J.
Snead & Co., 96 Pine St., Jersey City, N. J.
Viking Tool & Machine Corp., 14 Main St., Belleville, N. J.

## 9 MAINTENANCE

Late pre-war and wartime research produced chemical compounds for cleaning and disinfecting purposes of an efficiency not previously known. Available now are substances that combine the functions of wetting agent, germicide, fungicide and deodorant—not because they are mixtures of different compounds but as single agents of new and highly complex molecular structure.

Plain soap, which tends to curdle in hard water into a completely insoluble scum extremely difficult to remove again, is increasingly being replaced by new detergents—wetting agents that work indifferently in hard water or soft. Alternatively, water softeners of improved composition may be included in soap-containing cleansers.

Since the cost of cleaning materials is vanishingly small, compared with the cost of labor, any compounds that permit more efficient cleaning rate very careful consideration. Because of the great variety of new ones now coming on the market. theatre managers may wish now to re-examine their entire cleaning programs with a view to possible reduction in cleaning expense through use of these ultra-modern aids.

### Cleaners, Vacuum

Allen Billmyre Co., 433 Fayette Ave., Mamaroneck, N. Y.
Breuer Elec. Mfg. Co., 5100 N. Ravenswood Ave., Chicago 40, Ill.
Elec. Vacuum Cleaner Co., 1734 Ivanhoe Rd., Cleveland, O.
General Elec. Co., Vacuum Cleaner Division, 1734 Ivanhoe Rd., Cleveland 10, O.
Hoover Co., 8 S. Michigan Ave., Chicago 3, Ill.
National Super Service Co., 1941 N. 12th St., Toledo 3, Ohio
Spencer Turbine Co., Hartford 6, Conn.

### Cleaning Appliances

Belson Mfg. Co., 1442 W. Van Buren St., Chicago, Ill.
Miller Sewer Rod Co., 4642 N. Central Ave., Chicago 30, Ill.
O'Brien Mfg. Co., 5016 N. Austin Ave., Chicago, Ill.

### Cleaning, Disinfecting and Polishing Compounds

Automatic Elec. Devices Co., 324 E. 3rd St., Cincinnati 2, O.
Fort-A-Cide Corp., 160 E. Illinois St., Chicago, Ill.
Franklin Research Co., 5134 Lancaster Ave., Philadelphia 31, Pa.
Kinner Products Co., E. Broad St., Pataskala, O.
Mathieson Alkali Works, 60 E. 42nd St., New York 17, N. Y.
*National Theatre Supply, 92 Gold St., New York, N. Y.
Theo. Ross & Associates, 835 W. Olympic Blvd., Los Angeles 15, Calif.
West Disinfecting Co., 42-16 West St., Long Island City, N. Y.

### Uniforms

Angelica Jacket Co., 1419 Olive St., St. Louis 3, Mo.
S. Appel & Co., 18 Fulton St., New York, N. Y.
Maier-Lavaty Co., Inc., 2143 North Lincoln Ave., Chicago, Ill.
Reversible Collar Co., 111 Putnam Ave., Cambridge, Mass.
Russell Uniform Co., 1600 Broadway, New York 19, N. Y.

## 10 FINISHING MATERIALS

Modern structural materials go far beyond the conventional brick-wood-and-plaster of a simpler day; glass, rust-proof metal, enamelled metal, plastics and synthetics offer both functional and decorative advantages once utterly impossible. *Kawneer Company,* specialists in theatre fronts, are expert in the handling of modern materials. Weather-proof structures and decorations, designed for modern lighting, for easy and troublefree maintenance and for novel and dramatic architectural effects, are at the disposal of theatre men to turn an old theatre into a new one, with advantages that obviously include much more than improvement in appearance.

Interior finishing materials, including acoustical material, similarly embody late scientific developments. Transparent plastic sheets that glow internally under invisible ultra violet carry black light decoration into a new dimension. There are also luminescent plastic sheets which, after being illuminated briefly by ordinary light continue to glow at great brilliance for several minutes and then at reduced but still visible intensity for up to ten hours.

Many present day acoustical finishes can be both cleaned and painted without appreciable harm to their sound-absorbing properties; and in contrast to past conditions under which acoustical treatment was almost always ruinous to the theatre's appearance the number and variety of efficient surfacing materials now obtainable leave the decorator's talents practically unlimited latitude.

(*Continued on Page E-33*)


GENERAL REGISTER'S
ELECTRICALLY OPERATED
"AUTOMATICKET"

AUTOMATICKET — USED WHEREVER TICKETS ARE SOLD — THE MARK OF PERFECTION

THE TICKET MACHINE OF PROVEN DEPENDABILITY

TRADE MARK

Cable Address
"GENISTER"
NEW YORK

GENERAL REGISTER CORPORATION
36-20 33rd St., Long Island City 1, New York



STRONG
COPPER OXIDE AND TUBE TYPE
RECTIFIERS

For converting A.C. to D.C. as the ideal power supply for projection arc lamps.
Low original, operating and maintenance costs. Quiet operation.
Distributed through leading independent theatre supply dealers.

THE STRONG ELECTRIC CORP.
87 City Park Ave., Toledo 2, Ohio
*The World's Largest Manufacturer of Projection Arc Lamps*

GLASS LETTERS
RAISED OPAL for THEATRE MARQUEES
and
ELECTRIC SIGN DISPLAYS

PLASTIC LETTERS
(Approved by Underwriters Laboratories Inc.)
REPLACES GLASS, CAN FIT YOUR PRESENT FRAMES, ELIMINATES BREAKAGE.
also
PLASTIC LETTERS FOR DISPLAYS
POSTERS-DIRECTIONAL SIGNS
LOBBIES

WRITE FOR INFORMATION

FALK GLASS PRODUCTS CO.
5 UNION SQ. W., NEW YORK 3, N. Y.

## A NEW CARBON

(*Continued from Page E-20*)

rent-carrying capacity for operation over the 265-290-amp range. The absence of a copper plate eliminates any possibility of copper drippings adhering to the lamp optical system. The cooling water dissipates heat which otherwise would be absorbed by lamp parts. Improved arc stability is obtained through use of the smaller diameter negative carbon.

Studies have been made in a laboratory test lamp on the burning performance of the new 13.6-mm. super carbons in comparison with the standard 170-amp 13.6-mm. and 225-amp 16-mm. super carbons. Crater brightness and total crater candlepower were measured. The 3 types of carbons were operated both with air-cooled and with the special water-cooled positive carbon jaws. The results are given in Table 1 and Fig. 3.

Fig. 3 shows the brightness distribution across the crater for the 13.6-mm. carbons. The new 13.6-mm. carbon at 265 to 290 amp has a brightness at the center of the crater ranging approximately from 1200 to 1400 candles per sq mm. These values, respectively, are about 30 and 50 per cent greater than the brightness of the 170-amp 13.6-mm. carbon. A maximum operating current of 265 amp was obtained for the new 13.6-mm carbons with a 1⅜-in. protrusion both with air-cooled jaws and with special water-cooled jaws described above; the burning characteristics were practically identical with both types of jaws. However, a reduction in protrusion to ½ in. with the special water-cooled jaws allowed the maximum operating current to be increased to 290 amp.

Some insight into the significance of the combination of water-cooled jaws and short protrusion may be obtained from measurements of the amount of heat carried away by the cooling water. With a positive carbon protrusion of ½ in. and a current of 290 amp, the amount of power carried away as heat by the cooling water was 4.2 kw which is approximately 18 per cent of the input power to the arc. When the protrusion was increased to 1⅜ in. with a current of 265

(*Continued on Page E-34*)

TABLE I

Operating Characteristics of Super High Intensity Carbons

| Positive Carbon | Negative Carbon | Positive Carbon Jaws | Protrusion of Positive Carbon | Amp | Volts | Burning Rate of Positive Carbon—In. Per Hr. | Crater Cp |
|---|---|---|---|---|---|---|---|
| Projection 13.6-mm | "Orotip" ½-in. Heavy Duty | Air or Special Water-cooled | 1⅜ in. | 170 | 75 | 22 | 78,000 |
| Studio 16-mm | "Orotip" 17/32-in. Heavy Duty | Air or Special Water-cooled | 1⅜ in. | 225 | 75 | 22 | 95,000 |
| New 13.6-mm | New ⅝-in. Copper Coated | Air or Special Water-cooled | 1⅜ in. | 265 | 80 | 45 | 106,000 |
| New 13.6-mm | New ⅝-in. Copper Coated | Special Water-cooled | ½ in. | 290 | 80 | 45 | 116,000 |

**Note.**—Lamp operated with negative at an angle of 53 degrees below the positive and with a ⅞-in. arc length between the tip of the negative and the center of the positive crater face.

## WHERE TO BUY

(*Continued from Page E-32*)

### Fronts

Davidson Enamel Products, Lima, O.
Formica Insulation Co., 4616 Spring Grove Ave., Cincinnati 32, O.
*Kawneer Co., Front St., Niles, Mich.
Libbey-Owens-Ford Glass Co., Toledo 3, O.
Pittsburgh Plate Glass Co., 632 Duquesne Way, Pittsburgh 22, Pa.
Ben. B. Poblocki & Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wisc.
Toledo Porcelain Enamel Products Co., 2275 Snead Ave., Toledo, O.

### Interior Wall

Armstrong Cork Co., P. O. Box 540, Lancaster, Pa.
Frederic Blank & Co., Inc., 230 Park Ave., New York 17, N. Y.
Celotex Corp., 120 S. LaSalle St., Chicago 3, Ill.
Congoleum-Nairn, Inc., Kearney, N. J.
Columbus Coated Fabrics Corp., 7th & Grant Aves., Columbus 16, O.
Marsh Wall Products Co., Dover, O.
U. S. Gypsum Co., 300 W. Adams St., Chicago, Ill.
Wood Conversion Co., First Nat'l Bank Bldg., St. Paul 1, Minn.

### Sound Absorbing

Armstrong Cork Co., Box 540, Lancaster, Pa.
Celotex Corp., 120 S. LaSalle St., Chicago 3, Ill.
Insulite, 500 Baker Arcade Bldg., Minneapolis 2, Minn.
Johns-Manville, 22 E. 40th St., New York 16, N. Y.
Keasbey & Mattison Co., Ambler, Pa.
Owens-Corning Fibreglas Corp., Toledo, O.
U. S. Gypsum Co., 300 W. Adams St., Chicago 6, Ill.
Wood Conversion Co., First Nat'l Bank Bldg., St. Paul 1, Minn.


# FOREST *Announces*

**A New and Highly Improved**

**SIX-TUBE RECTIFIER**

**The result of the very newest scientific developments. In single and twin type models—achieving a new high standard in three-phase full rectification. Built-in remote control relays with provisions for operating spotlights. DC output flexible from 40 to 75 amperes.**

●

**NOW READY FOR**

**IMMEDIATE DELIVERY**

**Super MCS Rectifiers**
**LD-60 Bulb Rectifiers**
**LD-30 Bulb Rectifiers**
***Projection Arc Lamps**
**Sound Screens**

** Slight delay on lamp deliveries*

●

**FOREST MFG. CORP.** 60 PARK PLACE, NEWARK, N. J.

PUT MORE LIGHT ON YOUR SCREEN

Install new National REFLECTORS

● All reflectors gradually deteriorate to a state where replacement cost is insignificant. A drop of only 10% in reflective efficiency results in a corresponding decrease in screen brilliancy, and represents a loss amounting to 10% of the cost of your current and carbons. Replace yours now, and regularly. Available for all types and makes of arc lamps.

NATIONAL THEATRE SUPPLY
Division of National-Simplex-Bludworth, Inc.
"There's a Branch Near You"

*Pedestals, Bases, Magazines and Braces*

Parts for Simplex, Powers, Motiograph, Peerless Low, Hi-Low and Magnarc Lamps.

*Immediate Delivery*

EDW. H. WOLK

1241 S. Wabash Ave. Chicago 5, Ill.

There is no substitute for a Robin-Imperial STEDYPOWER

J. E. ROBIN, INC. • 330 W. 42nd St. • New York City

## A NEW CARBON

(*Continued from Page E-33*)

amp, the power carried away as heat decreased to 2.8 kw which is 13 per cent of the arc power. This difference in heat transfer by the cooling water made it possible to burn the new carbon at the higher current.

The data in Table 1 show that the burning rate of the new 13.6-mm. carbon is 45 in. per hr, or approximately double that of the standard 13.6- and 16-mm. carbons. It is significant to note that there was no increase in burning rate of the new 13.6-mm. carbon with the increase in current from 265 to 290 amp. The explanation for this observation undoubtedly rests on the improved cooling and reduced oxidation afforded by the decrease in protrusion which accompanied the change in current.

### Motion Picture Projection

With respect to the quantity of screen light available for 35-mm. film projection with a standard condenser optical system

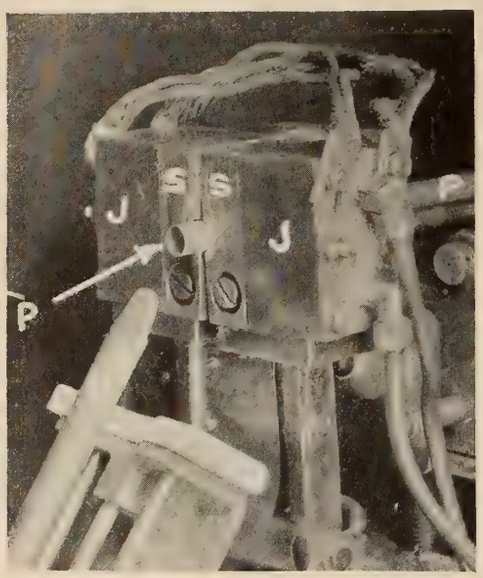



**Fig. 1. Special water-cooled jaws for positive carbon showing S, silver contact blocks; J, water jacket; P. positive carbon; and N. negative carbon.**

such as used in theatres, the 13.6-mm. super high-intensity projector carbon and the new 13.6-mm. carbon were compared in laboratory tests using a standard 35-mm. film aperture and *f*/2.2. condensers operated at *f*/2.0 distances and with a treated 5-in. focal length *f*/2.0 projection lens. As shown in Table 2, the measured screen light without shutter or film was increased from 18,500 lumens for the 13.6-mm. 170-amp carbons to 26,000 lumens with the new 13.6-mm. positives operated at 265 amp and to 30,000 lumens at 290 amp. This should make available 40 to 60 per cent more screen light than the maximum now obtainable.

Determinations of the intensity of radiant energy incident at the center of the film aperture were made with the 13.6-mm. super and the new 13.6-mm. carbons in the above condenser optical system.

The results are listed in Table 2 in combination with the screen light data obtained. With the new 13.6-mm. positive

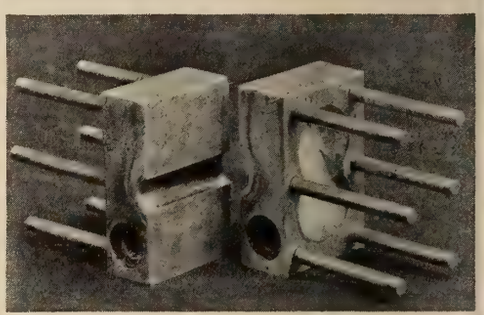


**Fig. 2. Close-up of silver contact blocks and mounting studs.**

the maximum intensity at the center of the film aperture is 1.45 to 1.65 w per sq mm. compared with a value of 1.05 w per sq. mm. for the standard 13.6-mm. super high-intensity projector positive carbon system. By using a heat filter it is possible to reduce markedly the total energy flux at the film aperture with a smaller reduction in light intensity. There are filters which reduce the total radiant energy approximately 50 per cent with a light reduction of perhaps 20 per cent.

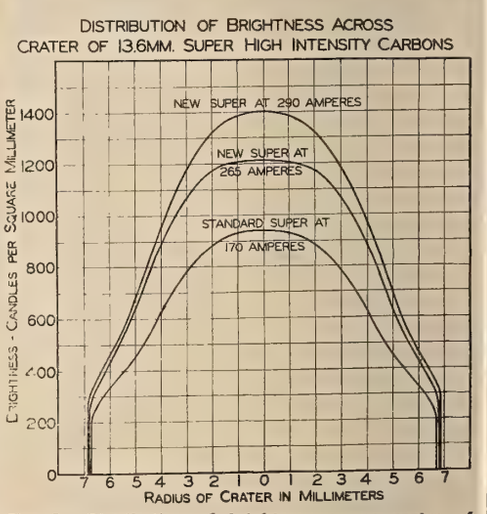



**Fig. 3. Distribution of brightness across crater of 13.6-mm super high intensity carbons.**

With such a filter, the total radiant energy incident at the center of the film aperture can be reduced to nearly the same level as for 125-amp standard 13.6-mm. con-

**TABLE II**

**Screen Light for Motion Picture Projection**

| Positive Carbon | Positive Carbon Jaws | Protrusion of Positive Carbon | Amp. | Screen Lumens* | Maximum intensity of Radiant Energy at Center of Film Aperture—Watts Per Sq. Mm** |
|---|---|---|---|---|---|
| Projection 13.6-mm | Air or Special Water-cooled | 1⅜ in. | 170 | 18,500 | 1.05 |
| New 13.6-mm | Air or Special Water-cooled | 1⅜ in. | 265 | 26,000 | 1.45 |
| New 13.6-mm | Special Water-cooled | ½ in. | 290 | 30,000 | 1.65 |

* At 80 per cent side to center distribution without shutter, film or filters, and with standard 35-mm (0.600 in. × 0.825 in.) aperture; *f*/2.2 condensers and *f*/2.0 treated projection lens.
** Radiant energy measurement made with system adjusted to give maximum intensity at center of film aperture.

denser systems with approximately twice as much light.

With a heat filter of 80 per cent light transmission, a 90-degree film shutter and 75 per cent screen reflectivity, the 290-amp operation should yield a brightness of 12-ft-L, the approximate average of the ASA Standard range, at the center of a screen 35 ft in width which is 25 per center wider than can be illuminated to this intensity with the 170-amp carbon.

It must be recognized that adequate provisions must be made so that all the components of the projection system will accommodate the special features of the new carbons. For example, the lamp must be adapted to the faster burning rate of the new carbons. The lamp parts, the condenser lenses, and the projector parts near the aperture must be able to withstand the increased heat from the arc. Heat filters or other provisions will be necessary to prevent undesirable effects caused by heat on the film. When these factors are properly taken into account, these new carbons will offer noteworthy increases in light for projection.

## COATED FABRICS

(*Continued from Page E-24*)

and the production of unsupported films as well as for the manufacture of molded and extruded articles. These materials could be compounded in bright colors equal to those obtained in oil and pyroxylin coating, and never obtainable in rubber. Properly formulated, their abrasion resistance proved superior to rubber and pyroxylin of equal pliability. They were not readily oxidized and were more light-resistant than rubber. They had flex resistance characteristics equal to those of rubber and much superior to pyroxylin and oil coatings. These characteristics, together with their resistance to and relatively low rate of inflammability, recommend them for fabric coating.

In spite of these desirable traits, the general use of vinyl chloride resins as fabric coatings was slow. They could not be satisfactorily handled without a considerable modification of existing equipment. Much research was necessary to work out proper compounds and operating techniques. The plasticizers which had been regularly used for other type coatings were inadequate and the existing systems of pigmentation were unsatisfactory. At normal temperatures the material was sparingly soluble in but one class of compounds. For calendering, roll temperatures in the vicinity of 300 degrees F. were essential. It is little wonder that most manufacturers did not have the courage or the capital and equipment to undertake the development of these new products, no matter how desirable their characteristics appeared.

The war, of course, greatly hastened developments. Today vinyl coating may be formulated to give almost any desired characteristics by variation of the amount and type of plasticizer and other ingredients. It is unfortunate, however, that up to the present time no single plasticizer combination has been developed which will give all the desired properties. Thus, a coating which is flame-resistant does not have maximum light aging characteristics, and a coating which has a maximum aging resistance is likely not to have good resistance to extreme cold.

### Future of Vinyls

Vinyl films without fabric backings have been produced and are in wide use at the present time. Such films are doing much to relieve the present shortage of fabrics. In addition, the absence of supporting fabric contributes greatly to the softness of hand and freedom from surface roughness which often results from the unevenness of the fabric base. These films are characterized by high tensile strength. The tear resistance, however, is somewhat lower than that obtained on coated fabric. It is very difficult to tear the material initially. However, once a tear is started, it can be continued by the application of considerably less force. This characteristic at present may limit its use where the material is to be subjected to a severe shearing action. In instances of this type, a film with a fabric backing should be considered. Research is being directed to the improvement of this characteristic and it is indicated that it will be materially improved.

Even in their present state of development, however, coated fabrics are among the most importantly useful (and most widely used) of all materials available to the theatre for drapes, upholstery and surface-covering textiles.

The coated fabric industry is in reality one of the oldest in history. This brief summary of the developments and techniques is presented with the hope that it will prove of some aid in helping users of coated fabrics and films to select intelligently the type of material best suited to their individual needs.




We Can Help You To Keep Your Theatre *Modern!*

Architects and theatre owners will find us fully cooperative and thoroughly familiar with all phases of modern decoration; an organization on whom you can rely to obtain the maximum results from any theatre modernization plan.

INTERIOR DECOR
CURTAINS
DRAPERIES
MURALS
STAGE RIGGING
ASBESTOS CURTAINS
ACOUSTIC WALL TREATMENTS
CURTAIN TRACKS, MOTORS

Get Our Ideas — Ask For Our Representative
Send Measurements and Details

NOVELTY SCENIC *Studios*

DECORATORS and ARTISTS . . . CREATORS OF SMART INTERIORS
320 W. 48th Street — New York City

## COLD CATHODE LIGHTING

(*Continued from Page E-22*)

cathode U tubes, 25 MM operating at 120 MA, was taken to the Thermo-Dynamics Research Laboratory and placed in the cold box. This sign box was equipped with flashed opal and represented the most efficient comparison as determined by the previous test. A thermometer was placed outside the sign box representing the temperature of the room, and another thermometer was placed inside the box to give the temperature of the tube compartment. Readings were taken with the same light meter as used before directly on the surface of the glass.

**TABLE II**

| Light Source | Footcandles, Distance of 3½" | 15½" | 63½" |
|---|---|---|---|
| 25 MM TUBE ..... | 500 | 275 | 43 |
| 20 MM TUBE ..... | 460 | 275 | 40 |
| 15 MM TUBE ..... | 350 | 200 | 25 |
| 40 W INCAND. .... | 500 | 325 | 50 |
| 25 W INCAND. .... | 310 | 175 | 38 |

"Table III gives the several temperatures and foot candles.

"At + 7° low temperature starting was tried. Instant starting resulted even after the box had remained unlit for some time.

"Therefore, it appears to us, from both tests conducted, that cold cathode lighting is an appropriate lighting for marquee illumination back of glass. That 25 MM tubes in conjunction with 120 MA transformers back of flashed opal compares favorably with previous standards of illumination resulting from incandescent lamps. That there is a definite decrease in illumination when these tubes are subjected to cold. That winter temperatures, ranging from 28° to 43°, result in very little decrease, but that from 5° to 25° the decline is sharp, but resulting in the reduction of only approximately 1/3 in the lower brackets. While no tests were made with incandescent lamps, it is generally known that they are not seriously affected by these temperatures.

"The esthetic effect of cold cathode lighting, in our opinion, is superior to incandescent lights. The almost pure white effect of the illuminated glass surface is much more strking and vivid than the ivory or cream effect that exists with incandescent lamps.

**TABLE III**

| Degrees Fahrenheit OUTSIDE SIGN BOX | INSIDE SIGN BOX | Footcandles AT GLASS SURFACE |
|---|---|---|
| +50° | +58° | 300 |
| 43 | 64 | 300 |
| 41 | 61 | 300 |
| 35 | 58 | 300 |
| 31 | 52 | 290 |
| 28 | 44 | 280 |
| 25 | 42 | 260 |
| 21 | 39 | 250 |
| 17 | 29 | 230 |
| 13 | 25 | 200 |
| 5 | 20 | 170 |

"While it is evident that the initial cost of cold cathode lighting is much in excess of an incandescent lamp installation, cold cathode lighting consumes very much less current than incandescent lamps, and the life of cold cathode tubes is a minimum of 10,000 hours average, and incandescent lamps have a life of only approximately 1000 hours. Cold cathode lighting, because of the necessity of series operation, results in a considerable portion of the sign being out when only one tube becomes inoperative, whereas, if an incandescent lamp becomes inoperative, it darkens only a small portion of the glass surface. In the matter of servicing, requirements are about equal if a number of spare tubes are always kept on the theatre premises for replacement when required.

"There are advantages and disadvantages with both systems of lighting. The plus and minus characteristics of each type approximately counterbalance those of the other.

"The question seems to be whether the additional cost of a cold cathode lighting installation warrants the savings of current and service, plus its greater esthetic value. We will undertake to analyze these factors further.

"The 25 MM tubes, arranged at 4" centers, vertically, by a succession of U tubes, develop to approximately 32 watts per square foot of glass area. An average marquee job, having three lines of lettering and 60 lineal feet of glass surface, takes approximately 6.7 K.W.

"Using incandescent lamps, we get:

25 W size, 52 W square foot, or 11.9 K.W.

40 W size, 82 W square foot, or 17.2 K.W.

Average of the above 14 K.W.

"It can readily be seen that the difference between 6.7 K.W. and the average of 14 K.W. would seem to indicate an average saving of 7.3 K.W. for the use of cold cathode lamps. In the Philadelphia area, any saving in current would be from the last brackets of the tariff, which range from .47 cents to 1.6 cents per K.W.H., depending upon the contract made with the Utility. One (1) cent per K.W.H. is probably a fair average. Developing this 7.3 K.W. saving of cold cathode to a yearly dollar basis, we get $132.86 per year, based on this portion of the marquee burning from dusk to midnight. Higher current rates that might be encountered in other areas, and longer burning time, would naturally increase this amount.

"Incandescent lamp replacements based on 1000 hour life would amount to approximately $91.80 per year. Cold cathode tubes have a life of 8000 to 10,000 hours. They are guaranteed for one year. At 2000 burning hours a year, this would develop into 4 year life, but it would seem that any calculation on replacements should be made on the basis of 3 years, as the tubes will darken toward the end of their life and will not be as efficient as in the earlier portion. The yearly cost of replacement of cold cathode lamps in the average job described above would approximate $100.00 more than the incandescent lamp installation, which nearly wipes out the current saving of cold cathode.

"From these figures, it would seem that cold cathode does not develop the tremendous savings that would appear on the surface, that the original installation costs considerably more, but that, in our opinion, the esthetic value of this type of lighting is an improvement over incandescent lamps.

"These are the conclusions as of today. The development of cold cathode lighting is advancing rapidly, and the picture is changing continually. Tests made by us 4 years ago, similar to those now conducted, did not develop nearly the favorable aspects as those made now."




## La Vezzi Machine Works Will Double Floor Space

La Vezzi Machine Works will double their present floor space when their new building at 4635 West Lake Street, Chicago, is completed—sometime this summer. The new structure has been planned for ultra-modern straight line production, and will be equipped with the latest in machinery.

La Vezzi is once more fully staffed after a period, beginning with V-E day, when the company followed a policy of not replacing war workers who resigned in order to keep posts open for employes in the armed services. All of these have now returned.

## THE WONDERSIGN

(*Continued from Page E-18*)

paper in the operating machine. As the perforations pass over the roller compressed air (as in a player piano) passes through the perforations and operates the device. In this case, the air streams act to close electrical switches. Those switches, in turn, actuate relays, which are mounted, bank after bank of them, on the racks in the background. Those relays control the lights. Operator Nat Winthrop is seen in Figure 5 communicating with an observer stationed across the street.

The sign itself contains 27,000 lamps, each about the size of an automobile headlight bulb, but designed for 15 volts, 6 watts. The lamps are mounted on the sign

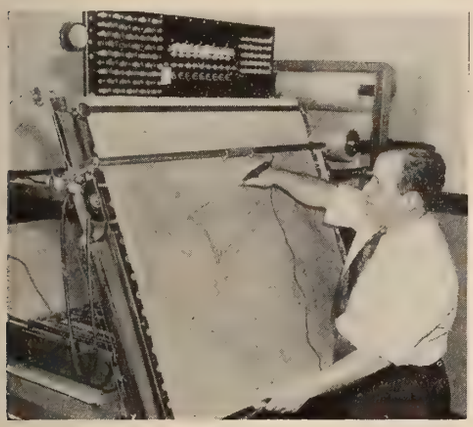


Figure 4

on 1½" centers. Each lamp is set in a small reflector like a flashlight reflector, and has a colored glass in front of it. Colors alternate, but because of the small spacing, 1½ inches, observers in the street do not see one lamp go off and another

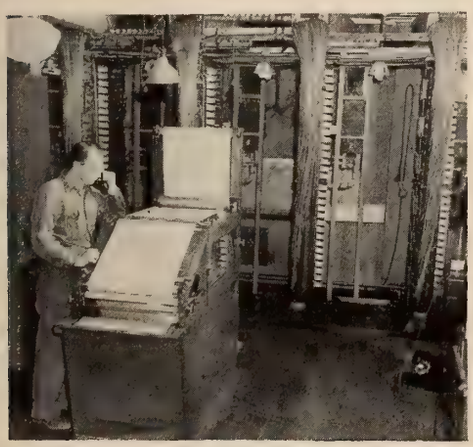


Figure 5

come on—the same lamp appears to change color. Colors currently used are yellow, green, red and white; all brilliant, scintillating.

Three air streams, passing through the perforated paper, are needed to light one lamp. The first closes a switch that selects one of the racks in the background of Figure 5; the second switch selects one panel on that rack, and the third, one relay on that panel.

All lamps can be extinguished simultaneously, however; and the mechanism can be so operated that all lamps stay dark until a master switch lights the entire sign instantaneously. Also, any number of lamps can be lighted simultaneously.



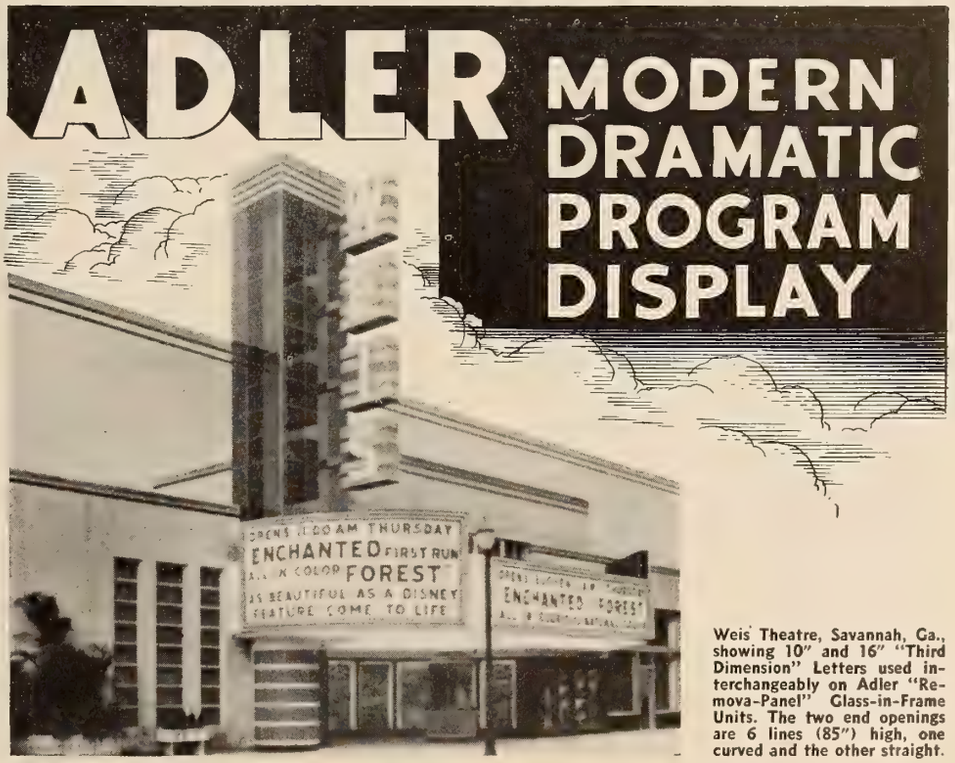
**BELIEVE IT OR NOT—THIS IS A LABORATORY** GENERAL PRECISION Equipment Corp. will conduct research and development on this former Westchester (N. Y.) estate on behalf of its affiliated companies, which include, among others, International Projector Corp., Strong Electric Corp. and Hertner Electric Company.

### Attention Compelling Marquee Sign Easily Made

ONLY AN ORDINARY FLASHER, green fluorescents, and incandescent lamps are needed to produce a dramatic and attention-stopping signboard with colored plastic letters, according to Wagner Sign Service.

Utilizing a combination of, say, green and red letters, the green will appear at all times to be what it is—a green translucency—but the red will change appearance in a remarkable way if the green tubes are kept on steadily and the incandescents flashed.

When the incandescents are off the red letters will appear to be opaque "black" —resembling solid aluminum letters. When the incandescents flash on, these letters change to translucent red. The whole appearance of the marquee signs undergoes complete, rhythmic alteration. Yet the whole sign remains at all times 100 per cent legible, 100 per cent attractive.


Weis Theatre, Savannah, Ga., showing 10" and 16" "Third Dimension" Letters used interchangeably on Adler "Remova-Panel" Glass-in-Frame Units. The two end openings are 6 lines (85") high, one curved and the other straight.

# "THIRD DIMENSION" LETTERS

*and Exclusive*

# "REMOVA-PANEL" FRAMES

HIGH MARQUEE DISPLAYS MADE POSSIBLE THROUGH "REMOVA-PANEL"

MULTI-DECKER GLASS-IN-FRAME UNITS— STRAIGHT AND CURVED

INTERCHANGEABLE SIZES OF LETTERS—8" TO 24" ALSO 4" AND 6"

Magic for the modern marquee — that not only puts real punch into your program displays, but makes it easy and economical to maintain your signs.

Adler "Third Dimension" Letters come in many sizes used interchangeably on the same frames — in attractive color combinations — sold under positive guarantee that FOR EVERY ONE YOU BREAK, WE GIVE YOU A NEW ONE FREE.

Adler "Remova-Panel," proven perfect by over 5 years of successful service, saves its cost quick, in cleaning, repairs, replacing tubes or lamps. Ask us how.

WRITE NOW FOR INFORMATION

**ADLER SILHOUETTE LETTER CO.**

3021d W. 36th Street, Chicago 32 — 1451a Broadway, New York 18

CHICAGO .. NEW YORK .. TORONTO, CANADA .. LONDON, ENGLAND

Canadian Representative: General Theatre Supply Co., Toronto

Covered by Patents Granted and Pending. Approved by Underwriters' Lab., Inc.



*Syncro-Dynamic Theatre Sound Projector*

**LOW IN COST TROUBLE - FREE IN OPERATION**

The low initial cost of a Syncro-Dynamic Theatre Sound Projector is not its only amazing feature. It costs less to operate because it is designed to stand day-in and day-out hard usage with trouble-free operation. Perfection in sound reproduction is assured by our famous Dynamic Filter. Has 10 other cost or time-saving patented features which we will gladly tell you about upon inquiry.

Write for latest issue of "Sound Facts"

**WEBER MACHINE CORP.**
ROCHESTER, N. Y.
*Export Office:*
13 E. 40th St., New York City
Cable "Romos"

5¢ x 4 = 20¢
5¢ x 5 = 25¢
SAME POP CORN
5¢ MORE PROFIT

**FIGURE IT YOURSELF**
Same amount popped corn fills four ¾ # bags . . . or 5 of our cartons at 5c extra profit. Write for prices. Also world's finest seasoning, popping oil, salt.
AMERICAN POP CORN CO.
SIOUX CITY, IOWA

CANDY — NUTS
5c — BARS — 10c
KAYLINE COMPANY
Hollycourt 9009
1538 W. Jarvis Ave. (Dept. J) Chicago 26, Ill.

# Better Amplifiers Ultimate Goal of New Sound Testing Techniques

BETTER AMPLIFIERS are the goal of a new testing technique and apparatus developed by John K. Hilliard, Chief Engineer in charge of research for Altec Lansing Corporation, and presented at the Spring exhibit of the Institute of Radio Engineers.

"If distortion is not satisfactorily controlled, the results of extending the frequency range will produce a quality less pleasing than that obtained with a limited band width," Hilliard declares in explaining his new development. "This error has been repeated many times and in each case the public has reacted unfavorably to what was expected to be an improvement. Experience in the sound motion picture field has indicated that the frequency range is the last element to be widened. Reduction of distortion comes first and then with proper experience, if the distortion and noise level are sufficiently low, the frequency band can be extended."

## Uses Special Device

The special device developed by Hilliard in accordance with these ideas is known as an intermodulation analyzer. It measures the distortion resulting from the interaction of different frequencies upon each other.

In the test circuit two sound frequencies, one low and one high, are obtained from a signal generator, adjusted to the desired volume ratio, and brought together in a transformer. They are then applied to the input circuit of the amplifier under test. The amplifier output goes to the intermodulation analyzer, where the original frequencies are removed by filtering. Distortion (consisting of new frequencies formed in the amplifier by the interaction of the original ones) remains. This is rectified and measured with a vacuum tube voltmeter calibrated to read intermodulation distortion directly in terms of percentage.

Distortion of these types can be measured directly by the apparatus down to values of 0.1%.

## New Standard of Quality

As a result of his studies with this equipment and technique, Hilliard finds himself able to assert that "apparatus which shows low intermodulation distortion at 40 cycles will meet the most rigid low frequency demands, while systems which pass the intermodulation test only at 60 or 100 cycles should be used only where a corresponding sacrifice of quality is permissible. This information together with a corresponding study of high frequency properties will determine the band width for which a particular system is suitable."

He adds that in his experience "listening tests without exception will confirm the relative intermodulation test figures. All other things being equal, critical listeners in a performance test will select the system having the lowest percentage of intermodulation.

"The intermodulation test does not of itself provide all the information required by engineers. It needs to be supplemented by frequency response, noise and power tests.

## Amplifier Requirements

"In order for an amplifier system to provide excellent quality performance without annoying distortion while transmititng the band from 50 to 15,000 cycles, the complete amplifier system should be capable of passing the following tests:" Hilliard goes on to say.

"1. The total hum and other noises measured throughout the entire band should be at least 66 db below the overload point.

"2. It is desirable for the amplifier system to have reserve sine wave carrying capacity of at least 6 db.

"3. Frequency response runs should be made at the maximum operating level determined by test No. 2. Additional frequency runs should be made at levels 30 db and 60 db below that point. There should be no significant difference in the frequency response of the amplifier system at these three levels of output power.

"4. For direct transmission intermodulation distortion should not exceed 6% anywhere in the frequency band. If the signal is to be recorded and re-recorded, or if it is to be transmitted through a network of amplifier systems, it is desirable for the intermodulation products to be held below 4%.

"Amplifier systems which will meet all of these requirements can be built, but they require much greater attention to design than they have previously been accorded."

---

## Famous Theatre, Now Movie House, Has 35th Birthday

BROADWAY'S Winter Garden Theatre, whose boards have been trod by some of America's top entertainers, celebrated its 35th birthday last month with the fourth week of its showing of "Tomorrow Is Forever."

Converted to a motion picture theatre in December, 1945, the Winter Garden still recalls memories of those who appeared there in live entertainment:—among them Eugene and Willie Howard, Ed Wynn, Eddie Cantor, James Barton, John Charles Thomas, Fred and Adele Astaire, Jeff de Angelis, De Wolf Hopper, Gaby Deslys, Marilyn Miller, Nora Bayes, Fannie Brice, Stella Mayhew, Irene Franklin, Louise Dresser, Blossom Seeley, Fred Allen, Phil Baker, Texas Guinan, George Jessel, Jimmy Savo, Joan Crawford, James Cagney and Jack Oakie.

# Fiber Glass Acoustic Treatment Is Ornamental, Fire-Proof

NEW AND DISTINCTLY ornamental, glass blanket and dyed glass fabrics provide efficient sound absorption with a high degree of flexibility in decorative values, and with complete freedom from fire hazards, according to Leon Chastel, of Thortel Fireproof fabrics.

Essentially, the treatment consists of



applying glass blanket to the surface of the wall or ceiling, and then covering the blanket with glass fabric gathered in heavy folds. Since the fabric can be obtained in a wide variety of colors and patterns, the decorative possibilities are effectively limited only by the imagination of the decorator.

The material cannot burn—it is glass. It cannot emit any fumes, toxic or otherwise. Even the infinitesimally thin layer of dyestuff deposited on the fibers to give them color consists of inorganic, non-inflammable resins.

The upper picture illustrates one method of applying the glass treatment to a ceiling area. Tough glass rope, which can never tighten nor slacken because it is impervious to moisture, is stretched between fire-resistant furring strips at a convenienent distance below the ceiling. Rolls of soft glass blanket are then introduced between the cords, and simply rolled out on them and left to lie there, a very inexpensive procedure.

The lower picture shows the ornamental glass fabric which is stretched across below the glass cords by tacking it to the furring strips at either side. A small decorative moulding, not yet added at the time the photograph was made, conceals the tacks. The valences at the windows are also of glass fabric.

The material can be cleaned by dust-



ing, vacuuming or dry cleaning. It can be dry-cleaned in place, since, being glass, the fibers will absorb no liquid, and will neither shrink nor sag as a result of any cleaning process.

*Cleveland, Ohio. M. S. Fine heads the Kenmore Amusement Co., who are building a new* 2000 *seat theatre at* 20680 *Kinsman X Road, Shaker Heights, at a cost of* $200,000.

## Motiograph Will Offer New Projector in July

A WHOLLY NEW MOTIOGRAPH projector, not one part of which is interchangeable with any previous model, is expected to be ready for delivery in July. The forthcoming mechanism, known as the Model AA, has been designed anew from scratch to take advantage of all wartime discoveries.

The new model will feature a one-piece casting, main frame and casing in one. This will enclose all working parts of the mechanism, including the double shutter. Gears and shafts will be provided with permanently lubricated ball bearings that will need no attention for the life of the mechanism. Gears will rotate on studs, studs will not rotate in the main frame.

Other features will include: self-adjusted, pivot-mounted guide rollers to prevent side-sway; exceptionally sturdy one-unit film tracks; three-position film track tension adjustment which can be re-set while film is running; five-tooth instead of four-tooth engagement of film by the intermittent sprocket; lens stop which makes possible removal of lens for cleaning and replacing it in perfect focus without any refocussing; double cylindrical shutter cutting the light beam within two inches of the picture aperture with full dissolving action; dual ventilating system that utilizes no filters but does not disturb the tail-flame of the arc; and unit-type assembly whereby the entire mechanism can be taken apart with only five Allen wrenches for tools, and the intermittent (for example) can be changed without removing any gear, shaft or bracket whatever.

## AMERICAN SUCCESS STORY



**TWENTY-ONE YEARS ago Harry H. Strong and one (1) employe started the manufacture of projection arc lamps. The whitewashed corner store in the upper picture is not the first but the third plant of Strong Electric Corp., the 70x100 feet premises they occupied after twice moving to larger quarters.**

**Below is pictured one of the two ultra-modern Strong plants of today, totaling 47,000 square feet and staffed by 180 employes. Announcement has just been made of the acquisition of another 3,000 square feet, and at the present rate of expansion it is anticipated that still more space will be required in the next few months.**

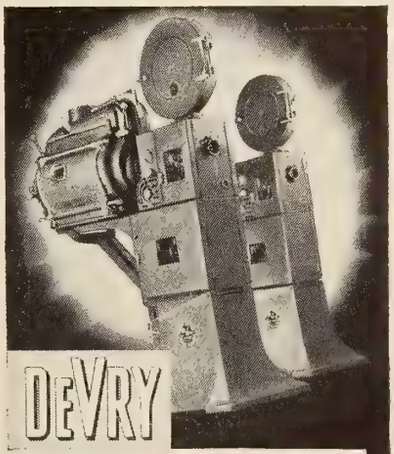


## BEVELITE LETTER

NEW COLORED PLASTIC changeable letters, ribbed to produce three-dimensional appearance, that have recently been brought out by National Theatre Supply. They are available in different colors and sizes. Attraction boards for the mounting of these letters feature corrosion-proof mounting rods of transparent plastic material.

## Projectionists Injured By Theatre Fires

TWO PROJECTIONISTS WERE INJURED recently in theatre fires in widely separate parts of the country. Jake Blessing of the State Theatre, Borger, Texas, sustained a knee injury jumping from his projection room window to the concrete sidewalk in front of the theatre. Roy West, of the Rose Theatre, Forsyth, Georgia, was overcome by fumes resulting from a film fire.


**THEATER PROJECTORS**
**AND SOUND SYSTEMS**

In realism of image and naturalness of sound these trouble-free, streamlined *aces of the projection booth* exceed the demands of the most critical audiences. They are built to standards far in excess of those generally accepted for motion picture sound equipment—*a great pair to draw to for a full house.*

**Priced To Enable ANY Theater To Afford NEW Equipment**

DeVRY *know-how* engineering, teamed with DeVRY precision methods in parts production and assembly, assures top-flight *picture* and *sound* performance for either black-and-white, newsreel or technicolor features . . . Your DeVRY *includes* a synchronized built-in sound-head.

*DeVRY has the world's most complete peace-time line of motion picture sound equipment. Also HI-Fidelity Theater Amplifiers and Multi-Cellular Speakers. Before you buy, mail coupon to DeVRY . . .*

Only 5-time winner of Army-Navy "E" award for motion picture sound equipment.

DeVRY MOTION PICTURE CAMERAS AND PROJECTORS

DeVRY CORPORATION STR-C4
1111 Armitage Ave., Chicago 14, Illinois
Please send details about the NEW DeVRY 35 mm. Theater Projectors and Sound Systems.
Name.....
Address.....
City.....State.....

MOTION PICTURE SOUND EQUIPMENT

## Public Address System Halts "Fire" Panic

An alert manager and a ready public address system stopped a fire panic among 2000 women and children attending a cartoon matinee at Proctor's Theatre, Troy, New York. Some women lost their children, others their shoes, in the mad scramble for exits. One woman fainted. Manager Milton Schosberg stopped the panic before anyone was seriously hurt by leaping to the stage and addressing his frantic audience through the p.a. system. There wasn't any fire. Insulation on a wire on a ventilating fan became hot, emitting a burning odor. The wire was so located that it could not possibly start a blaze.

## Neumade Buys Site to Double Plant Capacity

Oscar F. Neu, president of Neumade Products Corp., of New York, this week announced the purchase of factory buildings occupied by the company in Buffalo. Adjacent property also has been acquired and plans call for addition that will double the capacity of the factory as well as complete modernization of the present buildings. The expansion program has been declared necessary to supply the greatly increased demand for Neumade's line of 35-mm. equipment which includes rewinders, film storage cabinets, projection booth tables, projectionists desks, reels, spotlights and carbon and film cans, as well as a similar line of products for 16-mm. use.

## Popcorn Boxes Will Cost More

Popcorn boxes will cost more because of the rise in the price of cardboard, says James Savoy, Chicago popcorn distributor.


**CUT CARBON COSTS 10 - 25%**

You burn every inch of Droll Processed Carbons. At last a continuous carbon trim.

Simply place copper sleeve on female end, dip male end of another carbon in carbon weld cement, insert in sleeve and press together for perfect electrical contact.

Joint and sleeve are consumed without altering light color or intensity. No hand feeding necessary.

Available for these high intensity trims:

| Negatives | Positives |
|---|---|
| 6 mm. x 9" | 7 mm. x 12" x 14" |
| 7 mm. x 9" | 8 mm. x 12" x 14" |

and 13.6 mm. x 22" (machined for adapters), providing 20 minutes more burning time.

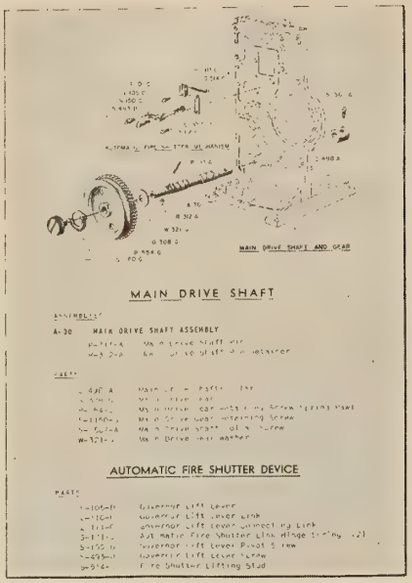
Shipped f.o.b. Chicago at regular carbon list prices, plus $1 per hundred for milling, drilling and clips: less 5% 10 days. Welding cement without cost.

*ORDER TODAY*

**DROLL THEATRE SUPPLY CO.**
925 W. Jackson Blvd., Chicago 7, Ill.



For Your Lobby Displays
**TEXKRAFT presents VELVETEX**
in floral, quilted and swirl patterns
"Write for catalogue S-46"
**TEXKRAFT SALES CO.**
10 East 33rd Street, New York 16, N. Y.
AShland 4-5515-5516-5539


COMPANION TO the new "exploded view" Simplex E-7 parts book announced in STR for March 30th, a corresponding volume on the Super Simplex projector has now been brought out by International Projector Corp. Largely developed during the war as a help to men in service who had to maintain and repair their equipment with no guidance except a printed book, the "exploded view" technique exemplified above is unquestionably the clearest and easiest to follow that has ever been devised. Copies of the new parts books for both Super Simplex and Simplex E-7 projectors can be obtained without cost or obligation through National Theatre Supply, or by writing to SHOWMEN'S TRADE REVIEW.

## Adler Letter Co. Has New Address

POPULARITY OF Adler Silhouette Letter Company's marquee equipment has caused the company to move to larger and more efficient premises. They are now located in their own building, at 3021 W. 36th St., Chicago 32. The Adler company are manufacturers of "Third Dimensional" changeable letters and "Remova-Panel" and regular type glass-in-frame equipment for modern marquee displays.

# Let *Them* Help Solve Your Problem

***Advertisements appearing in this issue.***


| | Page |
|---|---|
| Adler Silhouette Letter Co | E-37 |
| Altec Lansing Corp | E-28 |
| American Popcorn Co | E-38 |
| American Seating Co | E-10 |
| Ballantyne Co | E-36 |
| Century Projector Corp | E-27 |
| DeVry Corp | E-39 |
| Droll Theatre Supply Co | E-40 |
| Falk Glass Products Co | E-32 |
| Forest Mfg. Corp | E-33 |
| General Register Corp | E-32 |
| Goodall Fabrics, Inc | E-23 |
| Ideal Seating Co | E-31 |
| International Projector Corp | E-4, E-9 |
| Kawneer Co | E-21 |
| Kayline Co | E-38 |
| Kliegl Brothers | E-30 |
| Kroehler Mfg. Co | E-12 |
| National Carbon Co., Inc | E-15 |
| National Theatre Supply | E-24, E-30, E-34 |
| Novelty Scenic Studios, Inc | E-35 |
| Radio Corp. of America | E-2, E-3 |
| RCA Service Co., Inc | E-25 |
| Robin, J. E | E-34 |
| S.O.S. Cinema Supply Corp | E-26 |
| Stroblite Co | E-28 |
| Strong Electric Corp | E-17, E-30, E-32 |
| U.S. Air Conditioning Corp | E-29 |
| Textkraft Sales Co | E-40 |
| Wagner Sign Service, Inc | E-19 |
| Weber Machine Corp | E-38 |
| Wenzel Projector Co | E-26 |
| Wolk, E. H | E-34 |


## $5,000 Candy Counters

M. and P. Theatres in Boston are installing candy stands with the appearance of high grade jewelry cases. Cost of installation runs from a few hundred dollars in small theatres to $5,000 in de luxe houses.




New marquee featuring Wagner translucent colored plastic changeable letters at the Music Hall, Los Angeles.

# FEATURE Booking GUIDE

## TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listings.

### A

| Title | Company |
|---|---|
| Abbott & Costello in Hollywood | MGM |
| Abie's Irish Rose | UA |
| Abilene Town | UA |
| A Boy, a Girl & a Dog | Misc. |
| Accent on Horror | Misc. |
| A Close Call for Boston Blackie | Col. |
| Adventure | MGM |
| Adventure for Two | Misc. |
| Adventure in Music | Misc. |
| Adventures of Rusty | Col. |
| A Game of Death | RKO |
| A Guy Could Change | Rep. |
| A Letter for Evie | MGM |
| Alias Billy the Kid | Rep. |
| A Likely Story | RKO |
| Allotment Wives | Mono. |
| Along the Navajo Trail | Rep. |
| Ambush Trail | PRC |
| An Angel Comes to Brooklyn | Rep. |
| And Then There Were None | 20th-Fox |
| Angel and the Outlaw | Rep. |
| Angel on My Shoulder | UA |
| A Night in Casablanca | UA |
| Anna and the King of Siam | 20th-Fox |
| Appointment in Tokyo | WB |
| Arizona Whirlwind | Mono. |
| Arson Squad | PRC |
| A Scandal in Paris | UA |
| A Song to Remember | Col. |
| A Strange Impersonation | Rep. |
| Avalanche | PRC |
| A Very Rich Man | WB |
| A Walk in the Sun | 20th-Fox |
| A Woman of My Own | MGM |
| A Yank in London | 20th-Fox |

### B

| | |
|---|---|
| Bachelor's Daughters | UA |
| Bad Bascomb | MGM |
| Bad Men of the Border | Uuiv- |
| Badman's Territory | RKO |
| Bamboo Blonde | PRC |
| Bandit of the Badlands | Rep. |
| Bandit of Sherwood Forest | Col. |
| Battle for Music | Misc. |
| Beast With Five Fingers | WB |
| Because of Him | Univ. |
| Bedlam | RKO |
| Behind City Lights | Rep. |
| Behind Green Lights | 20th-Fox |
| Behind the Mask | Mono. |
| Bella Donna | Misc. |
| Bells of St. Mary's | RKO |
| Best Years of Our Lives | RKO |
| Beyond Tomorrow | Astor |
| Big Sleep | WB |
| Big Town | Para. |
| Birth of a Star | Astor |
| Black Angel | Univ. |
| Black Beauty | 20th-Fox |
| Black Market Babies | Mono. |
| Blazing the Western Trail | Col. |
| Blonde Alibi | Univ. |
| Blondie Knows Best | Col. |
| Blithe Spirit | UA |
| Blondie's Lucky Day | Col. |
| Blue Sierra | MGM |
| Blue Dahlia | Para. |
| Blue Montana Skies | Rep. |
| Blue Skies | Para. |
| Border Badmen | PRC |
| Border Bandits | Mono. |
| Born for Trouble | WB |
| Boss of Boomtown | Univ. |
| Boys' Ranch | MGM |
| Breakfast in Hollywood | UA |
| Bride Wore Boots | Para. |
| Brief Encounter | Univ. |
| Brute Man | Univ. |
| Burma Victory | WB |
| But Not Goodbye | MGM |

### C

| | |
|---|---|
| Caesar & Cleopatra | UA |
| Calcutta | Para. |
| Caldonia | Astor |
| California | Para. |

*Features and western series pictures are listed alphatically by title under name of distributor. (Consult* Title Index *for distributor of pictures known only by title.) Numerals at left of titles indicate* Production *or* Block Number, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

| | |
|---|---|
| (B) *Biographical* | (C) *Comedy* |
| (D) *Drama* | (Doc) *Documentary* |
| (G) *Ganster* | (M) *Musical* |
| (H) *Horror* | (W) *Western* |
| (My) *Mystery* | (Wa) *War* |

## ASTOR PICTURES

| Prod. No. | | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| | Beyond Tomorrow | Winninger-Carey-C. Aubrey Smith | 88 | | Reissue |
| Sp. | Birth of a Star | Danny Kaye | 38 | | New Release |
| Sp. | Caldonia | Louis Jordan & Band | 28 | | New Release |
| | Fangs of the Wild | Rin Tin Tin, Jr. | 60 | | New Release |
| | Gentleman From Arizona | John King-Joan Barclay | 70½ | | Reissue |
| | Hell's Angels (D) | Lyon-Harlow-Hall | 100 | | Reissued |
| | Her Enlisted Man (CD) | Barbara Stanwyck-Robt. Young | 70 | | Reissued |
| | I Cover the Waterfront (D) | Claudette Colbert | 80 | | Reissued |
| | Jimmy Steps Out | J. Stewart-P. Goddard | 89 | | Release |
| | Let 'em Have It (G) | Bruce Cabot-Virginia Bruce | 70 | | Reissued |
| | Little Men | Oakie-Francis-Bancroft | 83 | | Release |
| | One Romantic Night | Ilona Massey-Alan Curtis | 86 | | Reissue |
| | Scarfare (D) | P. Muni-G. Rraft-A. Dvorak | 88 | | Reissued |
| | Silver Devil (D) F | H. Gibson-Stephin Fetchit | 62 | | Remake |
| | Sky Devils (C-D) | Spencer Tracy | 88 | | Reissued |
| | Swiss Family Robinson | Mitchell-Best-Holt | 74 | | Release |
| | Thunder in the City | Edw. G. Robinson | 81 | | Reissued |
| | Tom Brown's Schooldays | Hardwick-Lydon-Bartholomew | 85 | | Release |

## COLUMBIA

### CURRENT 1944-45

| | | | | | |
|---|---|---|---|---|---|
| 6027 | Adventures of Rusty (D)F | T. Donaldson-M. Lindsay-C. Nagel | 65 | 9/6/45 | b11/24/45 |
| 6038 | Dancing in Manhattan (CD)F | Fred Brady-Jeff Donnell | 60 | 12/14/44 | b12/30/44 |
| 6015 | I Love a Bandleader (M)F | Phil Harris-Leslie Brooks | 70 | 9/13/45 | b2/9/46 |

### Current 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 7030 | A Close Call for Boston Blackie | C. Morris-R. Lane-L. Merrick | 60 | 1/24/46 | a11/24/45 |
| 7004 | Bandit of Sherwood Forest *T (D)F | Cornel Wilde-Anita Louise | 85 | 2/21/46 | b2/23/46 |
| | Blondie's Lucky Day | P. Singleton-A. Lake-L. Simms | 69 | 4/4/46 | a11/10/45 |
| 7022 | Crime Doctor's Warning (My)F | Warner Baxter-Dusty Anderson | 69 | 10/4/45 | b4/20/46 |
| 7034 | Gentleman Misbehaves, The | Osa Massen-Robert Stanton | 74 | 2/28/46 | a11/17/45 |
| 7001 | Gilda (D)F | Rita Hayworth-Glenn Ford | 110 | 4/25/46 | b3/16/46 |
| 7029 | Girl of the Limberlost | R. Nelson-D. Clifton-L. Tindall | 60 | 10/11/45 | a7/21/45 |
| | Hit the Hay (M)F | J. Canova-R. Hunter-L. Merrick | 62 | 11/29/45 | b2/16/46 |
| 7021 | Just Before Dawn | Warner Baxter-Adelle Roberts | 65 | 3/7/46 | |
| Sp. | Kiss & Tell (CD)F | Shirley Temple-Jerome Courtland | 90 | 10/18/45 | b9/8/45 |
| 7019 | Life With Blondie (C)F | P. Singleton-A. Lake-L. Simms | 69 | 12/13/45 | b12/8/45 |
| 7014 | Meet Me on Broadway (MC)F | Reynolds-Brady-Falkenburg | 78 | 1/3/46 | b3/2/46 |
| 7023 | My Name Is Julia Ross (D)F | Nina Foch-George Macready | 65 | 11/27/45 | b11/17/45 |
| | Mysterious Intruder | Richard Dix-Barton MacLane | 62 | 4/11/46 | a3/9/46 |
| | Night Editor (D)A | William Gargan-Janis Carter | 67 | 4/18/46 | b4/6/46 |
| 7028 | Notorious Lone Wolf (CD)F | Gerald Mohr-Janis Carter | 64 | 2/14/46 | b3/23/46 |
| 7012 | One Way to Love (C)F | W. Parker-Marguerite Chapman | 83 | 12/20/45 | b12/29/45 |
| 7035 | Out of the Depths (Wa)F | Jim Bannon-Ross Hunter | 60 | 12/27/45 | b3/23/46 |
| 7005 | Pardon My Past | F. MacMurray-M. Chapman | 88 | 12/25/45 | a6/9/45 |
| 7008 | Perilous Holiday | P. O'Brien-R. Warrick-E. Buchanan | 89 | 3/21/46 | a2/9/46 |
| 7036 | Prison Ship | Robert Lowery-Nina Foch | 60 | 11/15/45 | a10/13/45 |
| 6005 | She Wouldn't Say Yes (C)A | R. Russell-L. Bowman | 87 | 11/29/45 | b12/22/45 |
| | Snafu (C)F | R. Benchley-V. Vague | 82 | 11/22/45 | b12/15/45 |
| | So Dark the Night | Micheline Cheirel-Steven Geray | 71 | 4/2/46 | a1/25/46 |
| | Talk About a Lady | Jinx Falkenburg-Joe Besser | 71 | 3/28/46 | a3/2/46 |
| 7007 | Tars and Spars (CM)F | A. Drake-J. Blair-M. Platt | 88 | 1/10/46 | b1/12/46 |
| | True Glory, The | Documentary | 83 | 10/4/45 | b9/8/45 |
| 7024 | Voice of the Whistler (D)A | Richard Dix-L. Merrick | 60 | 10/30/45 | b11/10/45 |

### COMING

| | | | |
|---|---|---|---|
| Devil's Mask, The | Anita Louise-Jim Bannon | 5/23/46 | |
| Down to Earth *T | Rita Hayworth-Larry Parks | | a4/6/46 |
| Coffin, The | Karen Morley-Jim Bannon | | |
| Blondie Knows Best | Penny Singleton-Arthur Lake | | |
| Dangerous Business | Forrest Tucker-Lynn Merrick | | a4/20/46 |
| Great Highway, The | Glenn Ford-Janet Blair | | a4/6/46 |
| Man Who Dared, The | Leslie Brooks-George Macready | 5/30/46 | |
| Phantom Thief, The | Chester Morris-Jim Bannon | 5/2/46 | a3/2/46 |
| Rendezvous in Rio | E. Keyes-L. Bowman-A. Miller | | |
| Renegades *T | Evelyn Keyes-Willard Parker | | |
| Return of Rusty | Ted Donaldson-Mark Dennis | | |
| Sing While You Dance | Ellen Drew-Robert Stanton | | |
| Jolson Story *T | L. Parks-E. Keyes-W. Demarest | | a2/9/46 |
| Walls Came Tumbling Down, The | Lee Bowman-Marguerite Chapman | | a1/26/46 |

### Westerns (Current 1944-45)

| | | | | | |
|---|---|---|---|---|---|
| 6209 | Outlaws of the Rockies (W)F | Charles Starrett-Tex Harding | 54 | 9/18/45 | b10/6/45 |
| 6208 | Rustlers of the Badlands (W)F | Charles Starrett-Tex Harding | 58 | 8/16/45 | b8/25/45 |
| 6244 | Song of the Prairie | Ken Curtis-June Storey | 69 | 9/27/45 | b2/2/46 |

## COLUMBIA (Continued)

| Prod. No. | Westerns (Current 1945-46) | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 6201 | Blazing the Western Trail (W)F | C. Starrett-Dub Taylor-Tex Harding | 56 | 10/18/45 | b12/8/45 |
| 7204 | Frontier Gunlaw (W)F | Charles Starrett-Tex Harding | 58 | 1/31/46 | b2/16/46 |
| | Galloping Thunder | Charles Starrett-Smiley Burnette | 54 | 4/25/46 | |
| 7206 | Gunning for Vengeance | Charles Starrett-Smiley Burnette | 56 | 3/21/46 | |
| 7202 | Lawless Empire | Charles Starrett-Tex Harding | 58 | 11/15/45 | |
| 7205 | Roaring Rangers (W)F | Charles Starrett-Smiley Burnette | 55 | 2/14/46 | b3/16/46 |
| 7203 | Texas Panhandle (W)F | Charles Starrett-Tex Harding | 55 | 12/20/45 | b1/12/46 |
| 7221 | Throw a Saddle on a Star | Ken Curtis-Adelle Roberts | 67 | 3/14/46 | |

### Westerns (Coming)

| | | | | | |
|---|---|---|---|---|---|
| | Cowboy Blues | Ken Curtis-Jeff Donnell | | | |
| | Desert Horseman | Charles Starrett-Smiley Burnette | | | |
| | Heading West | Charles Starrett-Smiley Burnette | | | |
| | Landrush | Charles Starrett-Smiley Burnette | | | |
| | Terror Trail | Charles Starrett-Smiley Burnette | | | |
| | That Texas Jamboree | Ken Curtis-Jeff Donnell | | 5/16/46 | |
| | Two-Fisted Stranger | Charles Starrett-Smiley Burnette | | 5/30/46 | |

## MGM

### Current 1945-46

| Group No. | | | | | |
|---|---|---|---|---|---|
| 13 | Abbott & Costello in Hollywood (C)F | Abbott & Costello | 81 | Oct | b6/25/45 |
| Sp. | Adventure (D)F | C. Gable-G. Garson-J. Blondell | 125 | Mar | b12/22/45 |
| 15 | A Letter For Eve. (CD)F | Marsha Hunt-John Carroll | 89 | Jan-Feb | b12/1 45 |
| 13 | Dangerous Partners (My)F | James Craig-Signe Hasso | 76 | Oct | b3/11/45 |
| 15 | Harvey Girls *T (M)F | J. Garland-A. Sothern-J. Hodiak | 101 | Jan-Feb | b12/29/45 |
| 13 | Her Highness and the Bellboy (C)F | H. Lamarr-R. Walker-J. Allyson | 111 | Oct | b7/14/45 |
| 13 | Hidden Eye (My)F | Edward Arnold-Frances Rafferty | 127 | Sept | a1/26/45 |
| 13 | Our Vines Have Tender Grapes (D)F | M. O'Brien-Ed. G. Robinson | 106 | Sept | b7/21/45 |
| 15 | Portrait of Maria (D)F | Dolores Del Rio-Pedro Armendariz | 76 | Jan-Feb | b12/15/45 |
| 15 | Sailor Takes a Wife (C)F | Robert Walker-June Allyson | 91 | Jan-Feb | b12/29/45 |
| 14 | She Went to the Races (C)F | James Craig-Frances Gifford | 86 | Nov | b10/20/45 |
| 14 | They Were Expendable (WarD) | R. Montgomery-J. Wayne | 138 | Dec | b11/17/45 |
| 15 | Up Goes Maisie (C)F | A. Sothern-G. Murphy-H. Brooks | 89 | Jan-Feb | b1/5/46 |
| 14 | Vacation from Marriage (CD)F | Robert Donat-Deborah Kerr | 104 | Dec | b9/22/45 |
| Sp. | Weekend at the Waldorf (D)F | Rogers-Turner-Pidgeon-V. Johnson | 130 | Oct | b7/21/45 |
| 14 | What Next, Corporal Hargrave? (C)F | Robert Walker-Keenan Wynn | 96 | Nov | b11/17/45 |
| 14 | Yolanda & the Thief *T (M)A | F. Astaire-F. Morgan-L. Bremer | 106 | Dec | b10/20/45 |
| Sp. | Ziegfeld Follies of 1946 *T (M)F | Fred Astaire-Gene Kelly | 110 | Mar | b1/12/46 |

### COMING

| | | | | | |
|---|---|---|---|---|---|
| | Bad Bascomb (W)F | Wallace Beery-Morgaret O'Brien | 110 | Apr-May | b2/9/46 |
| | Black Sheep | James Craig-Skippy Homeier | | | |
| | Blue Sierra *T | Elizabeth Taylor-"Lassie" | | | a1/27,46 |
| | Boys' Ranch | James Craig-Skippy Hameier | 97 | | a10/20/45 |
| | But Not Goodbye | K. Wynn-F. Morgan | | | a2/29/46 |
| | Easy to Wed *T (CM)A | L. Ball-V. Johnson-E. Williams | 109 | | b4/13/46 |
| | Faithful in My Fashion | Donna Reid-Tom Drake | | | a2/9/46 |
| | Fiesta *T | Esther Williams-John Carroll | | | a2/9/46 |
| | Green Years, The (D)F | C. Coburn-T. Drake-S. Royle | 127 | | b8/16/45 |
| | Holiday in Mexico *T | W. Pidgeon-I. Massey-J. Powell | | | a2/9/46 |
| | Hoodlum Saint (D)A | William Powell-Esther Williams | 93 | Apr-May | b2/9/46 |
| | Last Chance, The (D)F | E. G. Morrison-John Hoy | 105 | | b12/1/46 |
| | Little Mr. Jim | James Craig-Frances Gifford | | | a1/26/46 |
| | My Brother Who Talked to Horses | Butch Jenkins-Peter Lawford | | | |
| | No Leave, No Love | V. Johnson-P. Kirkood-K. Wynn | | | a2/9/46 |
| | Postman Always Rings Twice (D)A | Lana Turner-John Garfield | 113 | Apr-May | b3/16/46 |
| | Show-Off | R. Skelton-M. Maxwell-M. Main | | | |
| | Star From Heaven | Marshall-Thompson-Jim Davis | | | a3/2/46 |
| | Tenth Avenue Angel | M. O'Bien-G. Murphy-P. Thaxter | | | |
| | Three Wise Fools | M. O'Brien-L. Barrymore-E. Arnold | | | a3/2/46 |
| | Till the Clouds Roll By | J. Garland-R. Walker-F. Sinatra | | | |
| | Two Sisters From Boston (CM)F | Kathryn Grayson-June Allyson | 112 | Apr-May | b3/9/46 |
| | Two Smart People | J. Hodiak-L. Ball-L. Nolan | 93 | | a2/9/46 |
| | Uncle Andy Hardy | M. Rooney-B. Granville-D. Ford | | | |
| | Undercurrent | K. Hepburn-R. Taylor | | | |
| | Woman of My Own | Greer Garson-Robert Montgomery | | | |
| | Yearling, The *T | G. Peck-J. White-J. Craig | | | a10/20/45 |

## MONOGRAM

### CURRENT 1944-45

| Prod. No. | | | | | |
|---|---|---|---|---|---|
| 412 | Come Out Fighting (CD)F | East Side Kids-June Carlson | 63 | 9/22/45 | b10/6/45 |
| 407 | Sensation Hunters | Doris Merrick-Robert Lowery | 62 | 10/13/45 | a8/18/45 |
| 415 | Shanghai Cobra (My)F | S. Toler-B. Fong-M. Moreland | 64 | 9/29/45 | b8/11/45 |

### CURRENT 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 505 | Allotment Wives (D)A | Kay Francis-Paul Kelly | 80 | 12/29/45 | b11/18/45 |
| 504 | Black Market Babies (D)A | Ralph Morgan-Teala Loring | 71 | 1/5/46 | b12/8/45 |
| 528 | Face of Marble (H)A | John Carradine-Claudia Drake | 72 | 2/2/46 | b1/26/46 |
| 507 | Fear (My)A | Warren William-Anne Gwynne | 68 | 3/2/46 | b12/29/45 |
| 509 | Live Wires (D)F | Leo Gorcey-Huntz Hall | 65 | 1/12/46 | b2/16/46 |
| 513 | Red Dragon (My)F | Sidney Toler-Benson Fong | 64 | 2/2/46 | b12/29/45 |
| 527 | Shadow Returns (My)A | Kane Richmond-Barbara Reed | 61 | 2/19/46 | b1/19/46 |
| 516 | Strange Mr. Gregory (D)A | Edmund Lowe-Jean Rogers | 63 | 1/12/46 | b1/5/46 |
| 501 | Sunbonnet Sue (M)F | Phil Regan-Gale Storm | 89 | 12/8/46 | b9/29/45 |
| 503 | Swing Parade of 1946 (M)F | Gale Storm-Phil Regan | 74 | 3/16/46 | b1/26/46 |

### COMING

| | | | | | |
|---|---|---|---|---|---|
| 526 | Behind the Mask (My)F | Kane Richmond-Barbara Reed | 67 | | b4/6/46 |
| 519 | Dark Alibi | S. Toler-B. Fong-M. Moreland | 61 | 5/25/46 | a1/26/46 |
| | Don't Gamble With Strangers | Kane Richmond-Bernedene Hays | | | |

| Title | Company |
|---|---|
| California Gold Rush | Rep. |
| Canyon Passage | Univ. |
| Captain Eddie | 20th-Fox |
| Captain Kidd | UA |
| Captain Tugboat Annie | Rep. |
| Captive Heart | Misc. |
| Caravan Trails | PRC |
| Caribbean Mystery | 20th-Fox |
| Carnival in Costa Rica | 20th-Fox |
| Cat Creeps | Univ. |
| Catman of Paris | Rep. |
| Centennial Summer | 20th-Fox |
| Cherokee Flash | Rep. |
| Cheyenne | WB |
| Child of Divorce | RKO |
| Cinderella Jones | WB |
| City For Conquest | WB |
| Claudia and David | 20th-Fox |
| Claude's Wife | Univ. |
| Cloak and Dagger | WB |
| Club Havana | PRC |
| Cluny Brown | 20th-Fox |
| Code of the Lawless | Univ. |
| Coffin | Col. |
| Col. Effingham's Raid | 20th-Fox |
| Colorado Pioneers | Rep. |
| Colorado Serenade | PRC |
| Come Out Fighting | Mono. |
| Confidential Agent | WB |
| Conquest of Cheyenne | Rep. |
| Cornered | RKO |
| Cowboy Blues | Col. |
| Cowboy Canteen | Col. |
| Crack-Up | RKO |
| Crainquebille | Misc. |
| Crime Doctor's Warning | Col. |
| Crime of the Century | Rep. |
| Crime School | WB |
| Criminal Court | RKO |
| Cross My Heart | Para. |
| Crimson Canary | Univ. |
| Cuban Pete | Univ. |
| Curley | Misc. |

### D

| | |
|---|---|
| Dakota | Rep. |
| Daltons Ride Again | Univ. |
| Dancing in Manhattan | Col. |
| Danger Signal | WB |
| Danger Street | Para. |
| Dangerous Business | Col. |
| Dangerous Partners | MGM |
| Danny Boy | PRC |
| Dark Alibi | Mono. |
| Dark Corner | 20th-Fox |
| Dark is the Night | Misc. |
| Dark Mirror | Misc. |
| Days of Buffalo Bill | Rep. |
| Deadline at Dawn | RKO |
| Deadline for Murder | 20th-Fox |
| Dead of Night | Univ. |
| Desert Horseman | Col. |
| Desirable Woman | RKO |
| Detour | PRC |
| Devil Bat's Daughter | PRC |
| Devil's Mask | Col. |
| Devotion | WB |
| Diary of a Chambermaid | UA |
| Dick Tracy | RKO |
| Dick Tracy Versus Cueball | RKO |
| Ding Dong Williams | RKO |
| Doll Face | 20th-Fox |
| Dolly Sisters | 20th-Fox |
| Don't Fence Me In | Rep. |
| Don't Gamble With Strangers | Mono. |
| Double Furlough | UA |
| Down to Earth | Col. |
| Do You Love Me? | 20th-Fox |
| Dragonwyck | 20th-Fox |
| Dressed to Kill | Univ. |
| Drifting Along | Mono. |
| Duffy's Tavern | Para. |
| Duel in the Sun | UA |

### E

| | |
|---|---|
| Earl Carroll's Sketchbook | Rep. |
| Easy to Wed | MGM |
| 1812 | Misc. |
| El Paso Kid | Rep. |
| Enchanted Cottage | RKO |
| Escape Me Never | WB |
| Experiment Perilous | RKO |

### F

| | |
|---|---|
| Fabulous Suzanne | Rep. |
| Face of Marble | Mono. |
| Faithful In My Fashion | MGM |
| Falcon in Hollywood | RKO |
| Falcon's Adventure | RKO |
| Falcon's Alibi | RKO |
| Fallen Angel | 20th-Fox |
| Fall of Berlin | Misc. |
| Fandango | Univ. |
| Fangs of the Wild | Astor |
| Fanny By Gaslight | UA |
| Fatal Witness | Rep. |
| Fear | Mono. |
| Fear in the Night | Para. |
| Fiesta | MGM |
| Fighting Bill Carson | RKO |
| Firts Yank Into Tokyo | RKO |
| Flaming Bullets | PRC |
| Follow That Woman | Para. |
| Forever Amber | 20th-Fox |
| Freddie Steps Out | Mono. |
| French Key | Rep. |
| From This Day Forward | RKO |

| Title | Company |
|---|---|
| Frontier Feud | Mono. |
| Frontier Fugitives | PRC |
| Frontier Gal | Univ. |
| Frontier Gunlaw | Col. |
| Fugitive | Univ. |

## G

| | |
|---|---|
| Galloping Thunder | Col. |
| Gay Blades | Rep. |
| Gay Cavalier | Mono. |
| Genius At Work | RKO |
| Gentleman Misbehaves | Col. |
| Gentleman from Texas | Mono. |
| Gentlemen From Arizona | Astor |
| Getting Gertie's Garter | UA |
| Ghost Goes Wild | Rep. |
| Ghost of Hidden Valley | PRC |
| Ghost Steps Out | Univ. |
| G. I. War Brides | Rep. |
| Gilda | Col. |
| Girl of the Limberlost | Col. |
| Girl on the Spot | Univ. |
| Girl Rush | RKO |
| Girls of the Big House | Rep. |
| Girls on Probation | WB |
| Glass Alibi | Rep. |
| Gold Mine in the Sky | Rep. |
| Great Flamarion | Rep. |
| Great Highway | Col. |
| Green Years | MGM |
| Guest in the House | UA |
| Gunning for Vengeance | Col. |
| Gun Town | Univ. |
| Guns and Guitars | Rep. |

## H

| | |
|---|---|
| Hands Across the Border | Rep. |
| Harvey Girls | MGM |
| Haunted Mine | Mono. |
| Heading West | Col. |
| Heartbeat | RKO |
| Hell's Angels | Astor |
| Henry the Fifth | UA |
| Her Enlisted Man | Astor |
| Her Kind of Man | WB |
| Her Highness and the Bellboy | MGM |
| Hidden Eye | MGM |
| Hit the Hay | Col. |
| Hold That Blonde | Para. |
| Holiday in Mexico | MGM |
| Home on the Range | Rep. |
| Home Sweet Homicide | 20th-Fox |
| Honeymoon | RKO |
| Hoodlum Saint | MGM |
| Hot Cargo | Para. |
| Hot Money | Mono. |
| Hotel Reserve | RKO |
| House of Dracula | Univ. |
| House of Horrors | Univ. |
| House on 92nd Street | 20th-Fox |
| How Do You Do | PRC |
| Humoresque | WB |

## I

| | |
|---|---|
| Idea Girl | Univ. |
| I Cover the Waterfront | Astor |
| I Know Where I'm Going | Misc. |
| I Love a Bandleader | Col. |
| Imperfect Lady | Para. |
| In Fast Company | Mono. |
| In Old New York | Mono. |
| In Old Sacramento | Rep. |
| I Ring Doorbells | PRC |
| Inside Job | Univ. |
| Inner Circle | Rep. |
| Invisible Informer | Rep. |
| Isle of the Dead | RKO |
| It All Came True | WB |
| It's a Wonderful Life | RKO |
| It Shouldn't Happen to a Dog | 20th-Fox |
| I've Always Loved You | Rep. |

## J

| | |
|---|---|
| Jade Lady | Mono. |
| Jade Mask | Mono. |
| Janie Gets Married | WB |
| Jesse James | 20th-Fox |
| Jimmy Steps Out | Astor |
| Joe Palooka, Champ | Mono. |
| Johnny Comes Flying Home | 20th-Fox |
| Johnny in the Clouds | UA |
| Jolson Story | Col. |
| Journey Together | Misc. |
| Jumpin' Joe | Mono. |
| Junior Prom | Mono. |
| Just Before Dawn | Col. |

## K

| | |
|---|---|
| Kelly Is My Name | Univ. |
| Kid From Brooklyn | RKO |
| Kiss & Tell | Col. |
| Kitty | Para. |

## L

| | |
|---|---|
| Ladies Man | Para. |
| Lady Luck | RKO |
| Land of the Outlaws | Mono. |
| Landrush | Col. |
| Larceny in Her Heart | PRC |
| Last Chance | MGM |
| Last Crooked Mile | Rep. |
| Laura | 20th-Fox |
| Law Crusaders | PRC |
| Lawless Empire | Col. |

# MONOGRAM (Continued)

| Prod. No. | COMING | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| | Freddie Steps Out | Freddie Stewart-June Preisser | | | |
| 529 | Gay Cavalier (W)F | Gilbert Roland-Martin Garalaga | 65 | 3/30/46 | b4/20/46 |
| | Hot Money | Leo Gorcey-Huntz Hall | | | |
| 510 | In Fast Company | Leo Gorcey-Huntz Hall | 63 | | a3/16/46 |
| 506 | Joe Palooka, Champ (C)F | Joe Kirkwood-Elyse Knox | 70 | 5/28/46 | m4/13/46 |
| | Jumpin' Joe | Robert Wilcox | | | |
| 514 | Junior Prom (M)F | Freddie Stewart-June Preisser | 69 | 5/11/46 | b3/2/46 |
| | Mandarin's Secret | Sidney Toler-Victor Sen Yung | | | a4/20/46 |
| | Romance of the Rancho | Gilbert Roland-Marjorie Riordan | | | |
| | Suspense (D)A | Belita-Barry Sullivan-E. Palette | 101 | 6/15/46 | b3/30/46 |

### Westerns (Current 1944-45)

| | | | | | |
|---|---|---|---|---|---|
| 452 | Drifting Along | J. M. Brown-Raymond Hatton | 60 | 1/26/46 | a11/17/45 |
| 458 | Frontier Feud | J. M. Brown-Raymond Hatton | 54 | 11/24/45 | |
| 566 | Haunted Mine, The (W)F | J. M. Brown-Raymond Hatton | 52 | 3/2/46 | b4/6/46 |
| 457 | Lost Trail (W)F | J. M. Brown-Raymond Hatton | 53 | 10/20/45 | b10/13/45 |
| 464 | Riders of the Dawn (W)F | Jimmy Wakely-Lee White | 57 | 11/3/45 | b10/27/45 |
| 431 | South of the Rio Grande | Duncan Renaldo | 62 | 9/15/45 | |
| 565 | Border Bandits (W)F | J. M. Brown-R. Hatton | 57 | 1/12/46 | b2/23/46 |
| 571 | Lonesome Trail | J. Wakely-Lee White | 55 | 12/8/45 | |
| 572 | Moon Over Montana | Jimmy Wakely-Lee White | 54 | 2/23/46 | |
| 561 | Under Arizona Skies | J. M. Brown-Raymond Hatton | 60 | 4/27/46 | |
| 573 | West of the Alamo | Jimmy Wakely-Lee White | 57 | 4/20/46 | |

### Westerns (Coming)

| | | | |
|---|---|---|---|
| | Gentleman From Texas | J. M. Brown-R. Hatton | 6/8/46 |
| | Trail to Mexico | Jimmy Wakely-Lee White | |

# PARAMOUNT

### Current 1945-46

| Block No. | | | | | |
|---|---|---|---|---|---|
| 1 | Duffy's Tavern (CM)F | Crosby-Ed Gardner-M. Reynolds | 98 | 9/28/46 | b8/18/45 |
| 1 | Follow That Woman (My) | William Gargan-Nancy Kelly | 70 | 12/14/45 | b8/25/45 |
| 2 | Hold That Blonde (C)F | Eddie Bracken-Veronica Lake | 77 | 11/23/45 | b10/13/45 |
| 2 | Kitty (D)A | Paulette Goddard-Ray Milland | 103 | 1/25/46 | b10/13/45 |
| 1 | Lost Weekend (D)A | R. Milland-J. Wyman-P. Terry | 101 | 11/16/45 | b8/18/45 |
| 1 | Love Letters (D)A | J. Jones-J. Cotten-A. Richards | 101 | 10.26/45 | b8/25/45 |
| 3 | Masquerade in Mexico (MC)F | D. Lamour-A. deCordova-P. Knowles | 96 | 2/22/45 | b12/1/45 |
| 3 | Miss Susie Slagle's (D)A | Sonny Tufts-V. Lake | 89 | 3/8/46 | b12/8/45 |
| 2 | People Are Funny (CM)F | J. Haley-H. Walker-R. Vallee | 93 | 1/11/46 | b10/18/45 |
| 3 | Road to Utopia (CM)A | Crosby-Hope-Lamour | 90 | 3/22/46 | b12/8/45 |
| 2 | Stork Club (CM)A | Betty Hutton-Barry Fitzgerald | 98 | 12/28/45 | b10/6/45 |
| 3 | Tokyo Rose (D)A | Byron Barr-Lotus Long | 69 | 2/8/46 | b12/8/45 |

### COMING

| | | | | | |
|---|---|---|---|---|---|
| | Big Town | Philip Reed- Hillary Brooke | | | a2/9/46 |
| 4 | Blue Dahlia (My)A | A. Ladd-V. Lake-W. Bendix | 100 | | b2/2/46 |
| | Blue Skies *T | Bing Crosby-Paul Draper | | | a8/18/45 |
| 5 | Bride Wore Boots (C)F | B. Stanwyck-R. Cummings-D. Lynn. | 85 | | b3/23/46 |
| | Calcutta | A. Ladd-G. Russell-W. Bendix | | | a7/14/45 |
| | California *T | Milland-Stanwyck-Fitzgerald | | | a4/6/46 |
| | Easy Come, Easy Go | Betty Hutton-Sonny Tufts | | | a4/7/45 |
| | Fear in the Night | De Forest Kelly-Kay Scott | | | |
| 5 | Hot Cargo (D)F | W. Gargan-J. Rogers-P. Reed | 57 | | b3/16/46 |
| | Imperfect Lady, The | R. Milland-T. Wright-V. Field | | | a11/10/45 |
| | Ladies Man | Eddie Bracken-Virginia Field | | | a12/10/45 |
| 6 | Monsieur Beaucaire | Bob Hope-Joan Caulfield | | | a11/10/45 |
| 6 | O.S.S. | A. Ladd-G. Fitzgerald-P. Knowles | | | a4/6/46 |
| 5 | Our Hearts Were Growing Up (C)F | B. Donlevy-G. Russell-D. Lynn | 83 | | b3/16/46 |
| | Perfect Marriage, The | L. Young-D. Niven-V. Field | | | a3/23/46 |
| | Perils of Pauline | Betty Hutton-John Lund | | | |
| 6 | Searching Wind | R. Young-A. Richards-S. Sidney | | | a3/2/46 |
| | Seven Were Saved | Richard Denning-Catherine Craig | | | |
| 6 | Strange Love of Martha Ivers (D)A | Stanwyck-L. Scott-Hefflin | 116 | | b3/16/46 |
| | Suddenly It's Spring | F. MacMurray-P. Goddard | | | a3/30/46 |
| 6 | Swamp Fire | Johnny Weissmuller-Virginia Grey | | | a11/24/45 |
| | The Trouble With Women | T. Wright-B. Donlevy-R. Milland | | | a6/23/45 |
| 4 | They Made Me a Killer (D)A | Robert Lowery-Barbara Britton | 64 | | b1/26/46 |
| 5 | To Each His Own (D)A | Olivia de Havilland-John Lund | 122 | | b3/16/46 |
| | Too Good to Be True | S. Tufts-D. Lynn-B. Fitzgerald | | | a11/24/45 |
| | Two Years Before the Mast | Donlevy-Ladd-Bendix | | | a7/1/44 |
| 4 | Virginian, The *T (W)F | J. McCrea-B. Donlevy-S. Tufts | 90 | | b1/26/46 |
| | Welcome Stranger | Bing Crosby-Barry Fitzgerald | | | |
| 4 | Well Groomed Bride (CD)F | R. Milland-O. deHavilland-S. Tufts | 75 | | b2/2/46 |
| | Where There's Life | B. Hope-S. Hasso-W. Bendix | | | |

# PRC

### CURRENT 1944-45

| | | | | | |
|---|---|---|---|---|---|
| | Arson Squad (My)A | F. Albertson-R. Armstrong | 66 | 9/11/45 | b8/11/45 |
| | Club Havana (DM)F | Tom Neal-Margaret Lindsay | 62 | 10/23/45 | b10/27/45 |
| | Detour (D)A | Tom Neal-Ann Savage | 69 | 11/30/45 | b11/3/45 |
| | Danny Boy (D)F | Robert "Buzzy" Henry-Eva March | 66 | 1/8/46 | b11/10/45 |
| | Enchanted Forest *C (D)F | Edmund Lowe-Brenda Joyce | 77 | 12/8/45 | b9/22/45 |
| | Flying Serpent, The (H)A | Ralph Lewis-George Zucco | 58 | 2/20/46 | b1/19/46 |
| | How Do You Do (C)F | Bert Gordon-Harry Von Zell | 82 | 12/24/45 | b11/10/45 |
| | I Ring Doorbells (My)F | R. Shayne-A. Gwynne-R. Karns | 67 | 2/25/46 | b1/5/46 |
| | Man Who Walked Alone (C)F | Kay Aldrige-Dave O'Brien | 74 | 3/15/46 | b2/17/45 |
| | Mask of Diijon (D)A | Eric von Stroheim-Jeanne Bates | 70 | 3/7/46 | b2/2/46 |
| | Romance of the West (W)F | Eddie Dean | 58 | 3/20/46 | b2/16/46 |
| | Shadow of Terror (My)A | Dick Fraser-Grace Gillern | 64 | 11/5/45 | b9/1/45 |
| | Strangler of the Swamp (H)A | R. La Planche-Robert Barrat | 59 | 1/1/46 | b1/5/46 |
| | Swing Hostess (CM)F | Martha Tilton-Charles Collins | 76 | 9/8/45 | b11/11/44 |

## PRC (Continued)

| CURRENT 1944-45 | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|
| White Pongo (D)F | Richard Fraser-Marie Wrixon | 76 | 11/2/45 | b8/11/45 |
| Why Girls Leave Home (D)A | Pamela Blake-Sheldon Leonard | 70 | 10/9/46 | b6/16/45 |
| Wife of Monte Cristo (D)F | John Loder-Lenore Aubert | 79 | 4/23/46 | b3/23/46 |

### COMING

| | | | | |
|---|---|---|---|---|
| Avalanche | Bruce Cabot-Roscoe Karns | | | |
| Devil Bat's Daughter (My)A | Rosemary LaPlanche-John James | 66 | 4/15/46 | b4/13/46 |
| Larceny in Her Heart | Hugh Beaumont-Cheryl Walker | | | |
| Missouri Hayride | Martha O'Driscoll-William Wright | | | |
| Murder Is My Business (My)F | Hugh Beaumont-Cheryl Walker | 63 | | b3/9/46 |
| Once and For All | N. Coleman-P. Reed-F. Cressart | | | a12/22/45 |
| Queen of Burlesque | Evelyn Ankers | | | |
| Secrets of a Sorority Girl | Mary Ware-Rick Vallin | | | |

### Westerns (Current 1944-45)

| | | | | |
|---|---|---|---|---|
| Ambush Trail (W)F | Bob Steele-Lorraine Miller | 56 | 2/17/46 | b2/2/46 |
| Border Badmen (W)F | Buster Crabbe-Al St. John | 57 | 10/10/45 | b9/1/45 |
| Caravan Trail *C (W)F | Eddie Dean-Emmett Lynn | 61 | 4/20/46 | b3/30/46 |
| Fighting Bill Carson (W)F | Buster Crabbe-Al St. John | 54 | 10/31/45 | b12/15/45 |
| Flaming Bullets | Tex Ritter-Dave O'Brien | 58 | 10/15/45 | |
| Frontier Fugitives | Tex Ritter-Dave O'Brien | 58 | 9/1/45 | |
| Lightning Raiders | Buster Crabbe-Al St. John | | 1/7/46 | |
| Navajo Kid (W)F | Bob Steele | 57 | 11/21/45 | b3/30/46 |
| Prairie Rustlers | Buster Crabbe-Al St. John | 55 | 11/7/45 | |
| Six Gun Man (W)F | Bob Steele | 59 | 2/1/46 | b1/26/46 |
| Thunder Town (W)F | Bob Steele-Syd Saylor | 58 | 4/12/46 | b3/30/46 |

### Westerns (Coming)

| | | | | |
|---|---|---|---|---|
| Colorado Serenade | Eddie Dean-Mary Kenyon | | | |
| Gentlemen With Guns (W)F | Buster Crabbe-Al St. John | 52 | | b3.16/46 |
| Ghost of Hidden Valley | Buster Crabbe-Al St. John | | | |
| Law Crusaders | Buster Crabbe-Al St. John | | | |
| Man Without a Gun | Bob Steele-Ellen Hall | | | |
| Terrors on Horseback (W)F | Buster Crabbe-Al St. John | 55 | 5/1/46 | b4/20/46 |

## RKO-RADIO

| Block No. | CURRENT 1945-46 | | Trade Shown | |
|---|---|---|---|---|
| 4 | A Game of Death (M)A — J. Loder-A. Long-R. Wade | 72 | Dec | b12/1/45 |
| Sp. | Bells of St. Mary's (D)F — Bing Crosby-Ingrid Bergman | 125 | Nov | b11/24/45 |
| 3 | Cornered (D)A — Dick Powell-Walter Slezak | 102 | Nov | b11/17/45 |
| 4 | Deadline at Dawn (My)F — S. Hayward-P. Lukas-B. Williams | 83 | Feb | b2/16/46 |
| 3 | Dick Tracy (My)F — Morgan Conway-Anne Jeffreys | 62 | Dec | b12/15/45 |
| 2 | First Yank Into Tokyo (D)A — T. Neal-B. Hale-K. Luke | 82 | Sept | b9/8/45 |
| 4 | From This Day Forward (D)A — J. Fontaine-M. Stevens-A. Judge | 95 | Mar | b3/2/46 |
| 3 | Hotel Reserve (My)A — James Mason-Lucie Mannheim | 80 | Dec | b12/29/45 |
| 2 | Isle of the Dead (HD)A — B. Karloff-E. Drew | 72 | Sept | b9/8/45 |
| Sp. | Kid From Brooklyn *T (CM)F — D. Kaye-V. Mayo-Vera-Ellen | 114 | Mar | b3/23/46 |
| Sp. | Pinocchio *T (C)F — Disney | 87 | Sept | Reissue |
| 4 | Riverboat Rhythm (C)F — Leon Errol-Joan Newton | 65 | Feb | b2/9/46 |
| 3 | Sing Your Way Home (CM)F — Jack Haley-Anne Jeffreys | 72 | Nov | b11/17/45 |
| 2 | Spanish Main *T (D)F — P. Henreid-M. O'Hara | 100 | Oct | b10/6/45 |
| 3 | Spiral Staircase, The (My-D)A — D. McGuire-G. Brent-E. Barrymore | 83 | Jan | b1/5/46 |
| 4 | Tarzan and the Leopard Woman (A)F — J. Weissmuller-B. Joyce | 72 | Feb | b2/16/46 |
| Sp. | Tomorrow Is Forever (D)A — C. Colbert-G. Brent-O. Welles | 104 | Jan | b1/19/46 |
| 2 | Wanderer of the Wasteland (W)F — James Warren-Audrey Long | 67 | Oct | b10/6/45 |
| Sp. | Wonder Man *T (C)F — D. Kaye-V. Mayo | 98 | Apr | b4/28/45 |

### COMING

| | | | | |
|---|---|---|---|---|
| | A Likely Story — Bill Williams-Barbara Hale | | | a3/15/46 |
| 5 | Badman's Territory (W)F — R. Scott-A. Richards-L. Tierney | 98 | Apr | b4/20/46 |
| | Bamboo Blonde — Frances Langford-Russell Wade | | | a3/16/46 |
| | Bedlam — Boris Karloff-Anna Lee | | | |
| | Best Years of Our Lives, The — D. Andrews-M. Loy-F. March | | | |
| | Child of Divorce — Sharyn Moffett-Regis Toomey | | | a3/16/46 |
| | Criminal Court — T. Conway-M. O'Driscoll | | | a4/6/46 |
| | Crack-Up — P. O'Brien-C. Trevor-H. Marshall | | | |
| | Desirable Woman — Joan Bennett-Robert Ryan | | | a3/9/46 |
| | Dick Tracy Versus Cueball — Morgan Conway-Anne Jeffreys | | | |
| 5 | Ding Dong Williams (MC)F — Glenn Vernon-Marcy McGuire | 62 | Apr | b4/20/46 |
| | Falcon's Adventure — Tom Conway-Madge Meredith | | | |
| | Falcon's Alibi (My)A — Tom Conway-Rita Corday | 63 | Apr | b4/20/46 |
| | Genius at Work — A. Carney-W. Brown-A. Jeffreys | | | |
| Sp. | Heartbeat — G. Rogers-J. Pierre Aumont | 102 | | |
| | Honeymoon — Shirley Temple-Franchot Tone | | | |
| | It's a Wonderful Life — J. Stewart-D. Reed-L. Barrymore | | | |
| | Lady Luck — R. Young-B. Hale-F. Morgan | | | a3/16/46 |
| Sp. | Make Mine Music *T (M)F — Walt Disney | 75 | Apr | b4/20/46 |
| | Notorious — C. Grant-Ingrid Bergman | | | a2/9/46 |
| 5 | Partners in Time — Lum 'n Abner-P. Blake | 74 | | |
| | Secret Life of Walter Mitty *T — D. Kaye-V. Mayo-F. Bainter | | | |
| | Sinbad the Sailor *T — D. Fairbanks, Jr.-M. O'Hara | | | |
| | Sister Kenny — R. Russell-A. Knox-D. Jagger | | | a3/2/46 |
| | Step by Step — Lawrence Tierney-Anne Jeffreys | | | a2/9/46 |
| Sp. | Stranger, The — Ed. G. Robinson-L. Young-O. Welles | 95 | | a12/22/45 |
| | Sunset Pass — Nan Leslie-James Warren | | | |
| | Till the End of Time — Dorothy McGuire-Guy Madison | | | a2/9/46 |
| 5 | Truth About Murder (My)A — B. Granville-M. Conway | 63 | | b4/20/46 |
| | Vacation in Reno — Jack Haley-Anne Jeffreys | | | |
| | What Nancy Wanted — Laraine Day-Brian Aherne | | | a4/20/46 |
| 5 | Without Reservations — Claudette Colbert-John Wayne | | | a2/9/46 |

## REPUBLIC

| Prod No. | CURRENT 1944-45 | | Rel. Date | |
|---|---|---|---|---|
| 446 | Along the Navajo Trail (W)F — Roy Rogers-Dale Evans | 66 | 12/15/45 | b12/15/45 |
| 429 | Behind City Lights (D)F — William Terry-Lynne Roberts | 67 | 9/10/45 | b9/22/45 |
| 445 | Don't Fence Me In (W)F — Rogers-Evans-Hayes | 71 | 10/20/45 | b10/27/45 |

| Title | Company |
|---|---|
| Leave Her to Heaven | 20th-Fox |
| Let 'Em Have It | Astor |
| Life With Blondie | Col. |
| Life With Father | WB |
| Lighting Raiders | PRC |
| Little Giant | Univ. |
| Little Iodine | UA |
| Little Men | Astor |
| Little Miss Big | Univ. |
| Little Mr. Jim | MGM |
| Live Wires | Mono. |
| Lonesome Trail | Mono. |
| Lonely Hearts Club | Rep. |
| Lost Trail | Mono. |
| Lost Weekend | Para. |
| Love, Honor and Goodbye | Rep. |
| Love Letters | Para. |
| Love Lies Bleeding | Para. |
| Love on the Dole | Misc. |
| Lover Come Back | Univ. |

### M

| | |
|---|---|
| Madonna of the Seven Moons | Univ. |
| Madonna's Secret | Rep. |
| Make Mine Music | RKO |
| Mandarin's Secret | Mono. |
| Man From Rainbow Valley | Rep. |
| Man Who Dared | Col. |
| Man Who Walked Alone | PRC |
| Man Without a Gun | PRC |
| Margie | 20th-Fox |
| Marked Trails | Mono. |
| Marshall of Laredo | Rep. |
| Marshall of Rene | Rep. |
| Mask of Diijon | PRC |
| Masquerade in Mexico | Para. |
| Meet Me on Broadway | Col. |
| Melody Trail | Rep. |
| Men in Her Diary | Univ. |
| Mexicana | Rep. |
| Michigan Kid | Univ. |
| Mildred Pierce | WB |
| Missouri Hayride | PRC |
| Miss Susie Slagle's | Para. |
| Mr. Ace | UA |
| Monsieur Beaucaire | Para. |
| Moon Over Montana | Mono. |
| Murder is My Business | PRC |
| Murder in the Music Hall | Rep. |
| Murder, My Sweet! | RKO |
| My Brother Who Talked to Horses | MGM |
| My Darling Clementine | 20th-Fox |
| My Gal Loves Music | Univ. |
| My Name is Julia Ross | Col. |
| My Pal Trigger | Rep. |
| My Reputation | WB |
| Mysterious Intruder | Col. |

### N

| | |
|---|---|
| Navajo Kid | PRC |
| Never Say Goodbye | WB |
| Night and Day | WB |
| Night Editor | Col. |
| Night in Paradise | Univ. |
| Night Train to Memphis | Rep. |
| Nobody Lives Forever | WB |
| No Leave, No Love | MGM |
| No Time for Comedy | WB |
| Notorious | RKO |
| Notorious Gentlemen | Univ. |
| Notorious Lone Wolf | Col. |

### O

| | |
|---|---|
| Of Human Bondage | WB |
| Once And For All | PRC |
| One Exciting Week | Rep. |
| One More Tomorrow | WB |
| One Romantic Night | Astor |
| One Way to Love | Col. |
| Open City | Misc. |
| Open Verdict | WB |
| O.S.S. | Para. |
| Our Hearts Were Growing Up | Para. |
| Our Vines Have Tender Grapes | MGM |
| Out California Way | Rep. |
| Outlaws of the Rockies | Col. |
| Out of the Depths | Col. |

### P

| | |
|---|---|
| Pardon My Past | Col. |
| Paris Underground | UA |
| Partners in Time | RKO |
| Partners of the Trail | Mono. |
| Passkey to Danger | RKO |
| Passport to Destiny | RKO |
| People Are Funny | Para. |
| Perfect Marriage | Para. |
| Perilous Holiday | Col. |
| Perils of Pauline | Para. |
| Phantom of the Plains | Rep. |
| Phantom Thief | Col. |
| Pilgrim Lady | Rep. |
| Pillow of Death | Univ. |
| Plainsman & the Lady | Rep. |
| Portrait of Maria | MGM |
| Postman Always Rings Twice | MGM |
| Prairie Rustlers | PRC |
| Prelude to Murder | Univ. |
| Pride of the Marines | WB |
| Prison Ship | Col. |
| Pursuit to Algiers | Univ. |

### Q

| | |
|---|---|
| Queen of Burlesque | PRC |

## R

| Title | Company |
|---|---|
| Rainbow Over Texas | Rep. |
| Range Law | Mono. |
| Razor's Edge | 20th-Fox |
| Rebecca | UA |
| Red Dragon | Mono. |
| Red House | UA |
| Red River Renegades | Rep. |
| Rendezvous in Rio | Col. |
| Rendezvous 24 | 20th-Fox |
| Rendezvous With Annie | Rep. |
| Renegades | Col. |
| Return of Frank James | 20th-Fox |
| Return of Rusty | Col. |
| Return of the Vampire | Col. |
| Rhapsody in Blue | WB |
| Riders of the Dawn | Mono. |
| Riverboat Rhythm | RKO |
| River Gang | Univ. |
| Road to Utopia | Para. |
| Roaring Rangers | Col. |
| Romance of the Rancho | Mono. |
| Romance of the West | PRC |
| Rough Riders of the Cheyenne | Rep. |
| Rough Ridin' Justice | Col. |
| Runaround | Univ. |
| Rustlers of the Badlands | Col. |

## S

| | |
|---|---|
| Sailor Takes a Wife | MGM |
| San Antonio *T) | WB |
| Sante Fe Uprising | Rep. |
| Saratoga Trunk | WB |
| Scarface | Astor |
| Scarlet Street | Univ. |
| Scotland Yard Investigator | Rep. |
| Searching Wind | Para. |
| Secret Life of Walter Mitty | RKO |
| Secrets of a Sorority Girl | PRC |
| Senorita From the West | Univ. |
| Sensation Hunters | Mono. |
| Sentence, The | WB |
| Sentimental Journey | 20th-Fox |
| Seven Were Saved | Para. |
| Seventh Veil | Univ. |
| Shadow of a Woman | WB |
| Shadow of Terror | PRC |
| Shadow Returns | Mono. |
| Shady Lady | Univ. |
| Shanghai Cobra | Mono. |
| She Meant No Harm | Univ. |
| She Went to the Races | MGM |
| She Wolf of London | Univ. |
| She Wouldn't Say Yes | Col. |
| She Wrote the Book | Univ. |
| Sheriff of Redwood Valley | Rep. |
| Shock | 20th-Fox |
| Shocking Miss Pilgrim | 20th-Fox |
| Short Happy Life of Francis Macomber | UA |
| Show-Off | MGM |
| Silver City Kid | Col. |
| Sinbad the Sailor | RKO |
| Sing While You Dance | Col. |
| Sing Your Way Home | RKO |
| Sin of Harold Diddlebock | UA |
| Sister Kenny | RKO |
| Six Gun Man | PRC |
| Sky Devils | Astor |
| Snafu | Col. |
| Smoky | 20th-Fox |
| Smooth As Silk | Univ. |
| So Dark the Night | Col. |
| So Goes My Love | Univ. |
| Somewhere in the Night | 20th-Fox |
| Song for Miss Julie | Rep. |
| Song of Arizona | Rep. |
| Song of the Prairie | Col. |
| Song of the Range | Mono. |
| Song of Mexico | Rep. |
| Song of Old Wyoming | PRC |
| South of the Rio Grande | Mono. |
| Spanish Main | RKO |
| Specter of the Rose | Rep. |
| Spellbound | UA |
| Spider, The | 20th-Fox |
| Spider Woman Strikes Back | Univ. |
| Spiral Staircase, The | RKO |
| Stage coach to Denver | Rep. |
| Stagecoach to Monterey | Rep. |
| Stage Coach Outlaws | PRC |
| Star From Heaven | MGM |
| State Fair | 20th-Fox |
| Step By Step | RKO |
| Stolen Life | WB |
| Stork Club | Para. |
| Strange Confession | Univ. |
| Strange Conquest | Univ. |
| Strange Holiday | Misc. |
| Strange Mr. Gregory | Mono. |
| Stranger From Santa Fe | Mono. |
| Strange Love of Martha Ivers | Para. |
| Strange Triangle | 20th-Fox |
| Strange Voyage | Col. |
| Strange Woman | UA |
| Stranger, The | RKO |
| Strangler of the Swamp | PRC |
| Suddenly It's Spring | Para. |
| Sunbonnet Sue | Mono. |
| Sunset Pass | RKO |
| Sun Valley Cyclone | Rep. |
| Suspected Person | PRC |
| Suspense | Mono. |
| Swamp Fire | Para. |
| Swing Hostess | PRC |
| Swingin' on a Rainbow | Rep. |
| Swing Parade of 1946 | Mono. |
| Swiss Family Robinson | Astor |

## REPUBLIC (Continued)

| No. Prod. | CURRENT 1944-45 | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 427 | Fatal Witness (D)A | Evelyn Ankers-Richard Fraser | 60 | 9/15/45 | b12/8/45 |
| 428 | Love, Honor and Goodbye (CM)F | Virginia Bruce-Edward Ashley | 87 | 9/15/45 | b9/15/45 |
| 431 | Mexicana (CM)F | Constance Moore-Tito Guizar | 83 | 11/15/45 | b11/24/45 |
| 444 | Sunset in El Dorado (W)F | Roy Rogers-Dale Evans | 66 | 9/20/45 | b9/29/45 |
| 426 | Swingin' on a Rainbow (CM)F | Brad Taylor-Jane Frazee | 72 | 9/1/45 | b9/1/45 |
| 430 | Tiger Woman (My)A | Kane Richmond-Lorna Gray | 57 | 11/15/45 | b12/22/45 |

### Current 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 508 | A Guy Could Change (D)F | Allan Lane-Jane Frazee | 65 | 1/27/46 | b1/26/46 |
| 503 | An Angel Comes to Brooklyn (CM)F | Kaye Dowd-Robert Duke | 70 | 11/27/45 | b12/8/45 |
| 513 | A Strange Impersonation (D)F | Brenda Marshall-William Gargan | 68 | 3/15/46 | b3/2/46 |
| 504 | Captain Tugboat Annie (CD)F | Jane Darwell-Edgar Kennedy | 70 | 11/17/45 | b12/15/45 |
| 514 | Catman of Paris (H)A | Carl Esmont-Lenore Aubert | 65 | 4/20/46 | b2/23/46 |
| 511 | Crime of the Century | Stephanie Bachelor-Michael Browne | 56 | 2/27/46 | a12/1/45 |
| 505 | Dakota (D) F | John Wayne-Vera Hruba Ralston | 82 | 12/25/45 | b11/10/45 |
| 509 | Gay Blades (C)F | Allan Lane-Jean Rogers | 67 | 1/25/46 | b3/30/46 |
| 502 | Girls of the Big House (D)A | Lynne Roberts-Richard Powers | 68 | 11/2/45 | b11/17/45 |
| 516 | Glass Alibi, The | Maris Wrixon-Douglas Fowley | 68 | 4/27/46 | a3/2/46 |
| 5501 | Home on the Range *M (W)F | Monte Hale-Adrian Booth | 55 | 4/18/46 | b4/13/46 |
| 510 | Madonna's Secret, The (D)F | F. Lederer-A. Rutherford-G. Patrick | 79 | 2/16/46 | b2/23/46 |
| 512 | Murder in the Music Hall (My)F | Vera Hruba Ralston-W. Marshall | 84 | 4/10/46 | b2/23/46 |
| 501 | Scotland Yard Investigator (D) | E. von Stroheim-S. Bachelor | 68 | 9/30/45 | b10/13/45 |
| 447 | Song of Arizona (W)F | Roy Rogers-Dale Evans | 68 | 3/9/46 | b3/6/46 |
| 506 | Song of Mexico (M)F | Adele Mara-Edgar Barrier | 57 | 12/28/45 | b11/24/45 |
| 515 | Undercover Woman | S. Bachelor-R. Livingston | 56 | 4/11/46 | a12/22/45 |
| 507 | Woman Who Came Back, The (D)A | Nancy Kelly-John Loder | 68 | 12/13/45 | b12/29/45 |

### COMING

| | | | | | |
|---|---|---|---|---|---|
| | Angel and the Outlaw | J. Wayne-G. Russell-I. Rich | | | |
| | Earl Carroll's Sketchbook | Constance Moore-William Marshal | | | |
| | Fabulous Suzanne | Barbara Britton-Rudy Vallee | | | |
| | French Key | Albert Dekker-Evelyn Ankers | 67 | | a11/17/45 |
| | G. I. War Brides | James Ellison-Anna Lee | | | |
| | Ghost Goes Wild | James Ellison-Ann Gwynne | | | |
| | Inner Circle | Adele Mara- William Frawley | | | |
| 517 | In Old Sacramento | Constance Moore-William Elliott | 89 | | |
| | I've Always Loved You *T | Catherine McLeod-Philip Dorn | | | a1/26/46 |
| | Invisible Informer | Linda Sterling-William Henry | | | a3/16/46 |
| | Last Crooked Mile | D. Barry-A. Savage-T. Powers | 67 | | a1/26/46 |
| | Lonely Hearts Club | Jane Withers-Jimmy Lydon | | | a3/2/46 |
| | Man From Rainbow Valley | Monte Hale-Adrian Booth | | | |
| | My Pal Trigger | R. Rogers-D. Evans-G. Hayes | | | |
| | Night Train to Memphis | Roy Acuff-Allan Lane-Adele Mara | | | a1/5/46 |
| | One Exciting Week | Al Pearce-Arline Harris | | | a3/2/46 |
| | Out California Way *M | Monte Hale-Aridian Booth | | | |
| | Passkey to Danger | Stephanie Bachelor-Adele Mara | | | a3/2/46 |
| | Pilgrim Lady | Warren Douglas-Veda Ann Borg | | | |
| | Plainsman and the Lady | W. Elliott-V. H. Ralston-D. Barry | | | |
| | Rainbow Over Texas | Roy Rogers-Dale Evans | | | a3/9/46 |
| | Rendezvous With Annie | Eddie Albert-Gail Patrick | | | |
| | Specter of the Rose | Michael Chekhov-Judith Anderson | 90 | | a3/2/46 |
| | Traffic in Crime | Kane Richmond-Adele Mara | | | |
| | Under Nevada Skies | Roy Rogers-Dale Evans | | | |
| | Valley of the Zombies | Robert Livingston-Adrian Booth | | | a11/10/45 |

### Westerns (Current 1945-46)

| | | | | | |
|---|---|---|---|---|---|
| 555 | Alias Billy the Kid | Sunset Carson-Peggy Stewart | 56 | 4/17/46 | |
| 551 | Bandits of the Badlands (W)F | Sunset Carson-Peggy Stewart | 55 | 9/14/45 | b10/13/45 |
| 5307 | Blue Mountain Skies | Gene Autry-Smiley Burnett | 56 | 12/1/45 | |
| 565 | California Gold Rush (W)F | Wild Bill Elliott-Bobby Blake | 60 | 2/4/46 | b3/2/46 |
| 553 | Cherokee Flash (W)F | Sunset Carson-Linda Stirling | 64 | 12/13/45 | b2/2/46 |
| 563 | Colorado Pioneers (W)F | Wild Bill Elliott-Bobby Blake | 55 | 11/14/45 | b1/5/46 |
| 554 | Days of Buffalo Bill | Sunset Carson-Peggy Stewart | 56 | 2/8/46 | |
| 5308 | Gold Mine in the Sky | Gene Autry | 59 | 1/15/46 | Reissue |
| 5306 | Guns and Guitars | Gene Autry-Smiley Burnette | 58 | 10/15/45 | Reissue |
| 562 | Marshall of Laredo (W)F | Wild Bill Elliott-Bobby Blake | 58 | 10/7/45 | b11/17/45 |
| 561 | Phantom of the Plains (W)F | Wild Bill Elliott-Bobby Blake | 55 | 9/7/45 | b10/13/45 |
| 552 | Rough Riders of Cheyenne (W)F | Sunset Carson-Peggy Stewart | 56 | 11/1/45 | b11/17/45 |
| 566 | Sheriff of Redwood Valley (W)F | Bill Elliott-Alice Fleming | 56 | 3/29/46 | b4/13/46 |
| 5305 | Under Fiesta Stars | GeneAutry-Smiley Burnette | 61 | 9/1/45 | Reissue |
| 564 | Wagon Wheels Westward (W)F | Wild Bill Elliott-Bobby Blake | 56 | 12/21/45 | b1/19/46 |

### Westerns (Coming)

| | | |
|---|---|---|
| Conquest of Cheyenne | Wild Bill Elliott-Alice Fleming | |
| El Paso Kid | Sunset Carson-Marie Harmon | |
| Red River Renegades | Sunset Carson-Peggy Stewart | |
| Sante Fe Uprising | Allan Lane-Martha Wentworth | |
| Stagecoach to Denver | Allan Lane-Martha Wentworth | |
| Sun Valley Cyclone | B. Elliott-A. Fleming-B. Blake | |

## 20TH-FOX

### Current 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 611 | And Then There Were None (My)F | Fitzgerald-Hayward-Huston | 97 | Nov | b1/19/46 |
| 616 | A Walk in the Sun (D)F | Dana Andrews-Richard Conte | 117 | Mar | b12/1/45 |
| 622 | A Yank in London | Anna Neagle-Rex Harrison | 110 | Mar | |
| 620 | Behind Green Lights (D)A | Carole Landis-William Gargan | 64 | Feb | b1/19/46 |
| 604 | Captain Eddie (B)F | F. MacMurray-L. Bari | 107 | Sept | b6/23/45 |
| 605 | Caribbean Mystery (My)F | J. Dunn-Sheila Ryan | 65 | Sept | b7/12/45 |
| 610 | Col. Effingham's Raid (CD)F | C. Coburn-J. Bennett-W. Eythe | 70 | Feb | b9/29/45 |
| 617 | Doll Face (CM)F | C. Miranda-P. Como-V. Blaine | 80 | Jan | b12/22/45 |
| 609 | Dolly Sisters, The *T (MC)F | B. Grable-J. Payne-J. Haver | 114 | Nov | b8/29/45 |
| 623 | Dragonwyck (D)A | G. Tierney-V. Price-W. Huston | 103 | Apr | b2/23/46 |
| 612 | Fallen Angel (D)A | A. Faye-D. Andrews-L. Darnell | 97 | Dec | b10/27/45 |
| 608 | House on 92nd Street, The (D)F | W. Eythe-L. Nolan-S. Hasso | 88 | Oct | b9/15/45 |

## 20TH-FOX (Continued)

| Prod. No. | CURRENT 1945-46 | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 618 | Jesse James | T. Power-H. Fonda-N. Kelly | 106 | Feb | Re-release |
| 624 | Johnny Comes Flying Home (D)F | Martha Stewart-Richard Crane | 65 | Apr | b3/23/46 |
| 614 | Leave Her to Heaven *T (D)A | G. Tierney-J. Crain-C. Wilde | 110 | Jan | b12/22/45 |
| 619 | Return of Frank James | Henry Fonda-Gene Tierney | 92 | Feb | Re-release |
| 621 | Sentimental Journey (D)F | M. O'Hara-J. Payne-W. Bendix | 94 | Mar | b2/9/46 |
| 613 | Spider, The (M)F | Richard Conte-Faye Marlowe | 62 | Dec | b10/13/45 |
| 615 | Shock (D)F | Vincent Price-Lynn Bari | 70 | Feb | b1/19/46 |
| 607 | State Fair *T (CM)F | D. Andrews-J. Crain-D. Haymes | 100 | Oct | b8/25/45 |

### COMING

| | | | | | |
|---|---|---|---|---|---|
| | Anna and the King of Siam | I. Dunne-R. Harrison-L. Darnell | | | a1/26/46 |
| | Black Beauty | Mona Freeman-Richard Denning | | | |
| | Carnival in Costa Rica *T | D. Haymes-C. Holm-C. Romero | | | |
| | Centennial Summer *T | Crain-Darnell-Bennett | | | a10/20/45 |
| | Claudia and David | Dorothy McGuire-Robert Young | | | |
| 628 | Cluny Brown | Charles Boyer-Jennifer Jones | 100 | June | a1/26/46 |
| 625 | Dark Corner (D)A | Lucille Ball-William Bendix | 99 | May | b4/6/46 |
| | Deadline for Murder | Sheila Ryan-Kent Taylor | | | |
| 626 | Do You Love Me *T )MC)F | M. O'Hara-D. Haymes-H. James | 91 | May | b4/20/46 |
| | Forever Amber *T | P. Cummings-C. Wilde-V. Price | | | |
| | Home Sweet Homicide | P. Ann Garner-R. Scott | | | |
| | It Shouldn't Happen to a Dog | Carole Landis-Allyn Joslyn | | | a3/30/46 |
| | Margie *T | Jeanne Crain-Alan Young | | | a4/6/46 |
| | My Darling Clementine | H. Fonda-L. Darnell-V. Mature | | | |
| | Razor's Edge | T. Power-G. Tierney-J. Payne | | | |
| 627 | Rendezvous 24 | William Gargan-Maria Palmer | 70 | May | a3/30/46 |
| | Shocking Miss Pilgrim *T | Betty Grable-Dick Haymes | | | a1/5/46 |
| | Smoky *T | F. MacMurray-A. Baxter-B. Ives | | | a10/6/45 |
| 629 | Somewhere in the Night | J. Hodiak-L. Nolan-C. Landis | 110 | June | a1/5/46 |
| 630 | Strange Triangle | Signe Hasso-John Shepperd | 65 | June | a1/26/46 |
| | That's For Me | V. Blaine-P. Como-H. James | | | |
| | Three Little Girls in Blue *T | Haver-Blaine-Payne | | | a1/26/46 |
| | Wake Up and Dream | John Payne-June Haver | | | a6/9/45 |
| | Wanted for Murder (D)A | Eric Portman-Dulcie Gray | 103 | | b4/13/46 |

## UNITED ARTISTS

### CURRENT

| | | | | | |
|---|---|---|---|---|---|
| | Abilene Town (W)F | Randolph Scott-Ann Dvorak | 90 | 1/11/46 | b1/12/46 |
| | Blithe Spirit (C)A | Hammond-Cummings-Harrison | 94 | 12/14/45 | b9/22/45 |
| | Breakfast in Hollywood (CD)F | Tom Breneman-Bonita Granville | 93 | 2/22/46 | b1/19/46 |
| | Captain Kidd (D)F | C. Laughton-R. Scott-B. Britton | 87 | 10/5/45 | b8/4/45 |
| | Diary of a Chambermaid (D)A | P. Goddard-B. Meredith | 86 | 2/14/46 | b2/2/46 |
| | Getting Gertie's Garter (C)A | D. O'Keefe-M. McDonald-B. Barnes | 72 | 11/30/45 | b12/1/45 |
| | Guest in the House (D)A | Anne Baxter-Ralph Bellamy | 121 | 12/8/44 | b12/9/44 |
| | Johnny in the Clouds (D)F | John Mills-D. Montgomery | 88 | 3/15/46 | b11/17/45 |
| | Outlaw, The (D)A | Jane Russell-Walter Huston | 115 | 2/8/46 | b3/23/46 |
| | Paris-Underground (WaD)A | C. Bennett-Gracie Fields | 97 | 10/19/45 | b8/25/45 |
| | Rebecca | L. Olivier-Joan Fontaine | 130 | 4/26/46 | Reissue |
| | Spellbound (D)A | Ingrid Bergman-Gregory Peck | 111 | 12/28/45 | b11/3/45 |
| | Whistle Stop (D)A | George Raft-Ava Gardner | 85 | 1/25/46 | b1/12/46 |
| | Young Widow (D)A | Jane Russell-Louis Hayward | 100 | 3/1/46 | b2/23/46 |

### COMING

| | | | | | |
|---|---|---|---|---|---|
| | Abie's Irish Rose | Joanne Dru-Michael Chekhov | | | |
| | Angel on My Shoulder | P. Muni-A. Baxter-C. Rains | | | a2/9/46 |
| | A Night in Casablanca (M)F | Marx Bros.-Charles Drake | 85 | 5/10/46 | b4/20/46 |
| | A Scandal in Paris | G. Sanders-S. Hasso-C. Landis | | | a12/22/45 |
| | Bachelor's Daughter's | G. Russell-C. Trevor-A. Dvorak | | | |
| | Caesar and Cleopatra *T (D)A | Claude Rains-Vivien Leigh | 135 | | b12/22/45 |
| | Duel in the Sun *T | J. Jones-G. Peck-J. Cotten | | | |
| | Fanny By Gaslight | James Mason-Phyllis Calvert | | | |
| | Henry the Fifth | L. Olivier-R. Asherson | | | |
| | Little Iodine | Jo Ann Marlowe-Marc Cramer | | | |
| | Mr. Ace | George Raft-Sylvia Sidney | | | |
| | Red House | Ed. G. Robinson-L. McCallister | | | |
| | Short Happy Life of Francis Macomber | G. Peck-J. Bennett-R. Preston | | | |
| | Sin of Harold Diddlebock | H. Lloyd-R. Walburn-J. Conlin | | | a2/9/46 |
| | Strange Woman, The | H. Lamarr-G. Sanders-L. Hayward | | | |
| | This Happy Breed | Robert Newton-Celia Johnson | | | |

## UNIVERSAL

### CURRENT 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 516 | Because of Him (CM)F | D. Durbin-C. Laughton-F. Tone | 87 | 1/16/46 | b1/12/46 |
| 527 | Blonde Alibi (My)F | Tom Neal-Martha O'Driscoll | 62 | 4/12/46 | b3/23/46 |
| 509 | Crimson Canary (My)F | Noah Beery, Jr.-Lois Collier | 64 | 11/9/45 | b11/8/45 |
| 510 | Daltons Ride Again (W)F | A. Curtis-M. O'Driscoll-L. Chaney | 72 | 11/23/45 | b11/17/45 |
| 513 | Frontier Gal (D)F | Y. DeCarlo-R. Cameron-A. Devine | 84 | 12/21/45 | b12/8/45 |
| 515 | Girl on the Spot (D-M)A | Jess Barker-Lois Collier | 75 | 1/11/46 | b1/5/46 |
| 511 | House of Dracula (H)A | Chaney-Carradine-O'Driscoll | 67 | 12/7/45 | b12/8/45 |
| 525 | House of Horrors (H)A | Kent Taylor-Virginia Grey | 65 | 3/29/46 | b3/9/46 |
| 518 | Idea Girl (C)F | Jess Barker-Julie Bishop | 60 | 2/8/46 | b2/2/46 |
| 520 | Little Giant (C)F | Abbott-Costello | 91 | 2/22/46 | b3/2/46 |
| 502 | Men in Her Diary (C)A | J. Hall-L. Allbritton-P. Ryan | 73 | 9/14/45 | b8/15/45 |
| 512 | Pillow of Death (My)A | L. Chaney-J. Ed Bromberg | 66 | 12/14/45 | b12/15/45 |
| 507 | Pursuit to Algiers (D)F | B. Rathbone-N. Bruce | 65 | 10/26/45 | b10/27/45 |
| 503 | River Gang (M)F | G. Jean-J. Qualen | 64 | 9/21/45 | b9/22/45 |
| 514 | Scarlet Street (D)A | Ed. G. Robinson-Joan Bennett | 102 | 12/21/45 | b12/29/45 |
| 519 | Seventh Veil (D)A | James Mason-Ann Todd | 94 | 2/15/46 | b11/10/45 |
| 501 | Shady Lady (CM)F | S. Coburn-G. Simms-R. Paige | 93 | 9/7/45 | b9/8/45 |
| 521 | Smooth as Silk (My)A | Kent Taylor-Virginia Grey | 66 | 3/1/46 | b3/9/46 |
| 505 | Strange Confession (M)A | L. Chaney-B. Joyce | 62 | 10/5/45 | b10/6/45 |
| 506 | Senorita From the West (C)F | A. Jones-B. Granville | 62 | 10/12/45 | b10/20/45 |
| 524 | Spider Woman Strikes Back (H)A | G. Sondergaard-K. Grant-B. Joyce | 59 | 3/22/46 | b3/23/46 |
| 517 | Terror By Night (My)A | B. Rathbone-Nigel Bruce | 60 | 2/1/46 | b2/2/46 |
| 504 | That Night With You (CM)F | F. Tone-S. Foster-L. Allbritton | 84 | 9/28/45 | b9/22/45 |
| 508 | This Love of Ours (D)F | Merle Oberon-Charles Korvin | 90 | 11/2/45 | b10/27/45 |

## T

| Title | Company |
|---|---|
| Talk About a Lady | Col. |
| Tangier | Univ. |
| Tars and Spars | Col. |
| Tarzan and the Leopard Woman | RKO |
| Tenth Avenue Angel | MGM |
| Terror By Night | Univ. |
| Terrors on Horseback | PRC |
| Terror Trail | Col. |
| Texas Kid, The | Mono. |
| Texas Panhandle | Col. |
| That Night With You | Univ. |
| That's for Me | 20th-Fox |
| That Texas Jamboree | Col. |
| The Man I Love | WB |
| The Shadow | Mono. |
| The Time, the Place & the Girl | WB |
| They Made Me a Killer | Para. |
| They Were Expendable | MGM |
| This Happy Breed | UA |
| This Love of Ours | Univ. |
| Throw a Saddle on a Star | Col. |
| Three in the Saddle | PRC |
| Three Little Girls in Blue | 20th-Fox |
| Three Strangers | WB |
| Three Wise Fools | MGM |
| Thunder in the City | Astor |
| Thunder Town | PRC |
| Tiger Woman | Rep. |
| Till the Clouds Roll By | MGM |
| Till the End of Time | RKO |
| Time for Two | MGM |
| To Each His Own | Para. |
| Tokyo Rose | Para. |
| Tom Brown's Schooldays | Astor |
| Tomorrow Is Forever | RKO |
| Tonight We Dance | Col. |
| Too Good to Be True | Para. |
| Too Young to Know | WB |
| Town Went Wild | PRC |
| Traffic in Crime | Rep. |
| Trail to Mexico | Mono. |
| Trail to Vengeance | Univ. |
| Trigger Law | Mono. |
| Trigger Trail | Univ. |
| Trouble With Women | Para. |
| Truth About Murder | RKO |
| Tucson Raiders | Rep. |
| Twin Guns | PRC |
| Two Fisted Stranger | Col. |
| Two Guys From Milwaukee | WB |
| Two Mrs. Carrolls | WB |
| Two Sisters From Boston | MGM |
| Two Smart People | MGM |
| Two Years Before the Mast | Para. |

## U

| | |
|---|---|
| Uncle Andy Hardy | MGM |
| Undercover Woman | Rep. |
| Undercurrent | MGM |
| Underdog, The | PRC |
| Under Arizona Skies | Mono. |
| Under Nevada Skies | Rep. |
| Unseen, The | Para. |
| Up Goes Maisie | MGM |

## V

| | |
|---|---|
| Vacation From Marriage | MGM |
| Vacation in Reno | RKO |
| Valley of the Zombies | Rep. |
| Virginian, The | Para. |
| Voice of the Whistler | Col. |

## W

| | |
|---|---|
| Wagon Wheels Westward | Rep. |
| Wake Up and Dream | 20th-Fox |
| Walls Came Tumbling Down | Col. |
| Wanderer of the Wasteland | RKO |
| Wanted for Murder | 20th-Fox |
| Weekend at the Waldorf | MGM |
| Weird Woman | Univ. |
| Welcome Stranger | Para. |
| Well Groomed Bride | Para. |
| West of the Alamo | Mono. |
| West of the Rio Grande | Mono. |
| What a Woman! | Col. |
| What Nancy Wanted | RKO |
| What Next, Corporal Hargrove? | MGM |
| Where There's Life | Para. |
| Whispering Skull | PRC |
| Whistle Stop | UA |
| White Pondo | PRC |
| Why Girls Leave Home | Mono. |
| Wicked Lady | Univ. |
| Wife of Monte Cristo | PRC |
| Without Reservations | RKO |
| Woman of My Own | MGM |
| Woman of the Town, The | UA |
| Woman Who Came Back, The | Rep. |
| Wonder Man | RKO |

## Y

| | |
|---|---|
| Yearling, The | MGM |
| Years Between, The | Misc. |
| Yolanda & the Thief | MGM |
| Young Widow | UA |

## Z

| | |
|---|---|
| Ziegfeld Follies of 1946 | MGM |

## TITLE CHANGES

"Corpus Delicti" (Mono.) now

THE MANDARIN'S SECRET

"The Fighting Texan" (Mono.) now

THE GENTLEMAN FROM TEXAS

"Rio" (Col.) now

RENDEZVOUS IN RIO

"Sweet Sixteen" (Mono.) now

FREDDIE STEPS OUT

## ADVANCE DATA
### On Forthcoming Product

THE DEVIL'S MASK (Col.) *Mystery. Principals*: Jim Bannon, Barton Yarborough, Anita Louise. *Director*, Henry Levin. *Plot*: When a transport plane falls and is burned, one rescued package contains a shrunken human head. This starts an investigation which discloses that a taxidermist hated and murdered a famous explorer and substituted his head for one in the museum. This solves the mystery of the explorer's disappearance and presumed death.

LITTLE IODINE (UA) *Comedy. Principals*: Jo Ann Marlowe, Marc Cramer, Eve Whitney. *Director*, Reginald LeBorg. *Plot*: The naughty little girl of the comic strip and her pal Horace, create a domestic crisis with their well-meant efforts to clear up what they believe to be a triangle affair in Little Iodine's home. Her father leaves home and loses his job, the romance of the young editor is broken up, and the meddling housewives in town interfere before Little Iodine and Horace confess their part in the situation. But all is finally explained.

TRAFFIC IN CRIME (Rep.) *Drama. Principals*: Kane Richmond, Adele Mara, Anne Nagel. *Director*, Lesley Selander. *Plot*: A newsman is hired by the Chief of Police to clean up the crime elements in town. Incognito, he begins to create suspicion and strife between the two crooked factions until they all but kill themselves off. Then the truth is published, the town is cleaned up, and the newspaperman marries the editor's pretty daughter.

SHE MEANT NO HARM (Univ.) *Comedy-Drama. Principals*: Dennis O'Keefe, Helen Walker, Tom Powers, Scotty Beckett. *Director*, Jack Rawlins. *Plot*: A small boy goes to school with his father's gun, scaring the daylights out of the teachers. He informs startled police that it is the same gun used in an unsolved bank robbery and murder 13 years ago. He spins a weird tale about his parents' romance and their adventures with "the killer." When the gun checks with his claim, his parents are jailed. But Junior gets another brainstorm and traps the real killer.

MAN FROM RAINBOW VALLEY (Rep.) *Western. (Color) Principals*: Monte Hale, Adrian Booth, Jo Ann Marlowe. *Director*, Robert Springsteen. *Plot*: An unscrupulous rodeo promoter and his niece capture Outlaw, a wild horse who has been cared for and protected by a rancher. The girl falls in love with the rancher but is afraid to admit her part in the trick. When he comes to the rodeo and wins Outlaw back in a bronc-busting match, she convinces him of her love and loyalty and they return to the ranch with Outlaw.

## UNIVERSAL (Continued)

| Prod. No. | COMING | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| | Black Angel | D. Duryea-J. Vincent-P. Lorre | | | |
| | Brief Encounter (D)A | Celia Johnson-Trevor Howard | 95 | | b2/16/46 |
| | Brute Man | Rondo Hatton- Jane Adams | | | |
| 532 | Cat Creeps (H)A | Lois Collier-Noah Beery, Jr. | 57 | 5/17/46 | m4/13/46 |
| | Claude's Wife | B. Joyce-D. Porter-P. Morrison | | | a4/20/46 |
| | Cuban Pete | Desi Arnaz-Ethel Smith | | | |
| | Dead of Night | Michael Redgrove-Googie Withers | | | |
| | Dressed to Kill | Rathbone-N. Bruce-P. Morison | | | a3/2/46 |
| | Fandango *T | Decarlo-Donlevy-Aumont | | | a2/9/46 |
| | Ghost Steps Out | Abbott-Costello-M. Reynolds | | | a4/6/46 |
| | Inside Job | A. Curtis-A. Rutherford-P. Foster | | | |
| | Kelly Is My Name | Phil Terry-Ann Savage | | | a4/6/46 |
| | Little Miss Big | Fay Holden-Beverly Simmons | | | a4/6/46 |
| | Lover Come Back | G. Brent-L. Ball-V. Zorina | | | a3/30/46 |
| 526 | Madonna of the Seven Moons (D)A | P. Roc-P. Calvert-S. Granger | 89 | 4/5/46 | b1/26/46 |
| | Michigan Kid | Jon Hall-Rita Johnson | | | |
| | Night in Paradise *T (D)A | Merle Oberon-Turhan Bey | 84 | 5/3/46 | b4/13/46 |
| | Notorious Gentlemen (D)A | Rex Harrison-Lilli Palmer | 110 | | b2/16/46 |
| | Runaround | Rod Cameron-Ella Raines | | | a3/30/46 |
| | She Meant No Harm | Dennis O'Keefe-Helen Walker | | | |
| 531 | She Wolf of London (H)A | Sara Haden-Una O'Connor | 61 | 5/17/46 | b4/13/46 |
| 533 | She Wrote the Book | Joan Davis-Jack Oakie | | 5/31/46 | a3/9/46 |
| 528 | So Goes My Love (D)F | Myrna Loy-Don Ameche | 88 | 5/19/46 | b3/30/46 |
| 530 | Strange Conquest (D)F | Jane Wyatt-Jess Barker | 64 | 5/16/46 | b4/20/46 |
| 522 | Tangier (D)F | M. Montez-P. Foster-R. Paige | 75 | | b3/9/46 |
| | Wicked Lady (D)A | M. Lockwood-J. Mason-P. Roc | 100 | | b1/12/46 |
| | **Westerns (Current 1945-46)** | | | | |
| 1101 | Bad Men of the Border | Kirby Grant-Armita-Fuzzy Knight | 56 | 9/28/45 | |
| 1102 | Code of the Lawless | Kirby Grant-Fuzzy Knight | 55 | 10/19/45 | |
| 1104 | Gun Town | Kirby Grant-Fuzzy Knight | 53 | 1/18/45 | a12/22/45 |
| 1103 | Trail to Vengeance | Kirby Grant-Fuzzy Knight | 54 | 11/30/45 | |

## WARNER BROS.

**CURRENT 1945-46**

| | | | | | |
|---|---|---|---|---|---|
| 504 | Born for Trouble | Van Johnson-Faye Emerson | 57 | 10/6/45 | Reissue |
| 512 | Burma Victory (Wa)A | Documentary | 63 | 2/15/46 | b12/22/45 |
| 513 | Cinderella Jones (C)F | Joan Leslie-Robert Alda | 88 | 3/9/46 | b2/16/45 |
| 515 | City for Conquest | James Cagney-Ann Sheridan | 98 | 4/13/46 | Reissue |
| 506 | Confidential Agent (D)F | C. Boyer-L. Bacall-P. Lorre | 118 | 11/10/45 | b11/3/45 |
| 508 | Danger Signal (D)F | Faye Emerson-Zachary Scott | 78 | 12/15/45 | b11/17/45 |
| 517 | Devotion (D)A | O. deHavilland-L. Lupino | 107 | 4/20/46 | b4/6/46 |
| 503 | It All Came True | Humphrey Bogart-Ann Sheridan | 97 | 10/6/45 | Reissue |
| 505 | Mildred Pierce (D)A | Joan Crawford-Jack Carson | 111 | 10/20/45 | b9/29/45 |
| 510 | My Reputation (D)F | Barbara Stanwyck-George Brent | 94 | 1/26/46 | b1/22/46 |
| 516 | No Time for Comedy | James Stewart-Rosalind Russell | 93 | 4/13/46 | Reissue |
| 501 | Pride of the Marines (D)F | J. Garfield-E. Parker-D. Clark | 119 | 9/4/45 | b8/11/45 |
| 502 | Rhapsody in Blue (M)F | Joan Leslie-Robert Alda | 139 | 9/22/45 | b6/30/45 |
| 509 | San Antonio *T | Erroll Flynn-Alexis Smith | 110 | 12/29/45 | b11/24/45 |
| 514 | Saratoga Trunk (D)A | Gary Cooper-Ingrid Bergman | 135 | 3/30/46 | b11/24/45 |
| 511 | Three Strangers (D)A | Fitzgerald-Greenstreet-Lorre | 92 | 2/15/46 | b1/26/46 |
| 507 | Too Young to Know (D)F | Joan Leslie-Robert Hutton | 86 | 12/1/45 | b11/17/45 |

**COMING**

| | | | | | |
|---|---|---|---|---|---|
| | Appointment in Tokyo (Wa) | Documentary | 54 | | b12/1/45 |
| | A Very Rich Man | S. Greenstreet-M. Vickers-D. Clark | | | |
| | Beast With Five Fingers | R. Alda-A. King-P. Lorre | | | a3/23/46 |
| | Big Sleep | H. Bogart-Lauren Bacall | | | a2/18/46 |
| | Cheyenne | Dennis Morgan-Jane Wyman | | | |
| | Cloak and Dagger | Gary Cooper-Lilli Palmer | | | |
| | Escape Me Never | E. Flynn-I. Lupino-G. Young | | | a3/9/46 |
| 518 | Her Kind of Man | Z. Scott-F. Emerson-D. Clark | 78 | 5/11/46 | a12/22/45 |
| | Humoresque | J. Crawford-J. Garfield-O. Levant | | | |
| | Janie Gets Married | Joan Leslie-Robert Hutton | | | a11/24/45 |
| | Life with Father *T | I. Dunne-W. Powell-E. Taylor | | | |
| | Never Say Goodbye | Erroll Flynn-Eleanor Parker | | | a12/1/45 |
| | Night and Day | C. Grant-A. Smith-J. Wyman | | | |
| | Nobody Lives Forever | J. Garfield-G. Fitzgerald | | | a3/23/46 |
| | Of Human Bondage | P. Henreid-E. Parker-J. Knowles | | | a8/16/44 |
| 519 | One More Tomorrow | Ann Sheridan-Dennis Morgan | 87 | 6/1/46 | a11/26/44 |
| | Open Verdict, The | S. Greenstreet-P. Lorre-J. Lorring | | | a3/9/46 |
| | Sentence, The | Ann Sheridan-Robert Alda | | | |
| | Shadow of a Woman | Andrea King-William Prince | | | a4/28/45 |
| | Stolen Life | B. Davis-G. Ford-W. Brennan | | | a3/31/45 |
| | The Man I Love | Ida Lupino-Robert Alda | | | a11/24/45 |
| | The Time, the Place & the Girl *T | D. Morgan-J. Carson-J. Wyman | | | a12/1/45 |
| | Two Guys From Milwaukee | Dennis Morgan-Joan Leslie | | | a3/23/46 |
| | Two Mrs. Carrolls | H. Bogart-B. Stanwyck-A. Smith | | | a11/24/45 |

## MISCELLANEOUS

| | | | | | |
|---|---|---|---|---|---|
| | A Boy, a Girl and a Dog (D) | Harry Davenport-Sharyn Moffett | Film Clas | | a10/4/44 |
| | Accent on Horror | Bela Lugosi-Nat Pendleton | SGP | | |
| | Adventure For Two (D)F | Laurence Olivier-Penelope Ward | 89 | | b12/22/45 |
| | Adventure in Music (M) | Jose Iturbi & Others | 62 | | b5/27/44 |
| | Battle for Music (Doc.)F | London Philharmonic | 74 | Four Conts | b10/30/45 |
| | Bella Donna | M. Oberon-G. Brent-C. Korvin | UWP | | |
| | Captive Heart (D)A | Michael Redgrave-Rachel Kempson | 108 | Eagle-Lion | b4/13/46 |
| | Caravan (D)A | Steward Granger-Jean Kent | 122 | Eagle-Lion | b4/20/46 |
| | Crainquebille (D)A | French Cast | 59 | Hoffberg | b10/28/44 |
| | Curley *T | Frances Rafferty-Larry Olsen | | Hal Roach | |
| | Dark Is the Night (D)A | Irina Radehenko-Ivan Kuznetsov | 70 | Artkino | b3/23/46 |
| | Dark Mirror | O. deHavilland-Lew Ayers | UWP | | a4/6/46 |
| | 1812 (Hist.) | Russian Cast | 95 | Artkino | b9/16/44 |
| | Fall of Berlin (Doc.)F | | 70 | Artkino | b9/15/44 |
| | I Know Where I'm Going (D)F | Wendy Hiller-Roger Livesay | 91 | GFD | b1/5/46 |
| | Journey Together (D)F | Ed. G. Robinson-Bessie Love | 80 | Eng. Films | b3/9/46 |
| | Love on the Dole (D)A | Deborah Kerr-Clifford Evans | 89 | Four Conts | b10/20/45 |
| | Open City (D)A | Aldo Fabrizi-Anna Magnani | 100 | Mayer-Bur'n | b3/9/46 |
| | Strange Holiday (D)F | Claude Rains-Robbie Stebbins | 57 | Elite | b10/27/45 |
| | Years Between, The (D)A | Michael Redgrave-Valerie Hobson | 100 | Eagle-Lion | b4/13/46 |

# SHORT Booking GUIDE

## 1945-46 PRODUCT

## COLUMBIA

### ALL-STAR COMEDIES (20)

7404 A Bird in the Head.....Fair ..... 17 .. 4/13/46
7434 A Hit With a Miss.....Good ..... 16 .. 3/ 2/46
7432 A Miner Affair.....Poor ..... 18½..11/10/45
7403 Beer Barrel Polecats..... 17 .....
7436 Blonde Stayed On, The..... 16½.....
7423 Calling All Fibbers..... 16½.....
7422 Dance, Dunce, Dance!....Funny ..... 18½..10/27/45
7426 Get Along Little Zombie..... 17 .....
7433 High Blood Pressure.....Fair ..... 19 .. 3/16/46
7425 Hiss and Yell..... 18 .....
7404 If a Body Meets a Body..... 18 .....
7438 Jiggers, My Wife!..... 18 .....
7421 Mayor's Husband, The...Funny ..... 16 ..11/10/45
7402 Micro-Phonies ..... 17 .....
7437 Mr. Noisy ..... 16½.....
7435 Spook to Me.....Funny ..... 17 .. 3/ 2/46
7406 Three Troubledoers ..... 17 .....
7405 Uncivil War Birds..... 17 .....
7409 Vine, Women and Song (Billy Vine) ..... 22½.....
7424 When the Wife's Away..... 17 .....
7431 Where the Pest Begins..... 17 .....

### COLOR RHAPSODY (5)

7502 Polar Playmates ..... 6½.....
7501 River Ribber ..... 6 .....

### COMMUNITY SINGS (10)

7657 Christmas Carols ..... 10½.. Re-Sale
7651 No. 1 (Leibert) Cowboy Hit Tunes.....Good ..... 9½..11/17/45
7652 No. 2 (Baker) You Belong to My Heart..... 10 .....
7653 No. 3 (Don Baker) Dream .....Fair ..... 10 .. 3/ 2/46
7654 No. 4 (Baker) Good, Good, Good .....Fair ..... 11 .. 2/23/46
7655 No. 5 (Leibert) No Can Do .....Good ..... 10 .. 4/13/46
7656 No. 6 (Baker) That Feeling in the Moonlight..... 9 .....
7657 No. 7 (Leibrt) Chickery Chick ..... 10 .....
7658 No. 8 (Baker) Symphony.....
7659 No. 9 (Baker) Aren't You Glad You're You.....

### FILM VODVIL (5)

7951 Milt Britton & Band..... 11 .....
7952 Randy Brooks & Orch..... 10½.....
7953 Morale's Copacabana Orchestra .....Excellent ..... 11 .. 2/23/46
7954 Three Sets of Twins..... 10 .....
7955 Art Mooney & Orch..... 11 .....

### FLIPPY

7601 Catnipped .....Amusing ..... 7½.. 3/ 2/46

### FOX & CROW

7752 Foxey Flatfoots ..... 6 .....
7751 Phoney Baloney ..... 7 .....
7753 Unsure-Runts ..... 7½.....

### PANORAMICS

7802 Strange Hunger .....
7901 The Magic Stone..... 10 .....

### PHANTASIES (4)

7702 Kongo Roo ..... 6 .....
7701 Simple Siren ..... 6½.....

### SCREEN SNAPSHOTS (10)

7851 No. 1 (25th Anniversary Special) ..... 9 .....
7852 No. 2 (Harlow Wilcox & H. Von Zell)..... 10 .....
7853 No. 3 (Fashions, Rodeo, etc.) .....Interesting .... 9 .. 2/23/46
7854 No. 4 (Hollywood Celebrations) .....Interesting .... 9 .. 2/23/46
7855 No. 5 (Movie Stunt-men & Doubles) ..... 9 .....
7856 No. 6 (Wendell Niles and Prindle) ..... 9½.....
7857 No. 7 (Victory Show) ..... 9½.....
7858 No. 8 (Looking Back) .....
7859 No. 9 (Judy Canova Radio Show) ..... 10 .....

### SPORT REELS (10)

7801 Champion of the Cue..... 7½.....
7802 Puck Chasers ..... 10 .....
7803 Cadet Cagers ..... 8½.....
7804 Mermaid's Paradise .....Good ..... 9½.. 3/ 9/46
7805 Rasslin' Romeos ..... 9½.....
7806 Canine Champion ..... 9½.....
7807 Timberland Athletes .....
7808 Diving Aces .....

### SERIALS (3)

7160 Hop Harrigan ..... 15 Chaps. 4/13/46
7120 Jungle Raiders ..... 15 Chaps.
7140 Who's Guilty? ..... 15 Chaps.

## METRO-GOLDWYN-MAYER 1945-46

### CARTOONS (16)

W-731 Flirty Birdy ..... 7 .....
W-733 Quiet Please .....
W-732 Wild and Woolfy..... 8 .....
W-734 Lonesome Lenny .....Fair ..... 8 .. 4/ 6/46
W-735 Springtime for Thomas..Good ..... 9 .. 4/ 6/46

### TRAVELTALKS (12)

T-714 Glimpses of Guatemala.....
T-713 Land of Mayas.....
T-712 Merida and Campeche....Good ..... 8 ..12/ 1/45
T-715 Visiting Vera Cruz.....Interesting .... 9 .. 4/ 6/46
T-711 Where Time Stands Still.Good ..... 9 ..12/ 1/45

### MGM SPECIALS (4)

A-701 A Gun in His Hand..... 19 .....
A-702 Purity Squad .....Excellent ..... 20 ..11/24/45

### PETE SMITH SPECIALTIES (10)

S-756 Badminton .....Good ..... 9 .. 1/ 5/46
S-753 Bus Pests .....Funny ..... 10 .. 1/ 5/46
S-767 Fala at Hyde Park.....Interesting .... 11 .. 1/26/46
S-571 Football Thrills of 1944..Excellent ..... 8 ..12/ 1/45
S-755 Gettin' Glamor ..... 9 .....
S-752 Guest Pests .....Very Funny ... 9 .. 1/19/46
S-754 Sports Sticklers .....

### PASSING PARADE (6)

K-774 Golden Hunch .....Excellent ..... 10 .. 2/ 9/46
K-771 Great American Mug....Very Good ..... 10 ..11/24/45
K-773 People on Paper.....Excellent ..... 11 ..12/ 1/45
K-775 Magic on a Stick.....
K-776 Our Old Car.....Nostalgic ..... 10 .. 1/26/46
K-772 Stairway to Light.....Good ..... 10 ..11/24/45

### MGM MINIATURE (6)

M-781 Strange Destiny .....Good ..... 10 .. 1/26/46
M-782 Spreadin' the Jam.....Fair ..... 10 ..11/24/45
M-783 Musical Masterpieces ..Exclient ..... 10 .. 4/ 6/46

## PARAMOUNT 1945-46

### GEORGE PAL PUPPETOONS (8)

U5-1 Jasper and the Beanstalk.Good ..... 8 ..10/27/45
U5-2 My Man Jasper.....Fair ..... 8 .. 3/16/46
U5-3 Olie for Jasper.....
U5-4 Together in the Weather.....

### LITTLE LULU (6)

D5-1 Man's Pest Friend.....Good ..... 8 .. 2/ 9/46
D5-2 Bargain Counter Attack.....

### NOVELTOONS (6)

P5-1 Friendly Ghost .....Very Good ..... 7½.. 2/23/46
P5-2 Cheese Burglar .....
P5-3 Old Macdonald Had a Farm .....

### MUSICAL PARADES (6)

FF5-1 Little Witch .....Very Good ..... 20 ..11/10/45
FF5-2 Naughty Nanette .....Entertaining .. 20 .. 2/16/46
FF5-3 College Queen .....

### POPEYE (8)

E5-1 House Tricks .....
E5-2 Peep in the Deep.....
E5-3 Service With a Guile.....Fair ..... 6 .. 4/13/46
E5-4 Klondike Casanova .....

### POPULAR SCIENCE (6)

J5-1 No. 1 .....Interesting .... 10 ..11/17/45
J5-2 No. 2 .....Interesting .... 10 .. 2/16/46
U5-3 No. 3 .....Interesting .... 10 .. 3/16/46
J5-4 No. 4 .....

### SPEAKING OF ANIMALS (6)

Y5-1 Animal-ology .....Very Funny ... 9 ..11/ 3/45
Y5-2 Hillbillies .....Very Good ..... 9 .. 2/23/46
Y5-3 In the Postwar Era.....Fair ..... 9 .. 3/16/46
Y5-4 In the Wilds.....

### SPORTLIGHTS (10)

R5-1 What a Picnic.....Interesting .... 9 ..10/18/45
R5-2 Paddle Your Own.....Good ..... 9 ..11/17/45
R5-3 Running the Team.....Good ..... 9 .. 2/23/46
R5-4 Good Dog .....
R5-5 Dixie Pointers .....
R5-6 Rhythm on Blades.....Excellent ..... 9 .. 3/16/46
R5-7 Testing the Experts.....
R5-8 (Untitled) .....

### UNUSUAL OCCUPATIONS (6)

L5-1 No. 1 .....Interesting .... 10 .. 2/16/46
L5-2 No. 2 .....
L5-3 No. 3 .....Good ..... 10 .. 3/16/46
L5-4 No. 4 .....Interesting .... 10 .. 4/13/46

## RKO RADIO 1945-46

### DISNEY CARTOONS (18)

64103 A Knight for a Day..... 7 .....
64101 Canine Patrol ..... 7 .....
64105 In Dutch .....Funny ..... 7 .. 3/16/46
64102 Old Sequoia .....Funny ..... 7 ..10/13/45
64104 Pluto's Kid Brother..... 7 .....

### EDGAR KENNEDY (6)

63401 Big Beef, The.....Good ..... 17 ..11/24/45
63402 Mother-in-Law's Day ..... 18 .....
63403 Trouble or Nothing.....Funny ..... 18 .. 2/16/46

### FLICKER FLASHBACKS (7)

64201 No. 1 .....Funny ..... 7 ..11/17/45
64202 No. 2 .....Funny ..... 7 .. 1/26/46
64203 No. 3 .....Amusing ..... 7 .. 2/ 9/46
64204 No. 4 .....Good ..... 8 .. 3/16/46
64205 No. 5 .....Good ..... 7 .. 4/13/46
64206 No. 6 ..... 9 .....

### HEADLINER REVIVALS (4)

63201 The Derby Decade..... 22 .....
63202 Russian Dressing ..... 18 .....
63204 Sea Melody ..... 19 .....
63203 Twenty Girls and a Band..... 18 .....

### LEON ERROL (6)

63701 Beware of Redheads..... 17 .....
63702 Maid Trouble .....Funny ..... 18 .. 2/23/46
63703 Oh, Professor Behave..... 18 .....

### RAY WHITLEY WESTERN MUSICALS (4)

63501 Western Welcome ..... 18 .....
63503 Ranch House Romeo..... 17 .....
63502 Sagebrush Serenade ..... 19 .....
63504 Rhythm Wranglers ..... 19 .....

### SPECIAL

671 The House I Live In....Excellent ..... 18 ..10/13/45

### SPORTSCOPES (13)

64304 Arcaro Up .....Fair ..... 8 .. 2/ 9/46
64301 Athletic Items .....Good ..... 8 ..11/24/45
64302 Battling Bass .....Good ..... 8 ..11/17/45
64308 Black Ducks and Broadbills ..... 8 .....
64303 Ten Pin Titans.....Good ..... 8 .. 2/ 9/46
64307 Quarter Horses .....Good ..... 8 .. 3/ 9/46
64305 Ski Master ..... 8 .....
64306 Winning Basketball .....Good ..... 8 .. 4/ 6/46

### THIS IS AMERICA (13)

63102 T. V. A.....Interesting .... 18 .. 1/26/46
63101 Airline to Everywhere....Excellent ..... 17 .. 1/ 5/46
63106 Great Lakes .....Excellent ..... 16 .. 2/16/46
63104 Report on Japan.....Interesting .... 19 .. 3/ 9/46
63105 Street of Shadows.....Excellent ..... 16 .. 4/13/46

### WAR ACTIVITIES

Here Come the Yanks....Interesting .... 10 ..10/16/45

## 20th CENTURY-FOX 1945-46

### MOVIETONE ADVENTURE (10)

6260 Across the Great Divide.....
6258 Along the Rainbow Trail.Excellent ..... 8 .. 4/13/46
6254 Bountiful Alaska ..... 8 .....
6259 Cradle of Liberty.....
6253 China Carries On.....
6256 Louisiana Springtime ..... 8 .....
6257 Lost Lake .....
6252 Magic of Youth.....
6251 Memories of Columbus.....
6255 Song of Sunshine..... 8 .....

### SPORTS REVIEWS (6)

6353 Diving Dandies .....
6355 Golden Horse .....
6301 Pins and Cushions.....Interesting .... 8 .. 3/ 2/46
6351 Ski Aces .....Excellent ..... 8 .. 2/23/46
6352 Time Out For Play..... 8 .....
6354 Sea Sirens .....

### TERRYTOONS (20)

6506 Bad Bill Bunion.....Funny ..... 7 .. 3/ 2/46
6517 Dinky Finds a Home..... 7 .....
6511 Fortune Hunters ..... 7 .....
6502 Fox & the Duck.....
6520 Golden Hen ..... 7 .....
6514 It's All in the Stars..... 7 .....
6518 Johnstown Flood ..... 7 .....
6501 Mighty Mouse in Gypsy Life ..... 8 .....
6506 Mighty Mouse Meets Bad Bill Bunion..... 7 .....
6508 Mighty Mouse in Krakatoa .....Amusing ..... 7 .. 3/ 9/46
6513 My Old Kentucky Home..... 7 .....
6519 Peace-Time Football ..... 7 .....
6503 Swooning the Swooners.....
6510 Svengali's Cat .....Amusing ..... 7 .. 3/ 2/46
6509 Talking Magpies .....Good ..... 7 .. 3/ 9/46
6507 The Exterminator ..... 7 .....
6515 Throwing the Bull..... 7 .....
6516 Trojan Horse ..... 7 .....
6504 Watch Dog .....
6512 Wicked Wolf ..... 7 .....
6505 Who's Who in the Jungle.Good ..... 7 .. 3/ 2/46

### MARCH OF TIME (13)

1 Palestine Problem .....Informative .... 17 .. 9/15/45
2 American Beauty .....Interesting .... 18 .....
3 18 Million Orphans.....Excellent ..... 17 ..11/ 3/45
4 Justice Comes to Germany .....Impressive ..... 21 11/24/45
5 Challenge to Hollywood...Interesting .... 18 .. 1/ 5/46
6 Life With Baby.....Very Good ..... 20 .. 2/ 2/46
7 Report on Greece.....Very Good ..... 19 .. 3/ 2/46
8 Night Club Boom.....Good ..... 21 .. 4/ 6/46

## UNIVERSAL 1945-46

### NAME BAND MUSICALS (13)

1309 Banquet of Melody..... 15 .....
1304 Cuban Madness .....
1301 Solid Senders .....Very Good ..... 15 ..11/24/45
1302 Hot and Hectic.....
1306 Melody Stampede .....Good ..... 15 .. 1/26/46
1381 Sing and Be Happy.....Very Good ..... 10 .. 3/ 2/46
1307 Swing High, Swing Sweet.Entertaining .. 15 .. 3/ 2/46
1303 Syncho-Smooth Swing ...Good ..... 15 .. 2/23/46
1308 Takin' the Breaks..... 15 .....
1305 Tin Pan Alley Tempos...Fair ..... 15 .. 2/23/46

### PERSON-ODDITY (15)

1361 Gabriel Heatter Reporting .....Interesting .... 9 ..11/17/45
1362 Hill-Billy Artist .....Interesting .... 9 ..10/27/45
1366 Maestros of the Comics...Interesting .... 9 .. 3/ 2/46
1363 Paper Magic .....Interesting .... 9 ..11/10/45
1364 Pottery Poets .....Good ..... 9 ..12/ 1/45
1365 Front Line Artists.....Good ..... 9 ..12/ 1/45
1367 Wings of Courage..... 9 .....
1368 Cartune Crusader ..... 9 .....
1369 Scientifically Stung ..... 9 .....

### SERIALS (4)

Lost City of the Jungle.....
Royal Mounted Rides Again .....Actionful ..... 19 .. 1/19/46
Scarlet Horseman .....
Secret Agent X-9.....

### SING AND BE HAPPY

1381 Sing and Be Happy.....Very Good ..... 10 .. 3/ 2/46

### SPECIAL FEATURETTES

1201 Tiny Terrors of the Timberlands .....

### TECHNICOLOR CARTOONS (13)

1324 Apple Andy .....Good ..... 7 .. 2/16/46
1323 Mousie Come Home.....
1322 The Poet and Peasant....Very Good ..... 7 ..10/27/45
1321 Loose Nut .....

### VARIETY VIEW (15)

1348 Chimp on the Loose..... 9 .....
1347 Dog Tale ..... 9 .....
1342 Go North .....Very Good .... 9 ..10/13/45

| | | | | |
|---|---|---|---|---|
| 1364 Grave Laughter | Amusing | 9 | | 11/24/45 |
| 1344 Doctor of Paintings | | | | |
| 1345 Jungle Capers | Amusing | 9 | | 2/23/46 |
| 1341 Queer Birds | Interesting | 9 | | 11/10/45 |
| 1346 Script Teas | | 9 | | |

## VITAPHONE-WARNER BROS. 1945-46

**BLUE RIBBON CARTOONS (13)**

| | | | | |
|---|---|---|---|---|
| 2307 Daffy Duck & Egghead | | | | |
| 2306 Fresh Fish | | | | |
| 2303 The Good Egg | | | | |
| 2305 Little Lion Hunter | | | | |
| 2302 Lyin' Mouse | | | | |
| 2301 Sunbonnet Blue | | 7 | | |
| 2304 Trial of Mr. Wolf | | | | |

**FEATURETTES (6)**

| | | | | |
|---|---|---|---|---|
| 2101 Barbershop Ballads | Fair | 20 | | 8/25/45 |
| 2102 Star in the Night | Outstanding | 20 | | 10/27/45 |
| 2103 All Star Musical Revue | Entertaining | 20 | | 12/ 1/45 |
| 2104 Good Old Corn | Good | 20 | | 12/ 1/45 |
| 2106 Hitler Lives? | Excellent | 20 | | 1/ 5/46 |
| 2105 Musical Shipmates | | | | |

**MELODY MASTERS (10)**

| | | | | |
|---|---|---|---|---|
| 2601 Spade Cooley, King of Western Swing | Excellent | 10 | | 8/25/45 |
| 2605 Headline Bands | Very Good | 10 | | 3/ 2/46 |
| 2602 Here Comes the Navy Bands | Fair | 10 | | 10/13/45 |
| 2606 Jan Savitt & His Band | Good | 10 | | 4/ 6/46 |
| 2603 Musical Novelties | Fair | 10 | | 11/17/45 |
| 2607 Rhythm on Ice | | | | |

**MERRIE MELODIES—LOONEY TUNES**

| | | | | |
|---|---|---|---|---|
| 1716 Baby Bottleneck | Very Funny | 7 | | 3/30/46 |
| 1717 Elmer's Hare Remover | Excellent | 7 | | 3/30/46 |
| 1718 Daffy Doodles | | | | |
| 1719 Hollywood Canine Canteen | | | | |
| 1720 Hush My Mouse | | | | |

**SPECIAL**

| | | | | |
|---|---|---|---|---|
| 2901 The Nine Hundred | Outdated | 10 | | 10/27/45 |

**SPORTS PARADE (13)**

| | | | | |
|---|---|---|---|---|
| 2507 Fin 'N Feathers | | | | |
| 2506 Let's Go Gunning | | | | |
| 2501 Sports Go to War | Outdated | 10 | | 10/13/45 |
| 2502 Holiday on Horseback | | | | |
| 2503 Michigan Ski-Daddle | | | | |
| 2505 Snow Eagles | Excellent | 10 | | 3/30/46 |
| 2504 With Rod and Gun in Canada | Very Good | 10 | | 4/ 6/46 |

**TECHNICOLOR ADVENTURES (6)**

| | | | | |
|---|---|---|---|---|
| 2801 Fashions for Tomorrow | | 10 | | |
| 2802 In Old Santa Fe | | | | |
| 2803 All Aboard | Fair | 10 | | 4/ 6/46 |

**TECHNICOLOR SPECIALS (8)**

| | | | | |
|---|---|---|---|---|
| 2001 Frontier Days | Good | 20 | | |
| 2002 Forest Commandos | Excellent | 20 | | 3/ 9/46 |
| 2003 Movieland Magic | Good | 20 | | 3/30/46 |
| 2004 Gem of the Ocean | | | | |

**VITAPHONE VARIETIES (6)**

| | | | | |
|---|---|---|---|---|
| 2401 Alice in Jungleland | Interesting | 10 | | 11/17/45 |
| 2402 Miracle Makers | | 10 | | |
| 2405 Peeks at Hollywood | Interesting | 10 | | 3/ 2/46 |
| 2406 Smart as a Fox | | | | |
| 2404 So You Think You're Allergic | Fair | 10 | | 1/19/46 |
| 2403 Story of a Dog | Interesting | 10 | | 8/25/45 |


**NEW! DIFFERENT! ORIGINAL! in the typical STR manner**

**A SERIES OF PICTORIAL PROFILES OF FAMILIAR AND FAVORITE PICTURE PEOPLE BEGINS NEXT WEEK**

**MAKE A NOTE NOW TO WATCH FOR IT**


# CLASSIFIED ADVERTISING

Ten cents per word (10 words minimum). No cuts or borders. No charge for name and address. 5 insertions for the price of 3. Money order or check with copy. Ads will appear as soon as received unless otherwise instructed. Address: Classified Dept., SHOWMEN'S TRADE REVIEW, 1501 Broadway, New York 18, N. Y.

### HELP WANTED

WANTED: ASSISTANT MANAGERS to start immediately. State experience. Salary expected and references in application. Weir Cove Theatres, Weirton, W. Va.

### NEW EQUIPMENT

NEW DIMMERS HALF PRICE—Navy Surplus—2450W, $22.50; 2000W, $19.95; 1650W, $15.95; 1350W, $13.50; 30A Rectifiers, $57.60; Westinghouse 0/150V AC voltmeters, $6.95; 400W Baby Spots, $7.45; Dual Telephone set, $13.50; Panic Bolts, $22.50; 25/40W Colored Lamps, 16½c; Beautiful Stage Draperies, $95.00; Coated Lenses, $45.00. Spring Catalog ready. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

GRIME DOES NOT PAY—BUY NEW SOUND-SCREENS NOW—Crystal Beaded, square foot, 44½c; Super Flextone Plastic Coated, guaranteed fungus-proof, washable, 37½c. Samples free. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

### POPCORN

SPECIAL GIANT PREMIUM S. A. CORN $9.25 popping volume $85.—$100. Regular S. A. corn $8.25 approved OPA popping volume. FOB Nashville, Tenn. Blevins Popcorn Co.

GIANT S. A. POPCORN, certified to pop over $100 per bag, $10.50 per hundred pounds. Popcorn boxes, regular 10c size, holds 2 ozs. of popcorn $5.50 per thousand. New 25c size holds 5 ozs of popcorn $11.90 per thousand. F.O.B. Chicago, Illinois. Houtz Popcorn Co., 3506 N. Lockwood Ave., Chicago, Ill.

### POPCORN SUPPLIES

KETTLE KLEENING KIT COMPLETE FOR $6.00 containing Char-X, liquid kettle cleaner, wipes, spatula, oil. Everything to keep your kettle Spic and Span. Blevins Popcorn Co., Nashville, Tenn.

### SITUATION WANTED

VETERAN. Ten years' experience theatre manager—publicity director. Go anywhere. Pearce Parkhurst, 29A Elm Street, Gloucester, Mass. Phone Gloucester 1973.

VETERAN wants theatre now operating. Give particulars, Kaufman, 1919 Surf Ave., Brooklyn 24, N. Y.

### SOUND EQUIPMENT

RECORD PLAYERS, NEW $24.95; AUTOMATIC RECORD Changer, $29.75; New Zeiss Ikon 35-mm. Sound Projectors, $275.00; New Soundheads, $91.25; Bell Howell 16-mm. Sound Projectors, $375.00; New 20W PA Systems, $75.00; Instantaneous Sound Changeovers, $29.95 set; New 30W Theatre Amplifiers, including monitor, $125.00. S.O.S. Cinema Supply Corp., 449 W. 42nd Street, New York 18, N. Y.

### STUDIO EQUIPMENT

2000W FRESNELLITES, $57.50; 2000 Sunspots on portable stands, $89.50; Akeley Newsreel Camera, magazines, Gyrotripod, $795.00; Eyemo two speed camera, $225.00; New 400' 16-mm. magazines, $79.50; Moviolas, $195.00 up; Nelson 35-mm. Continuous Sound picture Printer, $975.00; Send for stock list. S.O.S. Cinema Supply Co., 449 W. 42nd St., New York 18, N. Y.

### THEATRE GAMES

DIE CUT BINGO CARDS—$20.00 in 10,000 lots. Smaller quantities, $2.25 per 1,000. 1-75, 1-100. IMMEDIATE DELIVERY. S. Klous, c/o Showmen's Trade Review. 1501 Broadway. New York City 18. N. Y

FOR YOUR BINGO GAMES Buy your cards from us—controlled or uncontrolled. dye cut play right, priced right—service supreme. Samples on request. Premium Products, 354 W. 44th St., New York 18, N. Y.

### THEATRE SEATING

500 REBUILT AMERICAN SEATING BALL BEARING Panelback, boxspring chairs, $5.95; 120 Irwin veneer backs and seats, $3.95; 500 American rebuilt, reupholstered red striped velour padded back, spring cushions, metal lined, $7.95; 140 American rebuilt heavy veneer back spring cushions, $6.50; 185 Heywood-Wakefield heavy panelback, springless cushions, $4.95; 300 American veneer back, springless cushions, $4.50; Beautiful Cardinal Red leatherette, 52" wide, 100 yards per roll, $1.14 yard; cut lengths, $1.25. Wire for stock list, S.O.S. Cinema Supply Corp., 449 West 42nd St., New York 18, N. Y.

THEATRE CHAIRS 600 Streamlined full upholstered American Seating Company chairs. 1000 spring cushioned relacquered ¾" insert panel backs 900 spring cushions, 1000 veneer chairs. We upholster chairs. Phone Lenox 3445. Jesse Cole, 2565 McClellan Ave., Detroit, Mich.

### USED EQUIPMENT

CLOSING OUT 52" x 72" SCREENS, poor condition, tripods alone worth money, $4.95; Mazda Regulators with Ammeters, $16.50; Roth 25A Generator set $57.50; Ashcraft Suprexarc, $164.75; Vallen Curtain Machine, rebuilt, $149 50; Heavy Duty Vacuum Cleaner, rebuilt, $97.50; Brandt Penny Direct Coin Changers, $99.75; Coinometers with Pennies, $69.50. Spring Catalog Ready. S.O.S. Cinema Supply Corp., 449 West 42nd St., New York 18, N. Y.

SIX SOLD LAST MONTH—Vets Establish Your Own House—Complete Army Theatre Booth outfits—Holmes professional latest type sound projectors, 2000' magazines; lens; Baby Strong Automatic Arclamps; 15 amp. rectifiers; constant speed motors; 3 point adjustable heavy pedestals; High Fidelity 30 watt amplifiers; monitor speaker; 2-way Multicellular horn system, everything ready to go, $1995.00. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

THEATRE SEATS—PROJECTORS—Folding Chairs. 16-mm. film—lights—new screens. Lone Star Film Co., P. O. Box 1734, Dallas, Texas.

WILL SACRIFICE TWO MODEL K MOTIOGRAPH. Mechanisms with deluxe bases, complete Western Electric Model M-10 Mirrophonic sound system. Strong Zipper changeovers, Cyclex arc lamps complete and extra parts and supplies. USED BUT SHORT TIME. Write—Mrs. Katie Mellinger, 705 S. Randolph St., Champaign, Ill.

COMPLETE BOOTH. Simplex projectors, automatic arc lamps, rectifiers, lenses, latest model Ballantyne sound with two way horn system, completely rebuilt and guaranteed $1495. Thousand other bargains. Anything you need. Write us. Star Cinema Supply Co., 440 W. 45th St., New York 19, N. Y.

COMPLETELY REBUILT 6B Powers, with sound, with incondence light $500.00, with baby-Strongs Lamps and rectifiers $700.00. Write John M. Welch, R No. 1, Burley, Idaho.

### WANTED TO BUY

HIGHEST PRICES PAID for Simplex, Powers, lamphouses, rectifiers, sound, etc. Star Cinema Supply, 440 W. 45th St., New York 19, N. Y.

SIMPLEX PROJECTORS, LAMPHOUSES, Quarter Horse Motors, Portables, etc. Box 713, c/o Showmen's Trade Review, 1501 Broadway, New York, N. Y.




*Suggestion*

**COME ON MAY 12TH AND ENJOY A FULL WEEK OF NEW YORK'S FAMOUS HOSPITALITY**

**NIGHT CLUBS...THEATRES...MUSICALS...RADIO CITY... SIGHTSEEING...CONEY ISLAND...** These and a hundred other attractions await you during the Variety Club Convention, all building up to the greatest climax of all...the Annual Humanitarian Award Dinner in the Grand Ballroom of the Astor Hotel at which the "great" of our nation will join with you in paying tribute to the recipient of this honor and distinction...

# THE HEART OF SHOW BUSINESS
## COMES TO THE CROSSROADS OF THE WORLD

Registration fee $25.00 entitles you to all Convention activities including your luncheons on Thursday and Friday and the Humanitarian Award Banquet. All requests for hotel accommodations must be accompanied by the registration fee. Tickets for the big banquet alone are $10.00 each.

**HURRY...HURRY...HURRY...** SEND YOUR RESERVATION AND FEE TO:
VARIETY CLUBS OF AMERICA • 1313 PARAMOUNT BUILDING • NEW YORK 18, NEW YORK

# SHOWMEN'S TRADE REVIEW

THE SERVICE PAPER OF THE MOTION PICTURE INDUSTRY

REVIEWED IN THIS ISSUE


| | |
|---|---|
| A Stolen Life | 20 |
| Boys' Ranch | 20 |
| Gunning for Vengeance | 20 |
| Rendezvous 24 | 20 |
| Somewhere in the Night | 28 |
| The Glass Alibi | 20 |


**PRODUCT GUIDES**
Begin on Page 43


Vol. 44 / No. 16

MAY 4, 1946

Entered as second class matter February 20, 1940, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly by Showmen's Trade Review, Inc., 1501 Broadway, New York 18, N. Y., U. S. A. 10 cents a copy, $2 a year.

CHARLES E. 'CHICK' LEWIS
Editor and Publisher




Howard Dietz
Adds to long list of 'firsts' in film advertising . . . see Page 24


**The Show Builder . . . . . See Page 37**

**Showmen's Silhouettes . . . . . See Page 10**

**Keep Your Ads Clean . . . . . See Page 22**

MAY -7 '46

©CIB 20342

"Correction, please"



"THE GREEN YEARS IS A



**WONDERFUL MOTION PICTURE!"**

*record breaking*

(1st week breaks M-G-M
record at Music Hall.
2nd week tops 1st week.
3rd week sets NEW all-
time M-G-M record. And
merrily we roll along.
Tell the folks it's coming!)

First week..Sa

"The Kid Fro

has exceeded

Astor Theat

$10,000

# muel Goldwyn's

# m Brooklyn"

(IN TECHNICOLOR)

# any previous

# re record by

# !

RELEASED
THROUGH
RKO
RADIO
PICTURES




Hunt Stromberg presents **JANE RUSSELL** and **LOUIS HAYWARD** in
**"YOUNG WIDOW"** with Faith Domergue, Kent Taylor, Marie Wilson, Connie Gilchrist and Penny Singleton

Directed by Edwin L. Marin • Screenplay by Richard Macaulay and Margaret Buell Wilder Additional Dialogue by Ruth Nordli
Lee Garmes, A. S. C., Director of Photography • A Hunt Stromberg Production

# THE EDITORIAL PAGE

## Something to Celebrate

Plans for a gala celebration of the anniversary of the advent of sound, as recently announced by Warner Bros., is something definitely worthy of industry attention and participation.

Without a doubt, sound changed the whole course of our industry and launched the motion picture on a new wave of popularity.

It is not only proper but sensible for the industry as a whole to take note of this anniversary both as a means of showmanship activity beneficial to every branch of the business and as a reminder of what has happened since the first audible picture was presented in theatres of this country.

In addition to bringing to the movie-going public a new and unique form of entertainment, it brought with it, too, a new and more stimulating form of showmanship. Just as sound revolutionized picture entertainment so did it revolutionize the merchandising of this entertainment to the public. Today we have a widening circle of showmen who, with the incentive of progressively better entertainment have expanded their own methods and means of selling such attractions to their public.

Yes, our industry owes plenty . . . plus . . . to sound, and anything we can do, individually and collectively, to make the public conscious could well be labelled, good public-relations.

▲ ▲ ▲

## Independent Production

Independent production in Hollywood is on a definite upsurge, and should plans that now are well along materialize in one or two or even more national distributing organizations, the present independent production activity will be accelerated tremendously.

As readers of this page are well aware, we have advocated an expansion of the distribution setup on the theory that such will be for the greater welfare of the industry as a whole.

The present distribution setup is fashioned to a pattern that became static years ago. In order to move ahead, the industry needs something more progressive than is represented by this long-standing distribution setup. This is not to say that those distribution companies that are established are stagnant or unprogressive. It is to say that the industry has developed, expanded in many directions, and in consequence there should be some motion and development and change in the general setup of the distribution branch, just as there has been in the production and exhibition divisions of the industry.

The independent exhibitor has the largest stake in the expansion which appears to lie ahead through the growing activity and importance of the independent producers whose output, basically, will be the motive and economic reason for additional distribution outlets. It is the independent exhibitor who most needs and who will benefit by a larger market from which to select and book pictures. At the same time the producer with the know-how for turning out box-office product has nothing to fear from additional outlets for his attractions; nor will the well-managed and efficient distribution organizations do other then benefit from that greatest of all inducements to greater achievement—competition.

▲ ▲ ▲

## "Henry V"

While it has been announced that for the present Laurence Olivier's British-made film, "Henry V," is not being considered for general release, the fact remains that a lot of money was poured into its production and in the final analysis producers want to get their money back—with a little profit on the side. At least that's how it is with all the producers we know.

There has been some talk of cutting this picture for general release—it now runs 134 minutes. We can't see how cutting would do anything but ruin what now stands as an extraordinary achievement of its kind. Its kind is not entertainment for the masses of picturegoers. Not on the basis of anything that's happened so far in the theatres of this country.

Possibly those who paid the bills for this sumptuous production will be content that they have given the world a masterpiece of dramatic literature by the immortal Shakespeare. If so, then our admiration for them would be no less than would be our astonishment that such things can be in the world of motion picture production.

Whatever may finally develop for the handling of this picture, we urge theatremen to see it. None will deny that the production was given every advantage of colorful backgrounds, the splendor of scenic magnificance and costume, Technicolor—everything, in fact . . . everything, that is, except popular appeal.

*"CHICK" LEWIS*

## NATIONAL NEWSREEL

# 'Outlaw' Gets Blasts—and Bookings

Howard Hughes' controversial picture "The Outlaw" continued to be booked and blasted this week as a hearing in the suit of the producer against the Motion Picture Association of America, originally set for May 3 in the Federal District Court at New York was postponed until May 16.

While the picture was being booked in better than some dozen different cities during the week and a Washington opening was scheduled during May, Catholics in two more cities were urged to oppose the showing of the picture.

From Baltimore veteran Archibishop Michael J. Curley, in whose archdiocese Washington lies, urged Catholics to oppose showing of the picture. The Archbishop declared he was told the picture presents glorification of crime and that some of its scenes are indecent as to dress.

Previously it had been attacked by the Catholic Monitor in San Francisco.

In Albany, The Evangelist, organ of that diocese, together with the local chapters of the Knights of Columbus, are campaigning against showing of "The Outlaw."

Meanwhile Hughes announced that the picture had been booked into two theatres in Boston (the State and the Orpheum) simultaneously, and that other bookings were set for Houston, Indianapolis, Evansville, Louisville, Kansas City, Harrisburg, Wilmington, St. Louis, Baltimore, Minneapolis; St. Paul, Reading, Pa.; Providence, R. I., and Bridgeport, Conn.

Attempts by Hughes to regain the print seized in a raid by San Francisco police have been unsuccessful, with a hearing on the subject set for May 15. United Artists Theatre Manager Al Dunn, who was arrested when the film was raided and charged with presenting an indecent picture, reportedly is insisting on a jury trial. Dunn is out on bond.

In Washington the Department of Justice was reported as having no intention to intervene in the Hughes-MPAA case.

# Producers Settle for 25% Pay Boost to Musicians

## *Compromise Also Calls for Added Employes but 'Works No Hardship' Says Schenck*

Eight major producers and the American Federation of Musicians terminated three weeks of discussion of studio wages and working conditions in New York last Friday with a compromise that grants wage and employment increases and retains for the producers the right to compute overtime on a cumulative basis.

The musician employment increase was estimated to amount to 44 per cent, while the wage increases (based on a 33 per cent cost of living rise since 1941), average 25 per cent for part-time musicians who have received raises, and 33 per cent for studio staff orchestras who had received no raises since 1941.

### May Exceed $2,000,000

Producer sources refused to estimate how much the wage and manpower increases would add to Hollywood's studio music bills. Union sources estimated they would raise costs to around $2,000,000 annually, while the wages of staff musicians had been raised from $5,200 to $6,196. (Leaders and contractors receive 50 per cent extra.)

The contract, which will embody these compromises, will be retroactive from April 1, 1946, ending Labor Day 1948.

Both sides made concessions, the most important apparently being that of the union in dropping its demands that the cumulative system on overtime be revoked. Had this demand for overtime on the week or day basis been enforced, production costs would have been unpredictably high.

(Under the compromise, overtime does not begin until after 520 hours have been worked within the year and is figured on a cumulative basis. The musicians had asked for overtime to begin during the week after 10 hours work or after six hours in one day.)

### Compromise Wages

The union also compromised its original demand for a wage scale rise which would have amounted to 100 per cent and which would have required a tripling of the total number of musicians employed in studio staff orchestras.

Other points in the compromise agreement are:

Two weeks' vacation with pay for steadily employed musicians; one day vacation with pay for each 20 days employed, or two days for each 40 days employed, for part-time musicians.

Agreement by the producers to furnish the AFM with identifying numbers of each sound track. (The union wants this to assist in policing of sound tracks to insure that they are used only for the purposes made.)

Agreement by the producers not to use sound tracks or pictures of musicians playing instruments made for normal exhibition purposes over television.

Agreement by the musicians that producers may continue to transfer music from 35-mm. sound tracks to 16-mm. sound tracks, provided it is for the same picture without paying another recording fee.

Under the clause increasing employment, 20th Century-Fox and Warner Bros. will raise their studio orchestras from 35 men to 50; Paramount from 30 to 45; Columbia, Republic, RKO and Universal from 25 to 36.

"It will work no hardship," said Loew's President Nicholas M. Schenck speaking for the producers. "We can use the additional men."

Both sides emphasized that the agreement had been reached amicably and by discussion.

"We listened to each other," Schenck said, "and argued with each other honestly and fairly and if one of us had a point it would be considered by the other. There has been a lovely, friendly three weeks of negotiations in every respect."

Attending the meeting, which was held at the New York headquarters of the AFM were Schenck and Joseph R. Vogel for MGM; Barney Balaban and Charles Boren for Paramount; W. C. Michel, Fred S. Meyer, 20th Century-Fox; Samuel Schneider, Warner Bros.; Ned Depinet, L. E. Thompson, RKO; Nate Blumberg, John J. O'Connor, Milton Schwartzwald, Universal; Jack Cohn, Abe Schneider, Columbia; James E. McMahon, Republic.

AFM President James C. Petrillo, assisted by union national officers, acted for the musicians.

### INDEX TO DEPARTMENTS


| | |
|---|---|
| Advance Data | 49 |
| Box-Office Slants | 20 |
| Feature Booking Guide | 43 |
| Feature Guide Title Index | 43 |
| Hollywood | 40 |
| Newsreel Synopses | 39 |
| Regional Newsreel | 29 |
| Selling the Picture | 24 |
| Shorts Booking Guide | 50 |
| Short Subject Reviews | 39 |
| Theatre Management | 22 |
| The Show Builder | 37 |


# CSU, IA Agree To Give Arbitration a 30-Day Try

Hollywood appeared to enjoy a labor truce this week as the construction unions of both the Conference of Studio Unions and the International Alliance of Theatrical Stage Employes agreed to a 30-day trial on a plan for arbitration of jurisdictional disputes.

According to Motion Picture Association of America Vice-President Byron Price, who handled negotiations, both sides will confer on the division of work before sets are built. Any disagreement which they cannot settle among themselves, will then be referred to the producers' labor relations office and there will be no work stoppage while the matter is being decided.

CSU President Herbert K. Sorrel, meanwhile, having won a court action in which he was charged with rioting, was reportedly to be sentenced with seven other union men on a charge of refusing "to disperse," a sentence which can carry the maximum of six months in jail a fine of $500, or both. Both charges grew out of the trouble at the Warners' Burbank studio last summer.

Elsewhere the labor front was quiet. Chicago's threatened strike of express employes waited on the report of a fact-finding committee. Detroit's exchanges remained dark in their film handling strike while one exhibitor apparently was urging the theatres to close in protest over the alleged inconvenience and expense of handling film shipped from Chicago.

### Federal Admission Taxes Up

Federal admission tax collections for March, 1946, topped those of the same month in 1945 by almost $5,000,000, rising from $30,645,244.06 to $36,374,650.81.


### SHOWMEN'S TRADE REVIEW

*Title and Trade Mark Registered U. S. Patent Office*
Published every Friday by Showmen's Trade Review Inc., 1501 Broadway, New York 18, N. Y. Telephone BRyant 9-5606. Charles E. 'Chick' Lewis, Editor and Publisher; Tom Kennedy, Associate Editor; James A. Cron, General Manager; Ralph Cokain, Managing Editor; Harold Rendall, Equipment Advertising Manager; West Coast Office, 6777 Hollywood Boulevard, Hollywood 28, California; Telephone Hollywood 2055; Ann Lewis, manager. London Representative, Jock MacGregor, 16 Leinster Mews, London W. 2; Australian Representative, Gordon V. Curie, 1 Elliott St., Homebush Sydney, Australia. Member Audit Bureau of Circulations.

All contents copyright 1946 by Showmen's Trade Review, Inc.
Address all correspondence to the New York office. Subscription rates: $2.00 per year in the United States and Canada; Foreign, $5.00. Single copies, ten cents.

# NATIONAL NEWSREEL

## Atlanta Sees 'Scarlet' Despite Strike, Censor

"Scarlet Street"—banned by censorship from Atlanta since February—finally opened Wednesday at the Paramount to good houses despite a transportation strike which paralyzed the city.

A green light for the picture was given Monday when the defendants—the city of Atlanta, the Censor Board and Censor Christine Smith—failed to meet the deadline in which they could post the $10,000 bond, Fulton Country Judge Almand required for an appeal on his decision that the ban on the picture was illegal.

Judge Almand had ruled that the right to ban a picture lay with the censor board and not with Miss Smith whose power was limited to deletions, and that the tie vote of the board was insufficient to warrant keeping the picture out of Atlanta.

While the defendants did not post bond, Assistant City Attorney J. J. B. Bloodworth did appear Monday to seek transfer of the case from Judge Almand's jurisdiction to that of an equity court in a move which was regarded largely as a technicality.

A sample of opening day audience opinion revealed that few found anything indecent and many wondered why the censor had banned the picture.

## 'Open City' for Adults

Chicago censors this week restricted showing of the Italian film "Open City" to adults only. The censors ruled that the film, which has been passed for general audiences in New York, Massachusetts and Pennsylvania, was unsuitable for children.

## Approve 'Outlaw'

British Columbia Censors passed Howard Hughes' much-discussed "The Outlaw" without any cuts, it was stated from Vancouver this week. The feature is booked for the Vogue Theatre.

## *'Rump' Embarrassing*

**Gary Cooper's hilarious reference to his rump in "Saratoga Trunk" was butchered out of the film as it opened at the Fox Theatre, Atlanta, April 25.**

**Christine Smith, the city censor who met defeat last week in her effort to keep "Scarlet Street" out of Atlanta, ordered the slice before she would stamp her okay on "Saratoga Trunk."**

**The "offending" dialogue occurs when Cooper, playing Col. Clint Maroon, discovers that Clio Dulaime (Ingrid Bergman) has embroidered initials on his hankies. "I expect to wake up with a 'C' branded on my rump," he drawls in good-humored resignation."**

**Miss Smith, whose order was protested by Warner's district manager Ralph L. McCoy, declared that she "believed the line would have embarrassed lots of people."**

**"I've never been embarrassed by a rump roast," cracked McCoy, who previously had roasted Miss Smith, because, he said, the censor had viewed the picture at a trade screening weeks ago, but had waited until the eve of the opening of "Saratoga Trunk" before issuing her delete order.**

## *Variety Club Award to Gen. Booth*

**The annual Variety Club Humanitarian award of $1,000 and a silver plaque, presented in recognition of unusual service for humanity, this year will be presented to Salvation Army General Evangeline Booth at the Humantarian Award Club banquet in New York's Hotel Astor, National Chief Barker R. J. O'Donnell announced this week.**



Gen. Evangeline Booth

**The banquet will be held in connection with the convention of Variety Clubs which opens May 15 in New York.**

**Selection of the octogenarian Miss Booth, who has had a life devoted to public service, was made by a committee consisting of 70 newspaper and magazine editors and publishers, radio commentators and others connected with public affairs, Award Committee Chairman Albert Kennedy Rowswell explained. Miss Booth, according to Rowswell "overtowered everybody in the final balloting."**

**Miss Booth, who was born Christmas Day in London 80 years ago, is the fourth daughter of Salvation Army founder General William Booth. In her teens she became a Salvation Army Captain in one of the worst slum areas of London's West End, and at 23 she was commander of all the organization's activities in London. Subsequently she became its leader in Canada, and in 1904 national leader for the United States. In 1934, upon retirement of Gen. Edward Higgins, she was elected general of the international forces, from which post she retired in 1939 to her home at Hartsdale, N. Y.**

**The award to Miss Booth, who is now a citizen of the United States, was made by the Variety Clubs for having given "unselfishly of her love and service toward the betterment of humanity."**

**Dave Weinstock, head of the arrangements committee for the Humanitarian Award dinner announced Wednesday that tickets are now available at his office (Raybond Theatres, 1501 Broadway, New York 18, N. Y.). Tickets are $10 each, attendance will be stag, with the exception of dais guests, and dress will be informal.**

## ATA Seeks $200,000 For Years' Operation

Decision to begin billing individual and unit members immediately for their assessments was reached by the finance committee of the American Theatres Association in New York Wednesday.

This decision reverses an earlier plan decided upon by the committee and reported in SHOWMEN'S TRADE REVIEW, to borrow operating funds from members and not start billing assessments until the entire organization had been set up.

ATA expects to raise $200,000 (double the minimum amount authorized by the St. Louis convention) from the states. Assessments will be based on the exchange territory percentage system used by distributors adapted to states and modified to allow for rural and urban populations. In locations where ATA already has affiliated units, the bill will go to the units. Where only individual theatres or circuits are members, the bill will go to the state director. Each state will decide the method upon which it will prorate assessments in its jurisdiction.

The assessment of New York was expected to be $30,000 yearly while that of Illinois might reach $15,000 and Ohio $12,000.

Public relations chairman Arthur Mayer announced that his plan to use members within the industry throughout the nation to handle the ATA public relations plan seemed to be meeting approval on the basis of answers to queries he had sent into the field on the subject.

### Arizona for ATA

Arizona area exhibitors seem well impressed with the program of the American Theatres Association and probably will take an active part in carrying it out, ATA Regional Vice-President Harry L. Nace declared in Phoenix this week.

### 'Kid' Charges $1.80

New York's Astor Theatre raised its weekend admissions to $1.80 this week for "The Kid from Brooklyn."

## Rodgers Calls First Post-War MGM Session

First of MGM's post-war business sessions will be held on May 24 in Chicago's Hotel Stevens, Vice-President and General Manager William F. Rodgers announced this week.

The meeting will be attended by Rodgers, Assistant General Sales Managers Edward M. Saunders and Edwin W. Aaron, Advertising, Publicity and Exploitation Director Howard Dietz, Advertising Manager Silas F. Seadler, Exploitation Head William R. Ferguson, Publicity Manager Herbert F. Crooker, Exhibitor Relations Head Henderson M. Richey, Exchange Operations Head Alan F. Cummings, and Tyree Dillard, Jr., liaison between the legal and sales departments.

The five division sales managers who will attend are: E. K. O'Shea, John E. Flynn, John J. Maloney, Rudy Berger and George A. Hickey. Hitherto Rodgers has kept MGM meetings to small attendance but the importance of this conference was given as the reason for bringing in a full force, including 11 district and 32 exchange managers.

## SCTOA to Meet in L. A. To Elect Directors

Annual meeting of the Southern California Theatre Owners Association will be held on May 23 in the Ambassador Hotel at Los Angeles, it was announced here this week. A nominating committee consisting of Grover L. Smith, James Nicholson and John Bertero has been named to prepare a slate of directors for the coming year. Nominations from the floor will also be entertained.

### Boomer In New Post

Roy Boomer has assumed his duties as secretary-treasurer of Theatre Equipment and Supply Manufacturers' Association, with headquarters at 4356 Washington Boulevard, Chicago.

## NATIONAL NEWSREEL

# Says Dutch Bond Spreading False Reports on U. S. Films

Bioscoop Bond, largest film organization in Holland, is circulating unfair reports about the American film industry in connection with the latter's efforts to break through the Bond monopoly to get playing time in The Netherlands, Carl E. Milliken, vice-president of the Motion Picture Association of America, charged in New York this week.

Milliken made the accusation when SHOWMEN'S TRADE REVIEW read him an item datelined Amsterdam and published in a Chicago newspaper which stated that though the Dutch wanted American film they could not get them because the U. S. industry demanded 35 per cent of theatre receipts which Holland theatres at this time could not afford to pay.

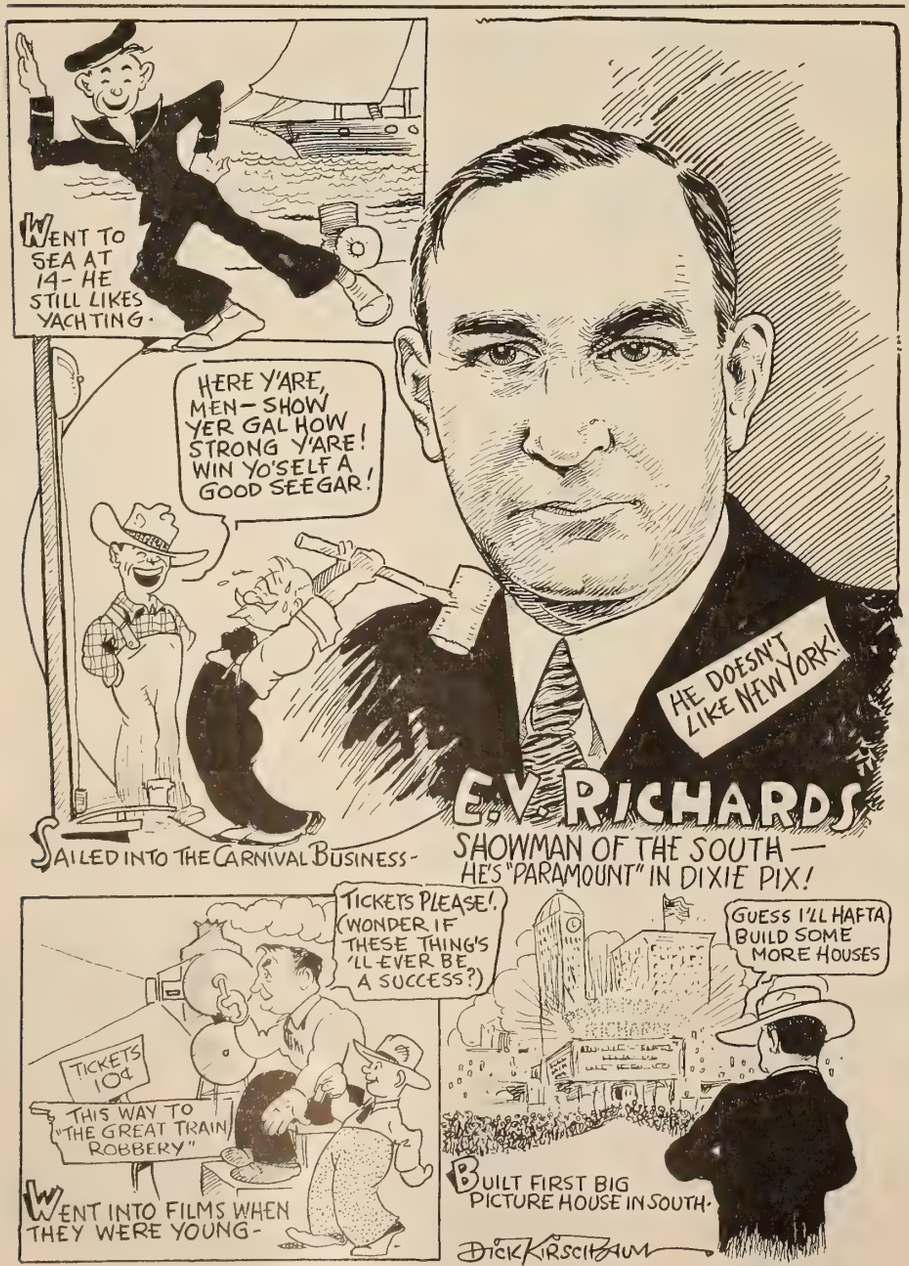
Meanwhile, the foreign field continued to offer heavy resistance to the entry of American product in many instances.

In Washington a government official said that the motion picture conditions in Europe were "chaotic" and that the industry would face a tough battle. He estimated that it would take a minimum of three years' hard work to break through the monopolies which have been created in many countries.

France's plans for nationalization of part of its industry continued to be studied, with a French minister reportedly going to Prague to study the Czechoslovakian film monopoly, and several nations seem to be using a threat on American films as part of their threats to block trade unless they get United States loans.

Greece, however, was reported in Washington as ready to admit some foreign films, including American, without special licenses.

## SHOWMEN'S SILHOUETTES




### *British Crowd Americans*

**Further curtailment of American films on British screens was seen in New York this week by Harry Kosiner, sales representative for Edward Small, upon his return from trips to England and France.**

**Kosiner said that the widening scope of British production and their appeal to British audiences would cut into American time and cited the fact that British films are actually outgrossing American product.**

# Siritzkys Sue to Get Seized Houses Returned

The Siritzky interests, one-time owners of what was reportedly the largest theatre chain in France, have started court action in Paris to recover the bulk of their houses which were seized by the French government, officers of Siritzky International Pictures said in New York this week.

The Siritzky action centers around 45 theatres which the French government seized on the grounds that the last owners had been German. The Germans, in turn, the Siritzkys said, had seized them on ground of Jewish ownership during the invasion.

Another group of houses, reportedly 15 in southern France, has already passed back to the Siritzkys. This group escaped Vichy France seizure as Jewish property when the elder Siritzky turned them over to one of his French managers who, at the end of the war, returned them to the Siritzkys.

Lack of time prevented a similar stratagem for the Paris and northern France houses which the Germans first closed and then reopened under dummy management of collaborators.

The Siritzkys in New York said that the houses which the present French government holds are undoubtedly being considered in connection with the plan to establish a French government owned and operated motion picture industry. If this plan, now before a government committee, passes the parliament, production will probably be started in the Epernay studios, which because of their control originally by the German firm of Tobias, have been seized by the present French government.

Siritzky International is acting as an American distributor for French pictures, particularly the Marcel Pagnol series.

### 'Amok' Booked for D. C.

The French language picturization of Stephan Zweig's "Amok" will open May 11 in Lust's Hippodrome at Washington, D. C., playing to a $1.20 top, Distinguished Films announced this week. The picture is also booked to follow "Open City" into the Old South Theatre, Boston.

### *Can't Trade with Enemy*

**The War Department in Washington this week revealed that there are 482 theatres operating in the American zone of occupied Germany while the Commerce Department reiterated its warning that Americans are not permitted to purchase properties in that country.**

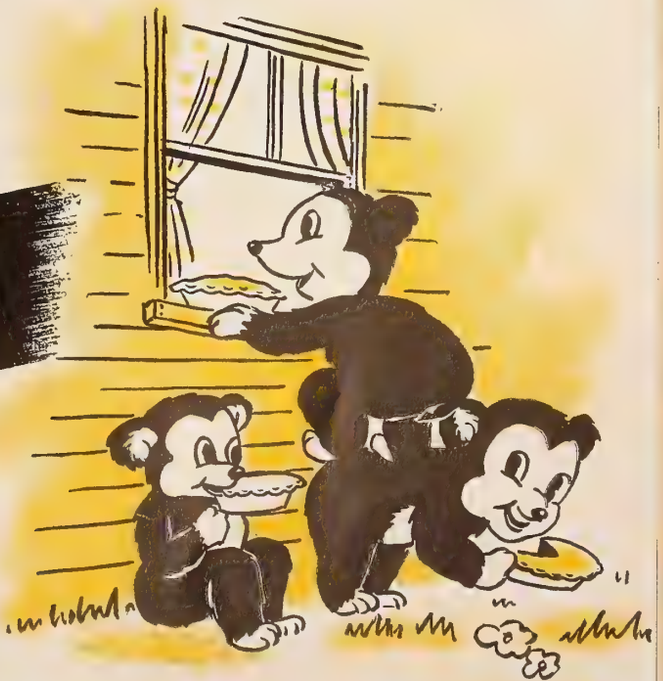
**The Commerce Department statement reportedly was because inquiries continued to arrive at the Department's office from Americans who wished to purchase German picture houses. Technically the Germans are still enemies.**

# THE BRIGHT SPOT IN YOUR PROGRAM

UNIVERSAL

## PLANNED FOR THE *Greater Enjoyment* OF YOUR PATRONS

Three tiny forest clowns in search of adventure — and finding plenty as they provide laughs by the yard



*Coming Soon*

## TINY TERRORS of the TIMBERLANDS

Natural actors in an un-staged comedy... photographed against magnificent scenic backgrounds.

**2 REEL SPECIAL**

Produced by
THOMAS MEAD

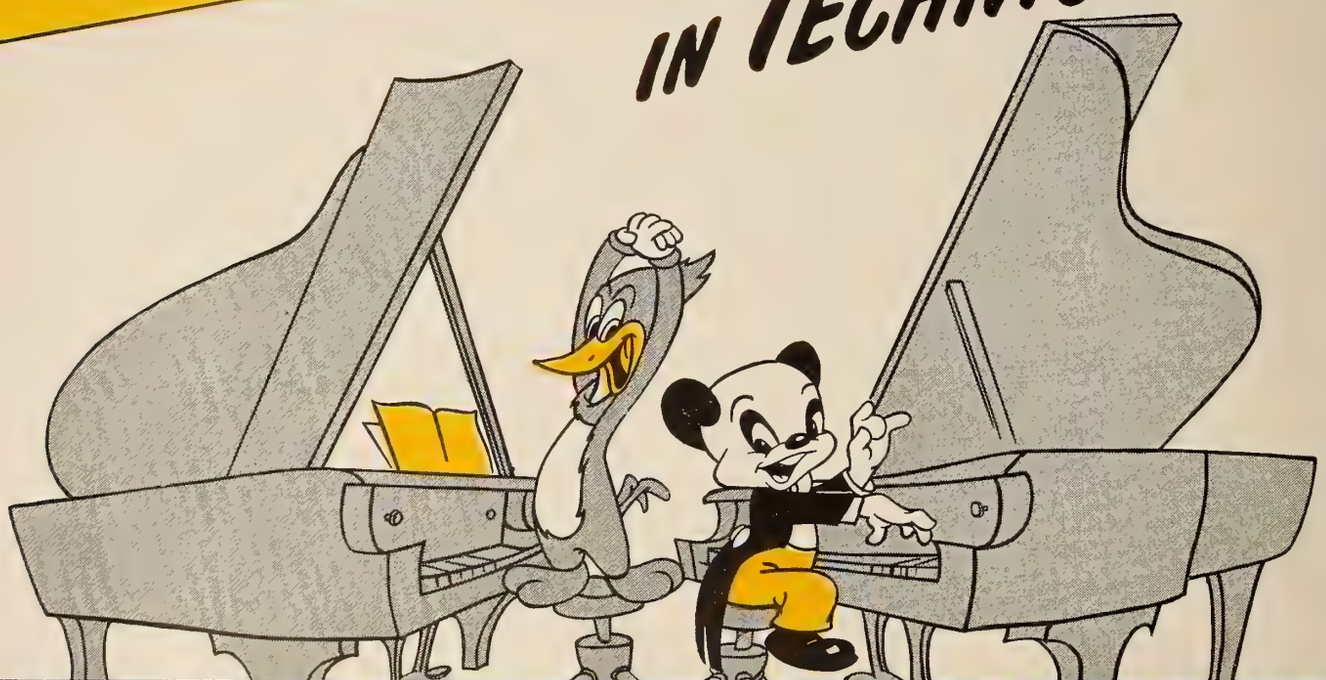
*Something New in Color-Fun-and Music!*

Walter Lantz

# MUSICAL MINIATURES

NOW RELEASED
"POET and PEASANT"
*Coming Soon*
"MUSICAL MOMENTS"
*Featuring Chopin Music*

IN TECHNICOLOR



BE SURE TO BOOK THE OTHER GREAT LANTZ CARTUNES



"MOUSIE COME HOME" with ANDY PANDA

"THE LOOSE NUT" WITH WOODY WOODPECKER

"APPLE ANDY" WITH ANDY PANDA

ON THE BEAM
FOR PROGRAM STRENGTH!

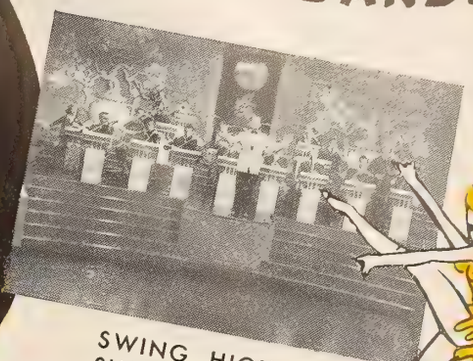
HOT MUSIC FROM THE
HOT BANDS

# NAME BAND MUSICALS

WITH TOP-FLIGHT ARTISTS OF THE RADIO AND SCREEN



TAKIN' THE BREAKS
with Russ Morgan



SWING HIGH,
SWING SWEET
with Jan Savitt



## ALWAYS ON THE JOB WHERE THINGS ARE HAPPENING!



# UNIVERSAL NEWSREEL

COVERS WORLD WIDE EVENTS

More than 30 years on the Newsline Front — All that's News the world over — Sparked by Brilliant Comment by Ace Radio Voices.

NOW BOOKING

**ROOSEVELT MAN OF DESTINY**

2 REEL SPECIAL

THRILLING WORLD PARADE OF STRANGE AND EXCITING PLACES AND THINGS!

# VARIETY VIEWS

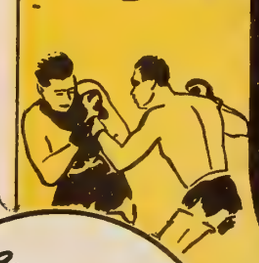
VARIETY IS THE MAGIC WORD IN ENTERTAINMENT! SPORTS, TRAVEL, ART, SCIENCE AND AVIATION ... GRAPHICALLY TRANSLATED. COMMENTATED BY ACE VOICES OF THE RADIO AND SCREEN. EVERY RELEASE PRE-SOLD WITH SPECIALIZED PUBLICITY.

# PERSON ODDITIES

**CURIOUS OCCUPATIONS AND AMAZING PERSONS THAT MAKE UP OUR STRANGE WORLD**















Person-Oddities give you personalities plus oddities – double-value for double entertainment. Every issue packed with Ticket Sales! Plus sparkling comment by top radio commentators. Custom made "billers" for the showman who plans his program for maximum Box-office receipts.





## SING AND BE HAPPY

1-REEL MUSICALS
Featuring new 'COMMUNITY SING' idea in each release

Now Booking . . .
"SING and be HAPPY"
with
JANE PICKENS

Coming Soon..
"MERRILY WE SING"
with
JOEY FAYE and SUZANNE TAFEL
produced and directed by
Harold James Moore

# NATIONAL NEWSREEL

## 16-mm. Mule Shows Serve Latin American Towns

A 16-mm. circuit in Latin America which plays open squares, church yards, makeshift theatres and to which the audiences bring their own chairs to view film that is transported mainly by mule, was described in New York last week by Robert H. Kulka, who heads a series of Latin American operations for Encyclopedia Britannica and Victor Animatograph.

Kulka described his operations as twofold: the Britannica educational film program which is distributed through the educational bodies, and the distribution of amusement films in back country areas.

At present, Kulka said, there are 1200 such amusement showings throughout the 21 Latin American Republics.

"In two years," he added, "we should have 5000 showings, depending upon the delivery of projectors and the like."

Pictures, Kulka said, must be selected with care. They play to audiences ranging from 100 to 1000 in localities which vary from the plaza of a rural community to a factory or a prison. Films that may cause social unrest or tend to upset the social system are not wanted and the barefooted audiences can't understand society films. But they like action pictures, for which, Kulka believes, dubbing is not essential since the action is the audience's primary interest.

He uses independent American action product bought through 16-mm. distributors.

One phase of the program being experimented with in a Latin American country is special series for children. Due to Latin American views on what children should and should not see, Kulka believes this experiment will spread. It is pre-subscribed by the parents who buy season tickets which admit the children.

## Color Use in 16-mm. To Spread, Says Kalmus

Production of Technicolor-processed 16-mm. film is already an important part of that company's business and will become increasingly important as demand for the 16-mm. film spreads in small theatres and plans of major distributors for its distribution abroad develop, Dr. Herbert T. Kalmus, president of the firm, declared this week in a report to stockholders.

Another factor which will increase use of 16-mm. color is advertising and educational shorts, he added, declaring that 1945 was "the first full year that 16-mm. prints were manufactured by the imbibition process" in Technicolor laboratories. Total output in that period was between 6 and 7 million feet, his report stated.

Kalmus, who said that Technicolor was committed to a program of expansion, said that plans to double plant facilities would be undertaken "as soon as practicable."

Production of 35-mm. film had been cut by strikes, he reported, from the 1944 high of 161,979,084 to 160,471,837 in 1945. Forty-two Technicolor features are scheduled for 1946, he revealed.

Net sales for 1945 were placed at a high of $11,614,779.66 compared to 1944's net of $11,-194,380.15, and dividends on capital stock amounted to 50 cents a share. Net earnings dropped from 95 cents a share in 1944 to 74 cents in 1945.

### Para. Quits 16-mm. in Canada

General Films has been granted a six-month period, which began May 1, in which to clear up its 16-mm. commitments on Paramount product in Canada, it was announced this week in Vancouver. This action follows the announced intention of Paramount to drop out of the Canadian 16-mm. field, announced originally as effective with the end of April.

## 5-Day SMPE Meet Opens Monday

**Discussion of the Agfa color film process by the men whom the United States Commerce Department sent to Germany after V-E Day to investigate will be one of the highlights of the five-day conference to be held May 6-10 in New York by the Society of Motion Picture Engineers at the Hotel Pennsylvania.**

**The discussion will be led by Nathan D. Golden, the Department's consultant on motion pictures.**

**The convention will get under way on May 6 with a luncheon at which MGM Vice-President William F. Rodgers will be guest speaker. Thomas Armat, pioneer motion picture inventor of the Bioscope, will be honored with the presentation, a scroll at the dinner dance May 8.**

**The majority of the technical sessions will be devoted to technical subjects ranging from lenses to lighting for color photography with two sessions devoted to visits at television studios.**

## First National Convention of 16-mm Industry Opens in New York May 9

The first national convention and trade show of the rapidly expanding 16-mm. film industry will open in New York at the Hotel New Yorker on May 9 under auspices of the Allied Non-Theatrical Film Association for a three-day series of discussion on industry problem, Executive Secretary Wilfrid L. Knighton announced this week.

Knighton, who is general manager of the convention and the trade show, said that he expected heavy attendance since all three ANFA divisions—producers, exhibitors, librarians—had indicated they would come in force. All display space for the show has been sold, he added. ANFA cover all engaged in 16-mm. and 8-mm. film activities whether religious, educational, commercial, or amusement.

### To Discuss Censorship

High on the list of topics which are expected to be discussed from the floor, according to ANFA spokesman, will be censorship. The spread of efforts to restrict pictures and to charge the censorship fees has reached this field, it was disclosed and the Association had to take active action during the past year in at least two situations.

These were in Kentucky where the legislature was persuaded to drop a law which would bring the 16 and 8-mm. reels under the censor law, and in Detroit where police censors had claimed censorship jurisdiction over the narrow gauge product.

That intra-industry differences would also come up on the floor was seen in the fact that producers, distributors and library owners each had separate panel sessions during the early part of the convention. This was taken to mean that they would resolve their own problems first and then bring them to the floor for possible industry action.

It was also noticed that the name of President P. T. Davis of the National Association of Visual Education, as well as those of several of the NAVED officers appeared on the registration. Knighton explained that they would come as observers and that members of the Society of Motion Picture Engineers, also convening in New York at the same time, had indicated they would attend the final ANFA session.

The ANFA convention opens next Thursday with registration and an address of welcome by its president, Horace O. Jones of Victor Animatograph. The first day will be devoted to committee appointments, reports of President Jones, Executive Secretary Wilfred L. Knighton and Treasurer George Cole, and nomination of officers. At night there will be meetings to write resolutions and discussions.

Friday will be devoted to industry technical talks. Elections and final action will take place Saturday morning while a banquet, over which Orton H. Hicks, MGM 16-mm. head will preside, will close the convention Saturday night.

### *Weighs Doubling City Tax*

**Philadelphia's City Council this week was reported studying the possibility increasing the present municipal admission tax on amusements in order to provide a source of income to meet the increased salaries of city employes.**

**The Council reportedly wishes to double the present tax of one cent on every 25 cents of admission and to make the new schedule into effect on July 1. The present tax has been a highly successful revenue source.**

## Skouras Offers Pension Plan to Stockholders

Directors of 20th Century-Fox this week submitted a pension plan to the stockholders which will cover employes of the parent company and subsidiaries with the exception of National Theatres which is already covered by a plan of its own.

The plan, which was announced by President Spyros P. Skouras in New York will, if approved by both stockholders and the Internal Revenue Department, be effective as of Jan. 1, 1946. The company will pay the full costs, estimated to be at approximately 10 per cent of the base pay of employes who will be covered.

Under the proposed plan employes who retire at 65 and who have had one year service prior to Jan. 1, 1946, will receive retirement pay of one per cent of their regular compensation during 1945 multiplied by the number of years of service prior to Jan. 1, 1946. In addition, for each year of service after Jan. 1, 1946, he will receive one and one-half per cent of his annual pay up to $3,000 and one per cent in excess of $3,000. Overtime, bonuses and salaries of over $50,000 yearly will no tbe counted as benefits under the plan.

The plan also provides that with the consent of the Directors an employe may retire at 55 with a lesser pension or by accepting a lesser pension at 65 he may have payments continued after death to a beneficiary.

### Modesto Votes Tax

A three-cent tax on all amusement admissions was passed by the voters of Modesto, Calif., by the close vote of 1,793 to 1,277, City Clerk Rex Gailfus revealed this week. The tax is applicable to Modesto's five motion picture theatres, all independently operated.

## NATIONAL NEWSREEL

# Preside at International Meeting

**Reflecting the widening scope of the American film industry in general as far-flung U. S. organizations open new offices in foreign lands, National Screen Service, this week held the first international convention in the history of the corporation. The meetings, held in New York, were scheduled to conclude three days of conferences and business sessions on Saturday (May 4). Gathered for the meet were 65 representatives from the company's 31 branches in America and National Screen Service Ltd., of London, England. The meetings were addressed by President Herman Robbins; George F. Dembow, vice-president in charge of sales; William P. Brenner, vice-president in charge of operations; Arthur Krim, treasurer, and other executives.**



HERMAN ROBBINS



GEORGE F. DEMBOW



ARTHUR KRIM



WILLIAM B. BRENNER

# The Personal Slant

Ramchandra Gogtay, former secretary of the Indian Motion Picture Distributors Association and of the Motion Picture Society of India, with fellow countryman Govink Amonkar and Jubandhu Suntorn of Thailand, arrived in New York this week to take up the three-month training course in 16-mm. film now being conducted by MGM.

Paramount Producer Hal Wallis will be on his way home soon after a trip which took him through Germany and France. Wallis was accompanied by the president of Wallis productions, Joseph Hazen and Story Editor John Mock.

William J. Heineman will act as J. Arthur Rank's representative in charge of sales for "Caesar and Cleopatra," according to a joint announcement made by Rank and United Artists' Grad Sears.

Loew's Vice-President and Treasurer Charles C. Moskowitz is rounding up a week of hectic work following his return from a Florida vacation Monday.

RKO Latin American Supervisor Jack C. Osserman has left on a trip which will take him over Mexico, Panama, Venezuela and Curacoa.

United Artists General Sales Manager Arthur Unger, accompanied by Division Sales Managers Jack Goldhar, Maury Orr, Edward M. Schnitzer; Contract Manager Paul N. Lazarus senior, Eastern District Manager Sam Lefkowitz and Ad and Publicity Director Paul N. Lazarus, Jr., left New York Thursday for the UA Chicago district meeting.

Warners' Eastern Division Sales Manager Jules Lapidus is one of the film family who will be working overtime Saturday with a meeting of the eastern and mid-Atlantic districts scheduled for his office in New York. Other district managers attending will be Norman Ayers and Robert Smeltzer.

Al Suchman, this week joined Samuel Goldwyn productions as field representative working under General Sales Manager Arthur Sachson.

## *Cherished Censor Dies*

**Funeral services for Mrs. Alonzo Richardson, 78, who for 20 years as Atlanta's motion picture censor edited few films and barred only one—Mae West's "She Done Him Wrong"—were held this week.**

**Mrs. Richardson, prominent in club and civic work, was cherished by showmen and could laugh at a joke upon her censor office. This she proved by recounting with a chuckle the episode of the showman who, when she banned the West film, moved it to a house just beyond her jurisdiction, and cleaned up.**

**"I made him wealthy overnight," she would reminisce.**

# Tony Sudekum, 66, Dies; City Hall Dark in Tribute

Funeral services for Anthony ("Mr. Tony") Sudekum, 66-year old hard-fighting southern circuit owner who had been thanked by 12 state legislatures for his charities, were held in Nashville Wednesday morning. Burial was in the Mt. Oliviet Cemetery.



Tony Sudekum

Sudekum died last Monday of a heart attack. He had been apparently in good health.

The Nashville City Hall closed Tuesday morning in tribute to one of the few occasions when such action was taken for a private citizen. Theatres remained closed till 6 p. m.

Sudekum, the Dutch-descended Tennessean who as a boy wanted to own a circus, practically leaped from the driver's seat of his father's bakery truck to the driver's seat of some 150 theatres in Tennessee, Alabama and Kentucky.

At the time of his death he was the largest circuit owner in the South, controlled all theatres but that of Loew in Nashville and had been the unsuccessful defendant in a federal suit to force him to divest himself of theatre-holding companies.

The baker's boy got into show business in 1907 when he bought the lease on Nashville's Dixie Theatre for under $1,000. Legend has it that Sudekum looked upon the investment as temporary, for he thought movies were a fad. But experience in the bakery business had taught him that a type of cake might make money even if it did not last, provided it became a fad. So he dug into the Dixie and eventually found the fad staying and he stayed with it.

Sudekum's interests spread, and as the Crescent Amusement Company he controlled at one time several affiliates.

But wherever Crescent spread there was also sure to be a spread of Sudekum money into the educational and charitable institutions of the surrounding country. "Mr. Tony," as the aggressive theatre owner who fought competition to a standstill became known, believed in giving back part of the admissions to where it would do the most good. The extent of his charities, the number of schools, farm organizations and churches he helped, reportedly are not known, since he insisted that his contributions be anonymous.

### Helps Schools

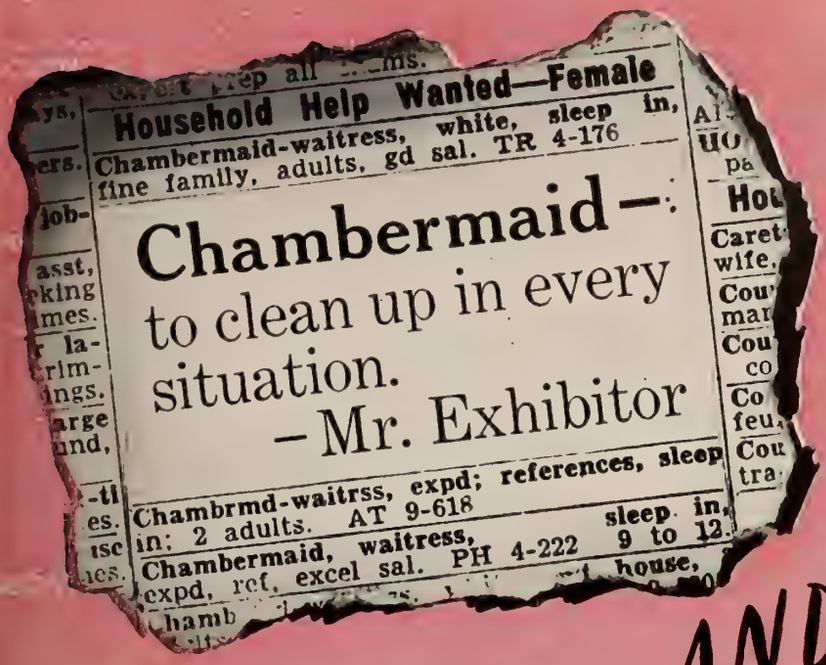
Some recognition of his public services, however, especially in furnishing motion picture equipment to schools and institutions, had come to him from the public thanks of 12 state legislatures and from the fact that during the last quarter century the Tennessee legislative sessions had named him the state's most valuable citizen.

Sudekum, who was born in Nashville in August 1879, was the son of Henry and Sarah Sudekum.

He is survived by his widow, Nettie Fessler Sudekum, who with his sons-in-law, Kermit C. Stengel and Elmer Baulch, will probably inherit his theatre properties.

## Mrs. C. W. Savini Dead

Final rites for Mrs. C. W. Savini, mother of Robert M. Savini, head of Astor Pictures, will be held Saturday (4) in Atlanta, Ga. Mrs. Savini, aged 80, died in Atlantic City Monday.




....AND WE'VE GOT THE "MAID" TO DO IT!






"MAID" FOR YOU from U.A.

# NATIONAL NEWSREEL

## Coal Strike Kills Chicago Shows

**A drastic curtailment of Chicago theatre operations which would leave them operate only four hours daily on week days and would close them entirely at night and all day Sundays was ordered by the Illinois Commerce Commission in an effort to conserve electricity.**

**The order, which the Commission said was necessary because a coal shortage due to the strike, permits houses to operate only from two to four on weekday afternoons. The order applies to all places of amusement.**

**While Chicago exhibitors met to discuss the situation and see what steps could be taken to better it, the Commission remained silent as to the length of time it intended to enforce its ruling.**

**Officials of the Commonwealth Edison Company estimated that complete compliance with the Commission's order would help them reduce their electrical load by 40 per cent.**

## RKO to Hold Sales Meet In Gotham, July 1-2

RKO Vice-President Robert Mochrie was expected this week to make formal announcement of the RKO sales convention at the district and division manager meet which the company is holding in Chicago's Blackstone Hotel on May 4-5.

The convention is to be held in New York at the Waldorf-Astoria on July 1-2.

Attending the Chicago meeting this week end are: Mochrie, Executive Vice-President Ned Depinet, Division Sales Managers Nat Levy and Walter Brannon, Ad and Publicity Director S. Barret McCormick, Short Subject Sales Manager Harry Michalson, Exchange Operations Manager A. A. Schubart and Exploiteer Terry Turner, as well as district managers Charles Boasberg, Leo Devaney, Gus Schaeffer, R. J. Folliard, B. G. Kranze, David Prince, Ben Y. Cammack, H. H. Greenblatt, J. H. MacIntyre and L. S. Gruenberg.

## Monogram Renews Pact For British Handling

An eight-year contract, retroactive to April 1, 1946, by which Pathe will continue to distribute Monogram product in England, was announced in New York this week by Monogram executives Steve Broidy and Norton V. Ritchey.

According to its provisions, at the expiration of present contracts, Pathe will restrict its distribution of American films. Monogram and Monogram may take over distribution of some Pathe product. Exchange of stars is also contemplated, with Belita scheduled to sale for England in January.

## Raise $501,000 at N. Y. Dinner for Fund

Over half the million-dollar goal of the motion picture industry's drive for the United Jewish Appeal fund was raised in New York Tuesday as 150 members attending a dinner at Sherry's pledged $501,000. Heading the donations were the following: Albert, Harry and Jack Warner, $100,000; Barney Balaban, $35,000; Mrs. Barney Balaban $10,000; John Balaban $25,000; Si Fabian and Sam Rosen $20,000; Billy Rose $20,000; Jack Cohn, $15,000; Herman Robbins, $7,500.

## MOT to Make Industrials

**March of Time announced this week that it would enter the industrial film production field to make a limited number of sponsored films.**

**The first scheduled in this new enterprise, which will be produced by the same staff which now produces The March of Time, will be on the New York Stock Exchange and its activities, Producer Richard de Rochemont said. A second will be on Pan-American Airways.**

## Shaw Supports Pascal; Wants to Film 2 More

Bernard Shaw was reported this week in London to be considering holding the Rank interests to an informal agreement to produce two more of his plays—"St. Joan," and "The Doctor's Dilemma."

Shaw reportedly believes that "Caesar and Cleopatra" will be successful and has decried its supposed cost, infering that it was burdened with the costs of other productions. The Irish wit is also backing Director Gabriel Pascal who made "Caesar." Pascal had been criticized last week by the Association of Cine-Technicians for the time it had taken him to produce the Shaw film with the inference being that he had held up other production through his slow pace. The association further had asked that he not be permitted to produce any more pictures in England.

## Mangham Associates Buy Harris Drive-In Houses

Frank, Ed and George Harris announce the sale of their interests in the Frank Harris Theatres Co., a circuit of drive-ins with headquarters in Atlanta, to Harrison Robinson, Lewis Dean and Ray Edmundson, Jr.

Theatres in the chain are located in Augusta, Macon and Savannah, Ga.; Charlotte, Greensboro and Durham, N. C.; and Jacksonville and Orlando, Fla.

The purchasers are all partners of John W. Mangham in the operation of Film Classics of the Southeast.

## 20th-Fox Nets $12,746,467

Combined operations of 20th Century-Fox and subsidiaries during 1945 showed a net profit $12,746,467 or $5.29 a share after deductable allowances had been taken, the company's annual report, which was released this week, showed. Gross, the highest in its history, was $185,672,542. Current assets were placed at $94,836,983 and current liabilities at $41,365,718.

## Appeal to Union, Judge Tells Chicago Operator

Judge John P. McGorthy in Chicago this week told Projectionist Ray Parker to appeal first to his international union over his asserted dismissal from the Garrick Theatre because of alleged difficulties with his own union. If this appeal failed then, file an amended plea, the Judge added.

Parker claimed he had lost his job at the Garrick because of the union. The union countered Parker had refused several other jobs.

### CIO Office Workers Win

The CIO Screen Office and Professional Employes Guild this week won the right to bargain collectively for the office employes of the RKO Service Corporation.

## Arbitration Cases Rise During Current Period

Arbitration cases in the distribution-exhibition field of the motion picture industry, which had shown a steady decline after the all-time high of 148 during 1941, apparently are picking up in the current year, figures released this week by the American Arbitration Association in New York reveal.

The apparent decline in cases from 1943 onward may be attributed in part to the freezing effect which the federal divorce cases, decision on which is momentarily expected, may have had on clearance and zoning disputes.

However, the current year, which started Dec. 1, 1945, had at this time slightly more than 22 cases filed for the arbiters to pass upon.

Total number of cases filed before arbiters in 31 exchange centers since the consent decree established arbitration is 446. Of this number, 296 cases have been decided, 117 withdrawn, and 39 are still pending.

In 1941 the association received 148 cases; in 1942 the number had dropped to 116. In 1943, with the consent decree, the figure was 83; 1944, 45; 1945, 32.

Fewest number of cases filed in the period from 1942 till now were in the Seattle and Salt Lake exchange areas which each had a total of two. Highest was New York City with 68, followed by the large Boston area with 63, then Chicago with 38 and Buffalo, scene of a federal action against a chain, with 30. Other areas filed as follows:

Albany 11, Atlanta 3, Charlotte 3, Cincinnati 13, Cleveland 9, Dallas 12, Denver 3, Des Moines 4, Detroit 18, Indianapolis 6, Kansas City 5, Los Angeles 18, Memphis 4, Milwaukee 7, Minneapolis 9, New Haven 9, New Orleans 17, Oklahoma City 11, Omaha 3, Philadelphia 25, Pittsburgh 3, Portland 3, San Francisco 6, St. Louis 21, Washington, D. C. 19.

## Plan Sound Anniversary Events for Theatres

Warner Bros. Theatres this week planned to lead off in the exhibitor celebration of the twentieth anniversary of sound pictures with a series of events now being planned by Vice-President Mort Blumenstock and Theatre Advertising Director Harry Goldberg.

## File 3 Arbitration Cases

**Three more availability and clearance cases—two of which named 20th Century-Fox, Paramount, MGM, Warner Bros., and RKO, while a third named MGM only—have been filed before AAA tribunals, it was revealed in New York this week. The cases:**

**Lee Theatres operating the Hill for Negroes in Baltimore against the Big 5, claiming that it had to wait 21 to 30 days after first Negro runs for pictures and requesting reduction to 14 days.**

**Fred C. Everson of the Williamson Theatre, Williamson, N. Y., against the Big 5, stating that pictures for his house should be available at the same time they are available to the Strand, Palmyra, N. Y., and requesting that this availability be enforced even if the Strand did not contract for product.**

**B. R. McLendon of the Casa Linda Theatre, Dallas, against Loew's claiming he had to wait 60 days after first run and requesting cut to 45 days.**

# RKO's PIC-TOUR OF THE MONTH

**Love scene intimate . . . but not private . . . as movie technicians crowd Dorothy McGuire and Guy Madison.**




**GOT HIS JOB BACK.** Rehearsing a love scene for RKO's *Till The End Of Time* are DOROTHY McGUIRE, brilliant star, and GUY MADISON, just out of Uncle Sam's Navy. You remember him—the sailor in *Since You Went Away*. Cast includes ROBERT MITCHUM, BILL WILLIAMS.




**SINBAD IN BAD?** *Sinbad the Sailor*, first film after 5-year military service, finds DOUGLAS FAIRBANKS, JR. seeking favor of lovely, but aloof, co-star, MAUREEN O'HARA. Sharing stellar honors in RKO's romantic and lavish Technicolor production is WALTER SLEZAK.




**SUSPENSE ON THE SET.** Producer-director ALFRED HITCHCOCK is held in suspense by CARY GRANT and INGRID BERGMAN, between scenes of their forthcoming picture, RKO's *Notorious*. Hitchcock has just made a dive (in vain) for a piece of Grant's birthday cake.




**BING CROSBY'S FOUR SONS** visit ROSALIND RUSSELL, star of RKO's *Sister Kenny*, and present her with toy train for youthful inmates of the Elizabeth Kenny Institute for infantile paralysis victims. This notable film about the famous nurse, co-stars ALEXANDER KNOX.

**THESE BIG RKO PICTURES WILL SOON BE SHOWN AT YOUR THEATRE**

RKO RADIO PICTURES

**MORE PRE-SELLING BY RKO!...This full-page ad appears in LIFE, May 6th issue, WOMAN'S HOME COMPANION, June issue, and LOOK, June 11 issue. Combined circulation, 9,319,351**

# THE BOX OFFICE SLANT

## Gunning for Vengeance

Columbia Western with Songs 54 mins.

**AUDIENCE SLANT: (Family) An extremely pleasing effort that will go over with the action fans.**

**BOX-OFFICE SLANT: Excellent name values, with Starrett maintaining strong following, plus Smiley Burnette and The Plainsmen, excellent instrumental group.**

Cast: Charles Starrett, The Plainsmen, Smiley Burnette, Marjean Neville, Robert Kortman, George Chesebro, Frank LaRue, Lane Chandler, Phyllis Adair, Robert Williams. Produced by Colbert Clark. Director, Ray Nazarro. Screenplay by Louise Rousseau and Ed Earl Repp from a story by Louise Rousseau. Photography, George Kelley.

**Plot:** In 1888, outlaws are spreading terror in a Western community. The Durango Kid enters on the side of the law, with no one aware that he is the town marshal in disguise. The Kid is outsmarted at first by the bad hombres when they stop him from arresting them because they are over the state line, but in the end he outshoots the bunch, with the help of a few friends.

**Comments:** Photography on this Western is just about as good as any similar budget outdoor film that has ever been shown. Some of the opening shots are downright breathtaking, including the cattle stampede and the horses piling onto a farmer's wheat pasture. Riding, which is enlivened by skillful photography, is also above average. Director Ray Nazarro took an ordinary script and gave it excellent pace, cramming a lot of action and entertainment into 54 minutes. This latest Durango Kid release is the best yet and one that augurs well for the series.

## A Stolen Life

Warner Bros. Drama 107 mins.

**AUDIENCE SLANT: (Adult) A satisfying dramatic treat for all, and for the women it is out of this world. Bette at her best.**

**BOX-OFFICE SLANT: May easily prove to be one of the most valuable box-office properties of the year, especially where Miss Davis has a following. In other situations, smart showmanship with feminine appeal should be utilized.**

Cast: Bette Davis, Glenn Ford, Dane Clark, Walter Brennan, Charlie Ruggles, Bruce Bennett, Peggy Knudsen, Esther Dale, Joan Winfield, Clara Blandick. Credits: A B.D., Inc. Production. Directed by Curtis Bernhardt. Screenplay, Catherine Turney. Adaptation, Margaret Buell Wilder, from the novel by Karel J. Benes. Music by Max Steiner. Photography, Sol Polito, Ernest Haller.

**Plot:** Kate, the good sister, and Patricia, the bad sister (both played by Bette Davis), set their caps for Glenn Ford, a lighthouse technician. He marries the bad 'un. When the girls get caught in a sudden storm Patricia is drowned and Kate decides to take her place as Glenn's wife. Complications—including Patricia's extra-marital lover—become too much for Kate and she breaks down and tells the truth to cousin Charles Ruggles. He advises her to be honest with Glenn, and when they meet at a favorite haunt of earlier days, Kate realizes Glenn knows the real state of affairs. They start life anew.

**Comment:** For sheer entertainment in a Bette Davis picture this one is tops, and you can be assured that the women are going to go crazy over it. The story, a particularly effective triangle, is well knit and hangs together beautifully if you accept the lucky coincidence of the storm. An excellent job of dialog results in the most natural piece of acting Miss Davis has turned in for a long time, and throughout the actors play with restraint and deftness. Special doubling effects staged by William McGann and Willard Van Enger are startling at times, especially when Bette hands herself a lighted match, the piecing being virtually undetectable. The picture gets away from the dreary blackness of other Davis efforts, so that it will go over, not only with the Davis fans, but also with average audience. For this reason, and because it is an ideal women's movie, "A Stolen Life" looks like one of the potent box-office bets of the year.

## Legion of Decency Ratings

(For Week Ending May 4th)

**SUITABLE FOR GENERAL PATRONAGE**

Avalanche — Gunning for Vengeance
Blue Sierra — Rendezvous 24

**SUITABLE FOR ADULTS ONLY**

Mysterious Intruder — Renegades

**OBJECTIONABLE IN PART**

Glass Alibi

## Rendezvous 24

Republic Mystery 68 mins.

**AUDIENCE SLANT: (Adult) One of the best murder mysteries ever produced in Hollywood, with beautiful direction and an unusually tight script.**

**BOX-OFFICE SLANT: Word-of-mouth should help this sleeper bring in extra dough. Worthy of plugging by exhibitors.**

Cast: Paul Kelly, Douglas Fowley, Anne Gwynne, Maris Wrixon, Selmer Jackson, Cyril Thornton, Cy Kendall, Jack Conrad, Walter Soderling, Vic Potel, George Chandler, Phyllis Adair. Credits: Produced and directed by W. Lee Wilder. Original screenplay by Mindret Lord. Photography, Henry Sharp.

**Plot:** A shrewd reporter marries a wealthy heiress, with six months to live, to get the money and live in luxury with the moll of a gangster, whom the reporter and the moll have double crossed. The young wife's heart ailment seems to improve, necessitating the murder of the heiress by the reporter. Complications arise when the gangster escapes jail. The reporter's alibi that he was at Palm Springs when his wife was murdered makes him guilty of a crime he didn't commit, when the moll is murdered by the gangster, who is in turn killed by police in a gun battle.

**Comment:** Everyone connected with this picture deserves bravos for its excellence. Certainly it is a fine murder mystery and ranks as tops among Republic's output. Writer Mindret Lord deserves special commendation for his air-tight script and skillful plotting. W. Lee Wilder, of course, deserves special mention for the double job he did of directing and producing the film, which is different all the way through. Dialog is snappy, action never lets up and the audience will be thoroughly entertained and intrigued by the twist ending. Douglas Fowley's stock ought to go up after his splendid performance as the ambitious reporter, and Anne Gwynne turns in one of her best performances as the alluring moll, making it a believable character. Maris Wrixon is extremely appealing as the heiress. The film's editor, Asa Clark, deserves praise for judicious cutting.

## The Glass Alibi

20th-Fox Drama 70 mins.

**AUDIENCE SLANT: (Adult) An unusually good picture, with a tense and timely mystery, which should thoroughly entertain the average audience.**

**BOX-OFFICE SLANT: Strong enough to stand alone, or as the top feature on a double bill, and word-of-mouth will increase its popularity.**

Cast: William Gargan, Maria Palmer, Pat O'Moore, Herman Bing, Eilene Janssen, David Leonard, Kurt Katch, John Bleifer, Henry Rowland, Paul Kruger, Ike Gruning, Boyd Irwin, Evan Thomas, Leslie Denison, Douglas Fowley, Jon Gilbreath, Arthur Gilmore, Drew Allen, Lorraine Miller, Kay Connors, Leyland Hodgson, Marin Sais, John Banner, Otto Reichow, Arno Frey, Claude Wisberg, Betty Fairfax, and others. Credits: Produced by Sol M. Wurtzel. Directed by James Tinling. Story and screenplay by Aubrey Wisberg. Photography, Benjamin Kline.

**Plot:** A group of German scientists in a secret laboratory are at work on a scheme to destroy Paris with a radio-controlled atom bomb, but a young American agent is sent to interfere with their plans. He makes contact with a British agent who helps him, and also meets an attractive young woman German spy, posing as a Swedish journalist. With only minutes to go before the bomb explodes, they are all involved in a gun fight, with the American coming out on top.

**Comment:** This is a timely, thoroughly engrossing spy story about the dangers released by the discovery of atomic energy. It is filled with suspense, excitement and enough thrills to make the average audience feel they've gotten more than their usual share of entertainment out of a program offering. Story is well-told, sustaining the interest throughout, and the picture has the uncommon feature of being well cast. This is evidently due to the capable handling of Sol M. Wurtzel, who produced. One finds that each player typifies the character he or she portrays, which helps make the story ring true and gives the film a feeling of authenticity not usually found in spy stories. James Tinling has directed with understanding and ability, for he gets very fine performances out of each player, from William Gargan in the top role, down to Herman Bing in a minor role. The timeliness of its showing cannot be too strongly stressed at the present time, since all newspaper and radio constantly carry news about atomic energy and "what to do about it."

## Boys' Ranch

MGM Drama 97 mins.

**AUDIENCE SLANT: (Family) This story about delinquent boys and how a few business men-ranchers of Amarillo, Texas have proceeded to sensibly provide means for their rehabilitation, is interestingly and most entertainingly portrayed. All types of audiences, particularly rural crowds, should be thoroughly entertained.**

**BOX-OFFICE SLANT: This may be one of the season's "sleepers." "Butch" Jenkins, Skippy Homeier and James Craig for the marquees and certain favorable word-of-mouth should deliver good box-office results.**

Cast: Jackie "Butch" Jenkins, James Craig, Skippy Homeier, Dorothy Patrick, Ray Collins, Darryl Hickman, Sharon McManus, Minor Watson, Geraldine Wall, Arthur Space, Robert Emmet O'Connor, Moroni Olsen. Credits: Directed by Roy Rowland. Produced

(*Continued on Page* 28)

# SUCCESS...

SARATOGA TRUNK COMPLETES 6-MONTH RUN, HOUSE RECORD AT THE N.Y. HOLLYWOOD

# SUCCESSOR!

OPENED WEDNESDAY

BETTE DAVIS

IN HER DOUBLE ROLE IN

"A STOLEN LIFE"



GLENN FORD

DANE CLARK

WALTER BRENNAN

CHARLIE RUGGLES

DIRECTED BY

CURTIS BERNHARDT

Screen Play by CATHERINE TURNEY • Adapted by MARGARET BUELL WILDER • From a Novel by KAREL J. BENES • Music by MAX STEINER

TWENTIETH ANNIVERSARY OF TALKING PICTURES

# THEATRE MANAGEMENT



## The Brass Tacks of Efficient Picture Theatre Management

### *CLEAN ADVERTISING PAYS PROFITS*

***By Jack Jackson***

*The following article, like its predecessors in this realistic, down-to-earth series, is no theorist's wishful thinking, nor is it the parroting of a popular slogan. The recommendation to showmen that it pays to keep their advertising clean is based on a conclusion reached by the writer on the basis of results at the box-offices where cash figures proved that the other kind of advertising is a losing proposition for the motion picture theatre owner and manager.*

You keep your theatre clean. You keep your staff clean. You keep your screen clean. Now how about your advertising? Keep *it* clean, fellows, by all means, *keep it clean!*

That ad in the daily paper is your messenger into the homes of the people,—many of whom don't know you or your theatre——your personal envoy commissioned to solicit their attendance at some special event (every program of entertainment is a special event in the lives of those not associated with the business) at your theatre. Please, please don't send a messenger that is disrespectful, sordid, vulgar or lewd in its approach. Send that kind of messengers to the poolrooms, beer halls and bawdy dens, but keep them away from the regular customers and those whom you expect to entice into being regular customers.

### Carved Naughty Sayings on the Rocks

I don't know where or when it started, but there must have been a few immoral cavemen who, chisel in hand, carved naughty sayings on the rocks and threw them into the market square way back when. Certain it is that most of the "smut" and "filth" in motion picture advertising emanates from modern "chiselers" who bring a few reels of innocuous footage into town and then proceed to direct an advertising campaign (by the use of salacious phraseology and semi-pornographic art) that appeals to the latent Satyr qualities of mankind and seeks to cash in on the meretricious combination. (In anticipation of a few "boos" from some sections of the gallery let me hasten to say that this discussion is being "pumped" to you direct from the "well of experience," since the writer, in the not so distant past was rated among the most serious offenders).

The idea of capitalizing on the baser instincts of humanity gained impetus when a few authors discovered that a mediocre work of literature could be lifted into the "best seller" class by the simple process of liberally sprinkling "barnyard" through the pages. And, the widely publicized antics of "Cafe Society" together with the headline heralding of "scandal news" in the better newspapers did their part to further the faulty premise that the American public had become totally concupiscent and was embracing obscenity and impudicity as substitutes for sophistication.

### Give-'Em-What-They-Want is False Conclusion

I honestly believe that the financial successes, together with the apparent public acceptance, of the three sample instances listed above has influenced many an exhibitor to stray from the "family trade" appeal in his advertising on the wholly false conclusion that it was up to him to give-'em-what-they-want.

When the average theatreman determines on such a course he is making a down payment on a ticket into business oblivion. Let's take each "success" as listed above. As a caterer to the amusement tastes of the people who inhabit your community (and you must admit that most of them are "nice" folks) it is well to remember that you must enjoy their patronage consistently day-to-day and week-to-week in order to prosper.

The "chiseler" road show man is an itinerant vendor whose stay in town is limited to the period of exhibition of his attraction. At its termination he, like the Arab, "silently folds his tent and wends his way into the night." He takes with him every single thing he brought to your theatres—plus a pocketful of coin—except the stench

(*Continued on Page* 23)

## Lust Food Matinees to Aid Hungry Europeans

Plans to stage a series of "food matinees" to aid the UNRRA drive to help famine sufferers abroad have been announced by Sidney Lust, theatre operator and philanthropist, for his theatres in Maryland. This is another "first" for Mr. Lust who originated the "clothing matinee" that became an important part of the United Nations clothing campaign.



Sidney Lust

No dates have been set yet for the food matinees which will be held at the Bethesda, Hyattsville and Marlboro theatres in those cities and the Cameo, Mt. Rainier; Milo, Rockville; and Kaywood, Mt. Rainier.

Under plans now being completed, tinned foods most needed by UNRRA will become the only admission price to the theatres on the selected matinee days, at which special attractions will be presented to spur increased attendance.

Mr. Lust's plans for UNRRA, are but a part of his philanthropic and goodwill gestures, an important one of which has become almost a national institution—the Easter Egg Hunt, sponsored by one of his theatres annually in connection with local Kiwanis Clubs.

This year's Egg Hunt was staged at Magruder Park, Hyattsville, just outside the District of Columbia line in nearby Maryland. More than 10,000 youngsters crowded the park to hunt for the eggs and the prizes awarded to lucky finders.

George Shapp, manager of the Lust Hyattsville Theatre arranged the entertainment which covered a full variety show and included boxing bouts, as well as a kid-calling contest staged by proud mothers, and the inevitable pie-eating contest.

Smiley Burnette, cowboy comedian, was the star attraction for a follow-up to the event on Easter Monday at Lust's Marlboro Theatre.

The Washington *Times Herald's* photographers covered the Easter Egg Hunt and devoted more than two-thirds of a photographic page to the popular event. The photographs were distributed nationally by Acme photos.

## White Paint Advocated

Generally, plenty of white paint is a good aid for safety and accident prevention. Paint up the dark corners. Some theatres use a white line to define the aisle widths. If the theatre is light and brightly painted, it is well on the way to being a clean and safe one.

## *Carpet Cleaning*

**An authority on carpeting has stated, "The ideal way to maintain a carpet so that the surface is kept bright and clean and the life increased, is to use a vacuum cleaner almost daily, and occasionally to clean the surface with some form of dry solvent. . . . It is not difficult to train employes to use dry solvents efficiently and with proper precaution (against inflammability and toxicity). When used in a sensible and practical way at intervals of a few months or so, they do restore surface color and original brightness."**

THEATRE MANAGEMENT

# Only Clean Advertising Can Assure Consistent Patronage

(*Continued from Page 22*)

left by the low quality and base content of his picture and the ill will of those who did not see what the advertising promised. The stink and ill will were signed over to you when you made the agreement and remain long after you have expended whatever "extra" revenue you banked in trying to get the family trade back on the regular customer list.

There are theatres who can and do engage in such a policy consistently and if yours happens to be one of them you need read no further. But, there is only a smattering of morons in the average community, and catering to their lust—and then not satisfying it—is a sure way of barging into a bankruptcy court.

If you base your "give-'em-what-they-want" policy on the success of salacious literature it is well to remember that there are two kinds of morals in every human, private and public. It is one thing for a person to enjoy the emotional experience of a wicked or sordid book in the privacy of their bedroom and quite another to feel kindly toward participation in a public exhibition carrying the aroma of bad taste.

The popularity of indelicacy and indecency among the so-called "Cafe Society" and among the thrill-surfeited plutocrats who break headlines in the scandal sheets has no analogy to theatre operation or theatre patronage. Even the confirmed habitues are irregular patrons of expensive night clubs and it is safe to say that indulgence by the very few of your community possessing the necessary means is very rare—and mostly in localities far removed from their place of residence. Were you to cater to this element exclusively you would be closing your doors in thirty days.

It is true that Satyr-like traits are part and parcel of the makeup of every human but the average person is always careful to keep them well controlled and cleverly concealed. The most studied reflection can call to mind but few instances where the men and women of your acquaintance—your customers—have permitted themselves, morally or physically, to publicly sink to cesspool levels. Nature herself sees to it that the mind and body of humans, by and large, emerges from any slight indulgence in gutter-groveling with a poignant feeling of sincere ashamedness that keeps the offender dodging the scene of the infraction for months. Don't, for heaven's sake don't, make your customers ashamed of themselves for attending your theatre.

Probably I've spent too much time on the subject of cleanliness in advertising as well as cleanliness in operation and exhibition. But, again let me say, I'm writing from experience. I've pocketed the money and left the other fellow with the stench and I've had those fellows try to make similar trades with me. In that I'm like the fellow with the enormous family who "wouldn't take a million for the experience but wouldn't give a plugged nickle for another just like it."

I'm as firmly opposed to prudery in advertising as to salaciousness. Either is detrimental to successful and profitable theatre operation. The theatreman will do well to be overly cautious about giving possible offense to decency in his advertising and equally so about indulging in queasy, simpering or overly-stiff advertising approach.

The motion picture is composed in its entirety of situations, characters, circumstances and backgrounds calculated to intrigue and captivate the onlooker because they efface the everyday drama of existence and induce a revery of castle-building peopled by the screen personages whose counterparts—either fairylike or actual—exist in the minds of everybody. Pictures chronicle the adventure, emotional and physical, that everybody, secretly or openly, dreams about emulating. As in real life there may be a sequence or two in a film narrative that is not exactly in keeping with the more polite social ethics, but neither is life and the instance or instances usually serve to emphasize the story as a whole and make it more believable and interesting.

With such fabrics to work with there should be no hesitancy about weaving newspaper, screen, radio and front display copy that concisely and correctly conjures a mental vision of the principal emotional appeal of the film to be sold. Select the words that best describe the outstanding appeal of the attraction and put them together with the "punch" that will make them scream their message. Don't be afraid to tell them what the story is all about but don't be over-ambiguous and don't go to extremes to emphasize some trifling sequence of a "suggestive" nature that will reflect discredit or imply immorality of the entire film.

Barnum's theory about one being born every minute passed out of the book of show business long before Barnum himself expired. People do not like to be fooled and invariably harbor resentment against those who take their money under false pretenses. As owner or operator of one of your community's outstanding institutions it is far better that you allow the carnival or some other itinerant to fool them in order that you may—even at the expense of your pocketbook—continue to enjoy the good will and reputation for fair dealing that promises a longer, more profitable and more pleasant business career.

Let every unit of your advertising deal lucidly and concisely with the subject matter of whatever picture you may be showing. Don't be namby-pamby about handling a picture that deals fearlessly and daringly with a "social problem" but don't emphasize the sordidness of the subject matter nor dig into the dirt piles of diction to make the catchlines and descriptive copy reek of "smut."

Clean up your advertising approach and you'll eliminate most of your censorship threats. Pictures in themselves are seldom offensive even to the most prudish minded but the way some showmen advertise them brings complaints from passersby who don't even see the film and are not at all familiar with the actual story treatment. Reformers are not—normally—picture fans. They gather their impressions from your newspaper ads and front display and arrive at the same conclusions you intended when you wrote that double-meaning copy and created those displays that accentuate the trifling incident rather than the story proper. Authorities are similarly influenced and can only act on the premise of your advertised promise.

Keep your advertising clean and you'll keep a lot of worries away from your theatre and a heap of criticism off the industry as a whole. And, if you happen to be approached by one of those "road show chiselers," forget that promised swelling of the bankroll, be smart. Say NO!

## Watch Your Campaign Costs

**The last thing to be desired of a selling campaign is that it prove costly. Some cost may be necessary, but extreme cost is to be avoided. Effectiveness at the box-office is the chief requisite of a campaign; not its cost. One theatreman might "shoot the works" to get results that would prove less effective after deducting costs from the final box-office figures. On the other hand, another theatreman, limited to a certain amount of money to spend, would be required to utilize more ingenuity in staging a campaign that would produce profitable results.**

**Exceeding an advertising budget is to be encouraged only when it is reasonably certain that the end will justify the means. Spending a little more often produces more. But promiscuous spending—just because the money is available—is unwise. Some showmen spend a little more because they know exactly why they are doing so, and the end results eventually bear them out. But theatremen who spend just to be spending will find their profits going out the window by reason of extra campaign costs.**

# SELLING THE PICTURE






**WORLD'S LARGEST RUNNING SIGN. Pictured above is a night view of the K-type ex-Navy airship as it will look flying over New York and carrying the largest running sign in the world, with letters 25 feet high. A contract for MGM to have exclusive use of the airship was signed last week by Howard Dietz (right, in photo at right), vice-president of MGM, and Douglas Leigh, president of the Douglas Leigh Sky Advertising Corporation. It is estimated that 22 million people will see the sign on its cruising range which will cover New York, Newark, Washington, D. C., Baltimore and Hartford, Conn.**

## MGM's New Sky Advertising Project To Blanket Principal Eastern Cities

(*See Cover*)

A new post-war development in motion picture promotion was unveiled last week by Metro-Goldwyn-Mayer when guests at a party in Rockefeller Center's Rainbow Room were told by Howard Dietz, MGM vice-president in charge of advertising, publicity and exploitation, that the company, starting early in July, would advertise their product in the sky, covering an area estimated to contain 22,000,000 persons.

The plan, according to Douglas Leigh, advertising sign expert and president of the new Douglas Leigh Sky Advertising Corporation, calls for the use of an ex-Navy dirigible of the K-type which will carry an electrical spectacular 40 feet high on either side and a continuous running message from end to end. Leigh said that by using 5,000 lamps per side, the message would be visible for five miles.

Sky advertising has been done before with the old-type dirigible and blimp, but never on such a scale. Models of the old and new type dirigibles showed that the MGM cruising display will be four times larger than the older machines.

The dirigible in use for Metro will be quartered at Lakehurst, N. J. and on regular daily flights (barring bad weather) the ship will blanket a territory 150 miles in each direction from the hangar, covering such cities as Washington, Scranton, Hartford, New York, Philadelphia, and Baltimore.

Dietz, who closed the contract with Leigh, said: "We will feature our new pictures on airborne signs more than a block long, and even spell out the names of our stars—right up in the sky. We plan to install 800,000,000-candlepower searchlights on the roofs of the Capitol and Loew's State theatres and catch the sky giant in the cross beams. The signs will be developed for day and night visibility. The first picture to be advertised will be 'The Green Years.'"

Mr. Leigh pointed out that the dirigible will be handled entirely by ex-Navy personnel, headed by Karl L. Lange, former Navy Captain who was Chief of Staff to Admiral Charles Rosendahl.

### *A Real 'Advance' Man*

**Harrisonburg, Va., State Theatre Manager Cyril Mee is one theatreman who believes in planning campaigns well in advance. Anticipating the showing of Universal's "Canyon Passage" sometime this year, Mee contacted his friend and brother Rotarian, Ernest Haycox, author of the book, and received an autographed copy. A local book store has been tied-up for a window display of 50 books, with a photograph of the author, and the local newspaper has promised Mee preferred space. Though release of the film is not expected for several months, Mee wants to get way out in front with his preparatory promotion.**

### Eddie Solomon Resumes in 20th-Fox Chicago District

Eddie Solomon, who until just recently has been working in New York City on special assignment on the Motion Picture Industry's Red Cross Campaign, has resumed his post in Chicago as 20th Century-Fox's exploitation representative, it has been announced by Charles Schlaifer, 20th's head of advertising, publicity and exploitation. Solomon was discharged from service in December.

Al Winston and Virginia Seguin will assist Solomon in the Great Lakes District which embraces the area serviced by the Chicago, Milwaukee and Detroit offices.

### Ava's Their Girl

Ava Gardner, star of United Artists' "Whistle Stop," was named "Stop, Look and Whistle Girl" of Zeta Beta Tau fraternity, Ohio State University, during the film's showing at Loew's Ohio, Columbus. Stunt was arranged by Al Gorson, United Artists' expoiteer aided by Manager Arthur "Whitey" Egberts and Publicist Fred Oestreicher. Stunt broke in the Columbus *Dispatch*.—CO.

## Radio Contest Hypos Cincy Selling of 'Monte Cristo'

A half hour radio contest via station WCKY, Cincinnati, in which contestants were required to tell "tall stories" as alibis for being late for dinner, or absent from the wife for a longer time than usual, highlighted the exploitation campaign for PRC's "The Wife of Monte Cristo" at the Grand Theatre. The contest was light enough in approach, yet clever enough to arouse listener interest in the film, tieing in, as it did, with the long absence in the film of Monte Cristo from his wife. First prize was $25 in cash, with guest tickets to other contestants.

Window displays were used widely with book stores and the public library system displaying Dumas' works with appropriate display cards tieing in with the theatre. Sports stores featured fencing equipment and their own sports merchandise. Other windows displayed flowing gowns, nighties, etc., inspired by the costumes in the film.

The local hotel pamphlet, The Host, used a feature story with art on the film; extensive newspaper advertising and radio time on five stations plugged the opening, with generous publicity space in the papers and time on the air promoted.

A special front featured Lenore Aubert in fetching fencing costumes and four foot cutout figures of Miss Aubert were placed in the lobbies of Keith's and the Palace theatres in advance of the opening at the Grand.

Lige Brien, of PRC's home office, assisted in arranging the campaign.

### Magazine Offers Disney Dance Instructions

The Family Circle Magazine for June, in a section devoted to the interests of teen-agers, features the "Cat's Join-In" dance adapted by Dick Barstow from Walt Disney's Technicolor full-length musical film "Make Mine Music."

In addition to a news story on the dance, the magazine has had dance instructions by Dick Barstow mimeographed which will be sent to readers on written request. Wide publicity for the RKO Radio release is assured, since Family Circle Magazine has a circulation of over a million and one-half copies.

### Reviews on One-Sheet

Cashing in on the reviews given Samuel Goldwyn's "The Kid from Brooklyn," RKO Radio has prepared a special one sheet with trade paper excerpts which is being sent to all exchange personnel and a selected list of exhibitors.

### *Auto Jubilee Tieup*

**Announcement of the automobile industry's forthcoming Golden Jubilee Celebration, starting May 31st, opens promotional vistas to enterprising showmen. By contacting local distributors of new automobiles, opportunities to cash in on the manufacturers' already planned radio programs might be arranged.**

**Showmen know the methods and announcement of the coming occasion, to be celebrated nationally, should be sufficient to start the exploitation ball rolling.**

# SELLING THE PICTURE

## 350 Stores in 'Heartbeat' Window Display Contest

More than 350 of the leading department stores and women's apparel shops in the United States have been lined up in a nation-wide window display contest by RKO Radio in behalf of Sam Wood's "Heartbeat," starring Ginger Rogers and produced by Robert and Raymond Hakim.

Starting May 10th and closing November 1st, 1946, the contest is being co-sponsored by RKO Radio and the Pat Hartly Company of New York, manufacturers of the "Heartbeat" dress distributed nationally through stores holding exclusive franchises in their localities.

Details of the contest provide for the display of stills, posters, and other advertising matter on "Heartbeat," tieing in with the picture's first-run playdate in each of the more than 350 cities participating.

As a special incentive, the Pat Hartly Company will award to the competing stores 23 prizes of United States Savings bonds for the best window displays, ranging from a first prize of a $500 bond down to a 23rd prize of a $25 bond, totaling $1750, maturity value. All entries, consisting of photographs and descriptive data are to be sent to the *Display World,* Cincinnati, Ohio. Judges are R. C. Kash, editor of the *Display World;* D. Allyn Garber, editor and vice-president of the *Department Store Economists,* and Dana P. Vaughn, Dean of the Cooper Union Art School of New York City.

Concurrently with the contest, the Pat Hartly Company will run full-page ads in *Vogue, Harper's, Charm, Junior Bazaar, Glamour, Seventeen,* and *Mademoiselle,* and will furnish their dealers with two-column ads for local newspaper placing.

## Split Run, Prop Trunk Set Columbus Showing

A large prop trunk, placed at the curb in front of the Grand Theatre, Columbus, Ohio, with signs reading, "This Saratoga Trunk Will Open Soon," headlined the campaign planned by Warner Bros. Field Representative Ira Epstein for the showing of "Saratoga Trunk" there. The trunk was opened at timed intervals by a specially-hired dwarf. Signs inside read : "Saratoga Trunk' Will Open (date) at the Grand Theatre."

Kroger Grocery Stores contributed 124 windows in their chain, in and around Columbus, for window displays plugging the film and giving New Orleans Creole recipes. Montaldos Ladies Shop displayed fashion windows on Ingrid Bergman's costumes, as did the Union College Shop on the Ohio State University campus.

Throwaways distributed by Kroger Stores contained Creole recipes and announced the local run of the film. Photographer George X. Voight, in a free portrait tieup, handed out 10,000 heralds.

Radio plugs were gotten on platter programs and "Man in the Street" programs, in addition to the "RKO Matinee Time" over WCOL, conducted from the Grand lobby, which ran a Creole recipe contest.

All local newspapers cooperated admirably with stories, features, and photo and fashion displays.

The run itself was unique, opening at the RKO Grand for a week, shifting to the RKO Palace for a week, then back to the Grand for two more weeks.

**SHOWMAN SAM SAYS: Inflation of money suits some, bothers others; but there's one thing we're all agreed on—no more inflation of footage.**



**STARS AT SMALL TOWN THEATRE OPENING. Manager Tom Sharpe (right) of the New Perris Theatre, Perris, Calif., is probably the happiest small-town exhibitor in the country today. Present for the opening of his new $75,000, 500-seat house were (l-r) stars Deuce Spriggins and Carolina Cotten, of Columbia's action musicals; Edgar Kennedy, of RKO Radio's two-reel comedies, and Johnny Mack Brown, Monogram Western star. Also appearing in person (not shown above) were James Craig, star of MGM's "She Went to the Races," the opening attraction, and Bobby Jordan, former Dead End Kid.**

## Small Town Theatre Opening Marked By Hollywood Glamor, B'way Prices

Combining Hollywood glamor with Broadway admission prices, Tom Sharpe opened his new $75,000 theatre, the New Perris, in Perris, Calif., recently, and proved that small town showmanship can pay off.

The ultra-modern 500-seat New Perris would be a credit to any community, but such an investment in a small town of 1500 may indeed be a criterion of future trends in small town exhibition.

Happily located near the film colony (what's a few miles, more or less), Sharpe planned a "stars in person" opening and scaled all seats at $10 each. The premiere screen attraction was not advertised before the opening, but the event was heralded in the familiar "sneak preview" fashion. The customary publicity sources were tapped with gratifying results.

All was in readiness for the opening, except one very important thing: confirmation of the stars' appearances. Exhibitors' Service, Inc., Los Angeles buying and booking organization, had been handling details for the film, lobby, etc., with the balance of the arrangements to be handled by Sharpe. At the last moment, with the stars' "personals" yet to be confirmed, Exhibitors' Service was called in to handle all details for the opening.

### Lined Up the Stars

Harry Rackin and Ralph Carmichael, mentors of the buying and booking company, immediately set to work. In short order they had booked the opening attraction, lined up the stars who would appear. These stars, incidentally, were also being featured in the New Perris' opening films. Topping the list was James Craig, star of MGM's "She Went to the Races," the main feature. Johnny Mack Brown and Reno Brown, co-stars of the theatre's first Western booking, shared top honors with Craig. And Edgar Kennedy, star of a two-reel comedy on the program, was on hand with his "slowburn" brand of humor. In person, too, were Deuce Spriggins and Carolina Cotten, Western stars, who filled their part of the program singing a duet of popular Western songs and capably demonstrating their yodeling abilities. Still another screen personality present was Bobby Jordan, former Dead End Kid, recently honorably discharged from the Army.

But we're getting ahead of our story. With all these personalities booked and confirmed, limousine transportation, as well as lights for the vent, were further arranged. In addition, a local restaurant was reserved for the stars' convenience.

With lights piercing the sky—just like in New York or Hollywood—the stars, amid the flash of photographers' bulbs, were greeted by throngs of fans. Exhibitors' Service's "Stonie" Goad, former Seabees Pacific Theatre cameraman, handled the photo assignment, assisted by local press representatives.

Branch managers and salesmen from all Los Angeles exchanges made the 75-mile trek to attend the gala opening ceremonies.

And thus began the operating career of Tom Sharpe's New Perris Theatre.




**DETROIT VISIT. The Aeronca airplane, which has been touring 16 cities after being christened "So Goes My Love" by Myrna Loy, co-star with Don Ameche of the Jack Skirball-Bruce Manning production for Universal release, is shown here on its Detroit visit. David Idzal (left), managing director of Fox Theatres there, receives publicity material on the picture from Pilot Charles N. Lockwood.**

SELLING THE PICTURE

# Exploitation Campaign of the Month

THE SEVENTH VEIL

March, 1946

(Universal)

# Front-Page Stunt Highlights Intense Key-City Selling on Universal's "Seventh Veil"

Regardless of the publicity angle attached to a story, that story—provided it has a human interest angle—will receive sympathetic attention from most newspaper editors. That proviso is an important consideration, for without it the job of "planting" becomes immeasurably more difficult.

That the human interest angle was successfully utilized by Universal in connection with a dozen key-city engagements of its British-made "The Seventh Veil" is realistically evidenced by the front page stores and art which resulted when the company engineered a stunt whereby British war brides, recently arrived in America, talked to their relatives in England via trans-Atlantic telephone. The human interest angle made newspaper cooperation a cinch. Universal's complete campaign on "The Seventh Veil," highlighted by the front-page stunt, has been selected by a panel of showmen as the Exploitation Campaign of the Month for March, 1946, for SHOWMEN'S TRADE REVIEW.

Radio and the picture's musical score came in for a share of the exploitation efforts of Universal's field men, local theatre managers and publicists. Heralds, inserts, window displays, special advertising boards using blowups of *Life* magazine's award naming the film the Picture of the Week also were used extensively. Augmented newspaper advertising was general.

## Boston Sets Pattern

An example of the pattern used for key cities is the campaign for the film in Boston when it played the Keith Memorial Theatre. Several British war brides were invited to a special screening, which was the first they had seen since arriving in America. Through choosing lots, one war bride was selected, a trans-Atlantic telephone call was arranged to the folks in England, during which the War Bride lauded the film. Newspapers thought enough of the stunt to assign photographers and reporters to cover it.

Thousands of handbills, stressing the musical angle of the film in which the London Symphony's music is featured, were distributed to the Boston Conservatory of Music, the New England Conservatory and the Boston University School of Music. As an opening day stunt, a tieup was made with the United States Army Recruiting Service by which "walkie-talkies" were supplied and passersby permitted to talk to the Army lieutenant at a nearby recruiting booth. A sandwich man handled the radio for the theatre and his conversation with persons using the instrument lauded the film. The sign he carried also advertised the film's showing at Keith's Memorial.

In Cincinnati, Dr. Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, music critics of the daily newspapers and British war brides were guests at a special screening. The conductor recognized on the screen many musicians who had played in his orchestras at one time or another and discussed the fact with the newspaper men present. Letters were sent to all schools, colleges, private teachers and music instructors calling attention to the music for discussion among their students.

For the Canadian premiere at the Victoria and Eglinton theatres, more than 20,000 autographed photos of James Mason were distributed. Copy on the reverse side of the photos introduced the cast and placed emphasis on the music played in the film by the London Symphony.

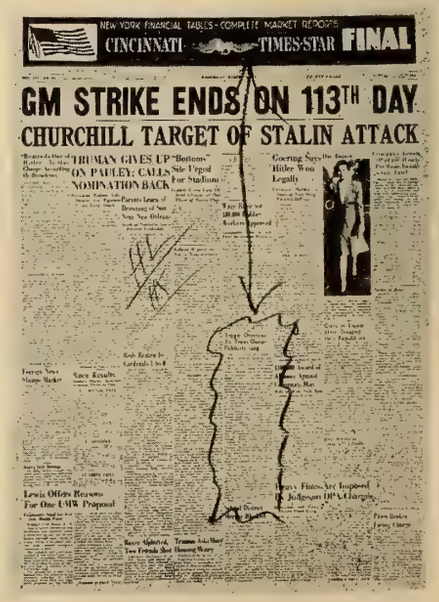
In Baltimore, several well known psychiatrists from Johns Hopkins Medical College were invited to see the picture and be interviewed by the newspapers on the "narcosynthesis technique" used in the picture. The Baltimore *Sun* sponsored the idea and gave it front-page coverage in addition to the front-page space on the British war bride telephone call to England. Radio stations WFBR, WBAL, WITH and WIHT featured music from the film on recorded programs, giving credit to the film and the theatre in advance and during the run of the picture. For several days in advance of opening a sound truck placarded with 4 ft. x 8 ft. banners toured the city's streets. The "walkie-talkie" tieup with the Army also was used here. Baltimore's Peabody School of Music distributed 5,000 circulars to its students, graduates and others on its mailing list. Also more than 1,000 similar music circulars were posted on bulletin boards and distributed at the Pratt

(*Continued on Page* 28)








**These illustrations show a few of the highlights from campaigns in Baltimore, Boston and Cincinnati. The newspaper front page, right, is typical of many items devoted to "The Seventh Veil" trans-Atlantic telephone call stunt. Above, lots are chosen to select a caller from British war brides in Boston. Upper left shows a street ballyhoo in Baltimore, and upper right is the street activity connected with the Army "walkie-talkie" gag in which passersby were told about the film.**

# SELLING THE PICTURE

## Big 'Devotion' Campaign Is Set in Philadelphia

Following a meeting held recently in Philadelphia by Harry Goldberg, national advertising head of Warner Theatres, an extensive advertising and exploitation campaign on Warners' "Devotion" evolved with Everett Callow, advertising head of the Philadelphia territory, and Elmer Pickard, manager of the Boyd Theatre, where the film was to play, focussing their main efforts on a cooperative campaign with circulating libraries and the House of Westmore, make-up artists for the production.

Three color combination half-tone and silk screen cards on the Bronte sisters' books were distributed for display in advance of and during the run of the picture in Philadelphia to more than 200 circulating libraries, with another run of the same cards prepared for other first-run houses in the territory, with space left for individual theatre imprint. These were delivered for their own usage to the Stanley, Camden; Warner, Reading; Stanley, Chester; Strand, York; Capitol, Lancaster; Warner, West Chester and the Warner, Atlantic City.

Arrangements also were made for seven full window displays on the House of Westmore tie-up in the largest drug stores in Philadelphia's key areas. These displays have a colored 30x40 enlargement as a centerpiece, with side wings on Westmore products. Ten cardboard-mounted stills on the film also are part of the displays. These will be forwarded to out-of-town theatres when the film has completed its run in Philadelphia.

Other highlights of the preliminary campaign include special screenings arranged for principals and English teachers of Junior, Senior High and Vocational Schools and head librarians of the Free Library of Philadelphia.

The screenings were held at radio station WCAU and were preceded by the distribution of 600 specially compiled brochures on "Devotion."

Illustrated offset cards were displayed in 56 of the city's Public Libraries with the head librarians distributing a recommended book list of the Bronte sisters' writings.

## Students Receive Credit For Reviewing 'Devotion'

Under a tieup arranged with the Cleveland Board of Education, credits were given to students who attended Warners' "Devotion" at the Palace Theatre and wrote a review of the picture.

A roundtable discussion over the radio by local educators regarding the private lives of the Bronte sisters was also used as part of the Cleveland campaign. Other radio promotion included a contest conducted over station WGAR.

Seven stores along Euclid Avenue put in "Devotion" window displays, while the Statler Hotel flower shop tied in the title with flowers. Libraries and book stores also helped to plug the picture through the distribution of 20,000 bookmarks.

Additional good results were obtained by giving an advance private screening of "Devotion" for book critics, as well as the heads of English departments of the Board of Education and the Motion Picture Council.

**SHOWMAN SAM SAYS: Those chiselers who used mineral oil with popcorn instead of edible oil have got me guessing. Is mineral oil cheaper than cotton seed oil, for instance? Or are they trying to start a Red menace (mineral oil is Russian, isn't it)?**

# Money Dates for June

**This will be the first peacetime June, as far as the United States is concerned—since 1941. Restricted from travel for the past four or five years, most people will be eager to go on vacations, either by motor, by rail or airplane. Many of the "stay-at-homes" will be tempted to take to "the open road" as frequently as possible. In addition to the "outdoor" aspects of the month, money dates are few and far between. It is indeed, a dire prospect for theatremen. Nevertheless, by making their theatres comfortable and inviting, by taking advantage of every opportunity for merchant, civic and other tieins, and by exploiting their attractions with all the showmanship at their command, showmen will do much to offset any disadvantages June might offer.**

National Observance Periods

JUNE 14: FLAG DAY. This should be a day for patriotic exercises and American entertainment in the American way. Inasmuch as the date marks the 169th anniversary of the present American Flag, there should be Flag dedicatory exercises on your stage, with unbiased patriotic groups participating. Preceded by advance publicity and a proclamation from the mayor proclaiming the event and the theatre in which it takes place, let a military or semi-military drill be a feature of your evening's activities. You might designate the presentation as "The Blank Theatre's Salute to Peace." Have leading local organizations take part in your festivities. Employers might guest their employes. Employers could renew their pledge of allegiance in exercises, and through the presentation of leading speakers, bring about a re-born consciousness of citizenship among the audience. Speakers could dwell on 100 per cent Americanism, anything anti-American, and could thread their talks with the importance of everyone doing his part in the effort to insure an everlasting peace. Souvenir Flags, attached to cards, could be given to patrons attending your theatre on Flag Day. Cost of the Flags could be underwritten by merchants credits on the back of the cards. Your exercises could conclude with a special Flag Day trailer, followed by mass singing of the Star Spangled Banner. The trailer companies will perhaps have ready-made trailers for your use. In planning your Flag Day campaign, be sure to display the American Flag from the theatre flagpole, or upright in front. Inside, the Flag is stationed to the right of the stage, with the state flag at the left. Bill Flag Day in your advertising, but don't reproduce the Flag in any advertising. If you can procure pictures or sketches showing the History of the American Flag, you might blow them up for a patriotic lobby exhibit.

JUNE 16: FATHER'S DAY. Many of the stunts you used for Mother's Day—with the exception of the more sentimental ones—could be used for Father's Day. For example, invite fathers as your guests who appear at the theatre with their veteran sons. Get merchants to award gifts to the youngest and oldest father. Also, give a prize to the father with the most children. Every year in New York a leading evening newspaper, conducts a contest among merchants for the best Father's Day advertising campaign. Why not get your local newspaper to cooperate with you on a similar venture? Perhaps you could get children to write essays on "What I Owe to My Father" or "Why I Love My Father," with the prizes for the best essays going—not to the contestants—but to their fathers. Your program for Father's Day should, for the most part, be amusing and diversified. Try to book comedy entertainment, for father has enough worries without going to the theatre to be reminded of more.

Sectional Observances

June 1: Kentucky entered Union, 1792; Tennessee entered Union, 1796.

June 3: Confederate Memorial Day (Louisiana, Tennessee).

June 15: Arkansas joined Union, 1836.

June 17: Bunker Hill Day in Boston.

June 20: West Virginia joined Union, 1863.

June 21: New Hampshire joined Union, 1788.

June 25: Virginia admitted to Union, 1788.

Anniversaries

June 3: Jefferson Davis, born 1808 (celebrated in Alabama, Arkansas, Florida, Georgia, Mississippi, South Carolina, Texas and Virginia).

June 6: Nathan Hale, patriot, born 1755. Normandy Invasion Day, 1944.

June 9: John Howard Payne, author Home, Sweet Home, born 1791.

June 12: New York City incorporated, 1655.

June 14: Harriet Beecher Stowe, author "Uncle Tom's Cabin," born 1811.

June 21: France falls to Hitler, 1940.

June 22: Germany strikes Russia, 1941.

June 23: C. L. Sholes patented typewriter, 1869.

June 26: American troops land in France, 1917.

## San Diego Junior C of C To Help Exploit New Film

The San Diego Junior Chamber of Commerce and Columbia Pictures have entered upon a cooperative promotional endeavor to exploit the forthcoming Columbia production of "Gallant Journey" by which 16-mm. film footage is being made available to the C of C by the studio. The C of C originally sold film rights to the story to Columbia.

Footage is to be made on behind-the-scenes activities of producer-director William A. Wellman and stars Glenn Ford and Janet Blair to be shown to junior chamber groups all over the nation as part of a service project the San Diego organization is undertaking to gain national recognition for John J. Montgomery, whose life story is the basis for "Gallant Journey."

Montgomery is said to be America's first aeronaut, having flown first in 1883 near San Diego, where a monument to his memory is now being erected by the junior chamber.

## 'Adventure' Contest

The best letters on the theme, "My Adventure" in travel, romance employment, etc., won tickets for several readers of the Springfield *Register*, which co-sponsored the contest in conjunction with the opening of MGM's "Adventure" at the Orpheum Theatre. Morton Berman set the contest.

## Roads, Radio, Tieups Sell 'Road' in Calgary

An advance screening of "Road to Utopia" for press, radio and music store personnel was the opening gun for the exploitation campaign for the film conducted by the Capitol Theatre, Calgary, resulting in excellent window displays at leading music stores, generous plugs on radio stations and more than usual newspaper space for the film.

An extra appropriation for radio permitted widespread listener coverage via CKWX, CKMO, CKNW and CJOR, with 15 minutes bought the Tuesday in advance of playdate and immediately following the Bob Hope network show. The special Paramount Radio Preview transcription was used for this time.

A large wooden directional arrow was used two weeks in advance in the theatre lobby and transferred to a restaurant directly across from the theatre during the run of the film. And after considerable pursuasion with the British Columbia Automobile Club, the theatre was enabled to place directional arrow signs on all key sign posts pointing toward downtown with copy "Road to Utopia—Capitol—Now."—VA.

**SHOWMAN SAM SAYS: Word comes to me that Senator Claghorn is very much in favor of "A Yank in London." Says the Senator: "That's whar they belong, son!"**

# SELLING THE PICTURE

## Front-Page Stunt Tops '7th Veil' Campaign

(*Continued from Page 26*)

Municipal Library in the Fine Arts Division. Music window displays featuring record albums containing music from the picture were set before the opening and continued in effect during the picture's run.

The Pittsburgh campaign included a 15-minute radio program six days a week on the Harris Theatre's News program via station KQV called "What's Behind the Seventh Veil?" The Station's popular "Boner Program" featured music from the film. The Hommel-Ludwig Record Company set up 100 window displays on the film's music and supplied its dealers with 5,000 package inserts. Volkein's Music Store used a 40x60 display in its main window. A "Seventh Veil" hat was named by Gimbel's Department Store in Pittsburgh, with cooperative newspaper advertising bought by the store playing up the new hat and the film's appearance at the J. P. Harris Theatre. Cooperative tieups were arranged with other stores, highlighted by the one arranged with Roberts Jewelers, which resulted in a quarter-page newspaper ad featuring a five-column cut of Ann Todd and James Mason. Radio station WCAE used material on the two stars in advance of opening and during the film's run.

Other key cities used campaigns similar to those just described, in each case featuring the trans-Atlantic telephone call from a war bride to the folks in England. The stunt was limited in cost (exactly the same from any point in the United States to anywhere in the British Isles), and in some cases the relatively small cost was promoted either from the cooperating newspaper or from some interested merchant who readily saw the publicity value of the stunt and immediately hitched his enterprise to the potentially effective publicity. In Boston, Chicago, Cincinnati, Cleveland, Harrisburg, Reading, Baltimore, Allentown, Dayton, Pittsburgh, Los Angeles and Toronto the pattern was followed, resulting in front-page space and follow-up stories.

As key city bookings continue to be set, Universal plans to continue with the type of campaign which has so far been so successful as to be classed as probably the most extensive yet given a British production.

## Ad Sells 7 RKO Films Showing in N. Y. Area

A decided departure in amusement advertising is a full-page tabloid size and half-page full size newspaper ad placed by RKO Radio Pictures in all the New York Metropolitan dailies calling attention to the fact that it has seven first-run attractions running simultaneously in the New York area.

Created under the supervision of S. Barret McCormick, ad-publicity head, the newspaper layout places equal emphasis on each attraction. In the Times Square area, RKO Radio has "From This Day Forward" at the RKO Palace; Samuel Goldwyn's "The Kid From Brooklyn" at the Astor; Walt Disney's "Make Mine Music" at the Globe; International's "Tomorrow Is Forever" at the Winter Garden; and "Bedlam" at the Rialto. Rainbow Productions' "The Bells of St. Mary's" is playing at the 40 RKO theatres in the Metropolitan area with "The Spiral Staircase" headlining bills at the RKO New York neighborhood theatres.

## Contest for 'Journey' Selling Film for Harris

Two weeks of city-wide interest were stirred up in Pittsburgh recently by a "Sentimental Journey" contest set by Wally Allen, 20th Century-Fox exploiteer, in connection with the showing of "Sentimental Journey" at the Harris.

Pittsburgh's contest was a three-way affair, enlisting the efforts of the Pennsylvania Central Airlines, radio station KQV and the theatre. Winners of the contest were given a luxury weekend in New York, with PCA transportation, a stay at the Delmonico Hotel, visit to the famous Stork Club and other night life entertainment, all provided free. The awards were given to writers of the two best letters on the subject, "Why I Should Like to Take a 'Sentimental Journey' to New York via PCA."

Extensive exploitation by PCA and the Harris Theatres, with pretty airline hostesses promoting the contest in the lobbies of Harris Theatres, as well as consistent radio plugging by station KQV, focussed maximum attention on the contest.

## Sidewalk Stencils

Sidewalk stencils featuring the copy, "If 'Bandit of Sherwood Forest' Lived in Portland He'd Give to the Red Cross," were a part of the all-out campaign staged for the showing of Columbia's "The Bandit of Sherwood Forest" at the Paramount Theatre, Portland, by Manager Frank Pratt.

## Bell Gives Corsages

As the highlight of an extensive campaign on MGM's "Ziegfeld Follies of 1946," Manager J. G. Bell of the Penn, New Castle, Pa., arranged with a local florist to give away 100 corsages to women on the opening day of the picture.

# BOX-OFFICE SLANTS

## Boys' Ranch

(*Continued from Page 20*)

by Robert Sisk. Original story and screenplay by William Ludwig. Photography, Charles Salerno.

**Plot:** A section of land near Amarillo, Texas, is loaned to James Craig by rancher Ray Collins to be used to take care of homeless boys on the condition that in one year's time there is ample indication that the "experiment" has worked and that the delinquent boys show signs of rehabilitation. Skippy Homeier and Darryl Hickman are the first of many to inhabit the ranch and make it grow. Jackie "Butch" Jenkins also is one of the Boys' Farm's prize tenants. When valuables begin to disappear in the neighborhood, other ranchers condemn the project. Homeier is the guilty boy and tries to sneak away. He is about to take a train to New York when he hears that Hickman is missing. He returns, saves Hickman's life and the deed to the ranch is finally turned over to Craig, with Skippy having a new outlook on life.

**Comment:** The plot, sketched briefly above, does not begin to tell of the delightful touches of comedy contributed by poker-faced "Butch" Jenkins or of the dramatic sequences so deftly contrived by writer William Ludwig and director Roy Rowland. Nor does it indicate the human, down-to-earth approach to the rehabilitation of homeless and wayward boys started courageously and sensibly by a few ranchers of Amarillo, Texas, who (actually in real life) started the Boys' Ranch, which now bears the film's title and on which its story is based. Skippy Homeier is excellent as the mean, unreconstructed rebel who is convinced that the only things obtainable in life are just what can be taken on one's own. And "Butch" Jenkins—there's one whose every move, whose delivery of every line, is a delight. The kid's really something, and bids fair to reach the heights achieved by very few screen stars of this or any other era. As a whole, Boys' Ranch is a good picture dramatically and it should prove to be a good picture at the nation's box offices. It might well prove to be a prize-winning "sleeper."

## Somewhere in the Night

20th Century-Fox Drama 110 mins.

**AUDIENCE SLANT: (Adult) Intensely exciting mystery melodrama that should prove engrossing entertainment for all types of adult audiences.**

**BOX-OFFICE SLANT: While the cast names may not appear to be strong enough for more than moderate initial draw, the film itself is so excellently done favorable word of mouth probably will raise it to a better-than-average-business level. It will take plenty of selling.**

Cast: John Hodiak, Nancy Guild, Lloyd Nolan, Richard Conte, Josephine Hutchinson, Fritz Kortner, Margo Woode, Sheldon Leonard, Lou Nova, John Russell, Housely Stevenson, Charles Arnt, Al Sparlis, Richard Benedict, John Kellogg, Phil Van Zandt, Whitner Bissell, Frank Meredith, Forbes Murray, Jeff Corey, Polly Rose, Mary Currier, Sam Flint, Henry Morgan, Charles Marsh, Clancy Cooper, Jack Davis, Louis Mason, Henri De Soto, Harry Tyler. Credits: Directed by Joseph L. Mankiewicz. Produced by Anderson Lawler. Screenplay by Howard Dimsdale and Joseph L. Mankiewicz. Adapted by Lee Strasberg from a story by Marvin Borowsky. Photography, Norbert Brodine.

**Plot:** John Hodiak reaches consciousness in a Marine hospital, not knowing who he is or where he has been. Personal effects identify him but the name means nothing. A letter in his effects denounces him as a no-good rotter. When he enters civilian life and tries to locate anyone who knows him he becomes involved in romance, danger and murder. Hodiak's fight to normalcy brings him in contact with Nancy Guild, detective lieutenant John Nolan, fighter Lou Nova, gangster Sheldon Leonard, lady-of-the-evening Margo Woode and $2 million in Nazi money. He eventually uncovers the mystery of his identity with the assistance of Nancy Guild and Lloyd Nolan, but not before going through some hair-raising adventures.

**Comment:** "Somewhere in the Night" starts slowly in a subdued mood, but rapidly begins to move faster and faster as John Hodiak encounters one mysterious circumstance after another in his lone effort to uncover the mystery of his own identity. Producer Anderson Lawler has lavished minute care in casting and production values and Director Joseph L. Mankiewicz has done a magnificent job in handling the large cast positively and deftly in the story that he and Howard Dimsdale prepared for the screen. The combination of producer, writer and director has really rung the top bell in this effort, building, sustaining and accelerating a mood of mystery and suspense that sometimes reaches terrifying proportions. John Hodiak is excellent as the bewildered Marine veteran victim of amnesia who doesn't know from one minute to the next whether or not he is a murderer, and Nancy Guild, an exciting newcomer, establishes a vivid screen personality in her first appearance with the aplomb of a veteran actress. Every character, even to the smallest bit, is perfectly cast and acted; and with a topnotch story to begin with, it couldn't add up to less than 110 minutes of top-drawer, exciting mystery melodrama. The film's box-office chances depend largely on the national and local selling efforts put forth on its behalf by producer and local showmen. Properly exploited, it should do well; anything less—perish the thought.

# REGIONAL NEWSREEL

## KANSAS CITY

Archie Mayo had quite a time of it when he passed through Claremore, Okla., last week on his way to New York. Mayo's car crashed into that of another driver near Claremore; he was arrested by the state highway patrol, taken into Will Rogers' home town and fined $25 and $7.50 costs. As he paid the fine Mayo remarked; "I sure don't want to go to jail in Will's home town." Archie directed several of the late humorist's pictures.

Don Pugh, manager of the theatres at Ness City, died last week at St. Anthony's hospital in Hays, Kansas, of burns suffered when an automobile gasoline tank exploded.

There are new seats in the Isis at Lucas and a lot of new equipment; Lawrence Gilbreath is owner and is still shopping around for "the latest."

Al Lies has started work in his new western Kansas territory for PRC. PRC recently added two other new men here; Ralph Gregory and Jack Campbell.

Joel Sloan is taking over at the Midland Theatre while manager Russell Bovim enjoys a two-week rest way up thar in Milwaukee. Thomas L. Rose and Paul Meseraull will know next Monday whether they can build a drive-in theatre just outside of Kansas City, Kansas, when Wyandotte county commissioners consider application.

Recent house changes over the twin states include: from M. O. Brown to Harold Cassingham, the Ritz at Little River; from R. F. Koeppen to W. I. Lakey, the Cunningham at Cunningham, Kansas.

All the old timers here were saddened at the death of Stephen A. Kaimann in St. Louis. He was 85 years old and had founded a chain of neighborhood theatres in St. Louis. Death came from complications following a broken hip suffered in a fall last February.

## CLEVELAND

Gertrude Tracy, manager of Loew's Ohio Theatre and the only woman manager of a major local theatre, last week stepped into the spotlight by announcing her engagement to Lou Di Bartolo of this city. Although the wedding is booked, no playdate has been set as yet.

Ed Fisher, Loew theatre publicity-director, and Charles C. Deardourff, MGM exploiteer, entertained four Cleveland ex-Follies girls at a Statler Hotel luncheon this past week on the opening day of "Ziegfeld Follies" at Loew's State Theatre. The Press cooperated with Fisher in the search for them and Omar Ranny, *Press* movie editor, played it up with a full-page spread, including pictures.

With June just around the corner, several Film Row girls are turning romantic. Betty Buller, National Theatre Supply secretary, has chosen May 19 as the date of her marriage to Sgt. Alex Rubins, just in from the Pacific area and now stationed at Fort Bliss, Texas . . . and Warners' Sylvia Simon has announced her engagement to Michael Rose of this city, with no wedding date set.

Jerry Wechsler, manager of the local Warner exchange, and Mrs. Wechsler have just celebrated their 25th wedding anniversary.

James E. Scoville of the Scoville, Essick and Reif circuit is back home after a winter stay in Phoenix, Arizona where he went the first of the year for an arthritis cure.

Jim Stecker is taking over operation of the Dater Company while Max M. Jacobs, owner, flies out to Phoenix to supervise the finishing touches to his new 450-seat Arizona Theatre. Present plans call for a mid-May opening. Jacobs will remain in Phoenix a month or six weeks.

Carl Leeder, Film Classics manager in Cincinnati, was in Cleveland to confer with Bob Snyder, local branch manager.

George Stevens, who gave up theatre managing to operate an Army-supervised flying school during the war, is making plans to get back into the theatre field.

Jim Shrake is out of the Navy and back with the Associated Circuit, where he has been named manager of the Garden Theatre.

L. G. Baldwin, who owned the Almira Theatre here until he decided to devote his time exclusively to growing oranges in California, is back home on a visit.

Rickie Labowitch, secretary to George W. Erdmann of the Cleveland Motion Picture Exhibitors Association, learned last week of the death of her brother, Adolph, in Los Angeles.

Standing in a box-office line at the University Theatre the other evening, a prospective purchaser "persuaded" the cashier to hand over $114 in loose change without attracting the attention of anyone in the line.

Seymour Weiss, manager of the West Side Drive-In owned by Phil Smith of Boston, last week became a proud father of a baby boy.

H. E. McManus, booker for Co-operative Theatres of Ohio, was around again last week after nursing a hard cold.

Gilbert and Lee Lefton, who own Academy Film Service, one of the largest non-theatrical services in the country, write that the bathing, fishing and entertainment in Venice, Florida is wonderful. They are visiting Nat L. Lefton, former local film executive who bought a home in Venice.

Les Dowdell is back in the office manager's chair at United Artists after a long illness.

Dominic Grillo has changed his mind about the policy of the Erie Theatre which he recently leased. There will be three changes a week instead of a daily change.

## REGIONAL NEWS INDEX


| | |
|---|---|
| Albany | 30 |
| Atlanta | 33 |
| Boston | 36 |
| Chicago | 36 |
| Cleveland | 29 |
| Columbus | 31 |
| Dallas | 34 |
| Denver | 36 |
| Des Moines | 35 |
| Detroit | 35 |
| Harrisburg | 30 |
| Indianapolis | 29 |
| Kansas City | 29 |
| Los Angeles | 33 |
| New Orleans | 32 |
| New York | 35 |
| Omaha | 30 |
| Pittsburgh | 36 |
| Philadelphia | 29 |
| Portland | 31 |
| St. Louis | 34 |
| Toronto | 32 |
| Vancouver | 33 |
| Washington | 34 |


## INDIANAPOLIS

Members of the Indianapolis Variety Club, Tent No. 10, gave Herbert (Whitey) Wagner, Metro salesman for many years, a farewell party. The affair was held in the club rooms, and there was a full attendance. Wagner, who has been in poor health for a long time, will resign his post with Metro and go to Arizona for his health, accompanied by his wife.

Carl Shalit, district manager Columbia Pictures. was a business visitor at the local branch during the week.

Guy Hancock has returned after a year's absence to United Artists sales organization. Hancock lived in Arizona during that time and was connected with RKO as a salesman in that territory. His health shows some improvement.

Sam Goodman has returned to his desk at his Marion Theatre in Poseyville, after a business visit in Oklahoma where he has interests in cotton plantations.

Philip Smith, Boston, Mass., who operates the Drive-In Theatre at Lawrenceburg, Ind., was a business visitor in the city during the week.

Jesse Fine, of the Fine Circuit, Evansville, was a Chicago business visitor during the week.

The National Theatre, Louisville, Ky., has been leased by Blue Grass Theatres, Inc. and will change the policy to legitimate attractions.

Members of the Indianapolis Variety Club who will attend the National Variety Clubs convention May 15 to 18, in New York City are: Chief Barker Sam Switow; Carl Niesse, local exhibitor; L. J. McGinley, of Universal exchange, and Sam Weinberg, Louisville.

Seen on Film row during the week E. R. Smith, Francisville; Doyle Carter, Bloomington; A. McCarty, Pendleton; Denzel King, Cynthiana; and A. L. Thompson, North Vernon.

The new five-day working schedule for inspectresses, shippers, and poster clerks in all local exchanges became effective on April 29.

Elmer Donnelly, United Artists branch manager, has returned to his post after a slight illness.

The Tivoli Theatre, Jasper, Ind. will re-open May 11 after reconditioning and redecorating. The house was damaged by fire recently.

## PHILADELPHIA

Ray Monroe, manager of the Diamond Theatre, has been unable to work since last week, when his hands were burned in a fire in his home. He was expected back to work by the end of the week.

Joe Flood, Columbia booker, off on a vacation trip last Sunday, brought home a flock of flounders.

More than $600 was taken from the safe of the Grant Theatre early Saturday morning when burglars entered the theatre building, smashed a glass panel, broke a lock on the office on the second floor, and knocked off the combination of the safe. The sum included $100 collected for the Cancer Drive and $200 in receipts from the sale of United States Savings Bonds.

Ruthie Berger, secretary to Warner Ad Dept. Head Everett Callow, had an embarrassing experience at the Officer's Club here last week. She had met an officer, and then had to apologize because she had forgotten his name. It was Captain Owen Berger.

A call to the Goldman office revealed the information that the meeting in Federal Court Monday to set the damages in the case of William Goldman vs. the major distributing companies, and Warner Bros. Theatres, was post-

(*Continued on Page* 30)

# REGIONAL NEWSREEL

(*Continued from Page 29*)

poned for 24 hours at the request of the attorney for the defendant companies.

Floyd Bretz, former assistant to Joe Feldman, personnel manager for the Warner Bros. Theatres, has returned to his old job this week, after a long stretch in the Army.

Cancer Drive collections seemed to be coming along very well in most theatres, according to the early reports.

The building at 1323 Vine St. was purchased by Mitchell Pantzer and Charles Lawler of the Independent Poster Exchange.

The Goldwyn Girls from Danny Kaye's picture "The Kid From Brooklyn" were in town on Wednesday and were entertained by Gimbel Bros.

With the advent of Daylight Saving Time, the Columbia exchange went on an 8:30 to 5:30 schedule.

## OMAHA

J. J. Matis has been appointed RKO exploiteer for the Omaha territory. He comes to Omaha from Seattle.

Sherm Fitch, RKO branch manager, spent several days here from his headquarters at Sioux City.

John DeMos, a veteran from Hollywood, Cal., found honesty runs high in one of Omaha's film centers. He lost a billfold containing $150 in cash and a $100 Government check in the Omaha Theatre, was able to claim it the next morning from Sam Marshall, night cleaning superintendent. Mr. and Mrs. DeMos stopped here for a night enroute to their home.

Robert Livingston, owner of the Capitol Theatre in Lincoln, still is in the hospital and expects to remain several weeks before returning to his home.

Rose Kaminski, 20th-Fox stenographer, is back at her job after a week's illness.

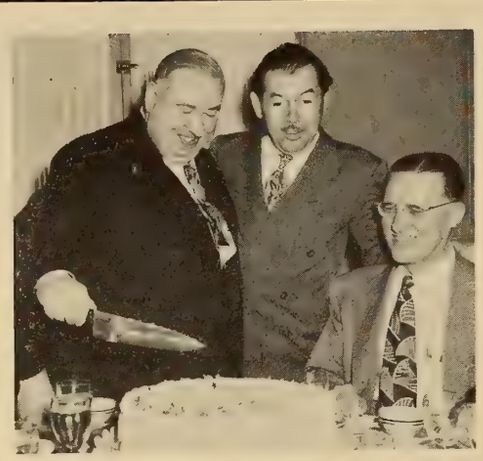
Jess McBride, Paramount branch manager, spent the Easter weekend in St. Louis.

Carl Miller, Universal auditor, is here for several weeks.

Mrs. Clara Semerad, Universal inspectress, now holds a similar job with the 20th-Fox exchange in Chicago.

Mildred Coombs, 20th-Fox office manager, is back after a few days in Des Moines.

Ralph Maw, new Metro district manager, spent several days here.



**CAKE-CUTTING CEREMONIES. At a press luncheon tendered him in Beverly Hills, Calif., last week in honor of his birthday and his first anniversary with the company, Harry H. Thomas, PRC Pictures president and general sales manager, cuts the first piece of cake as Jimmy Starr, Los Angeles Herald-Express motion picture columnist, and Ray Young look on.**

Charles Lorenz, Metro head shipper, is back at work after two months of recovering from a major operation.

Betty Berndt, Metro contract clerk, is taking a week of her vacation. She is spending it at her home in Spaulding, Neb., where her brother was married.

John L. Walker has bought the State Theatre at Hudson, S. D., from Marvin Rogness. Wayne Van Demore will manage the house.

Harold Gil, projectionist for the Neu Theatre at Stapleton, Neb., was severely injured and burned in a booth fire and is now recovering. He was burned when a can of film exploded and injured in a jump from the booth eight feet to floor level.

Jennie Stokes, MGM inspectress, recently celebrated her 24th year with the exchange.

Robert Holdridge, son of Mr. and Mrs. B. B. Holdridge of the State Theatre, Shenandoah, Ia., is back from service and is taking an active part in operation of the house.

The Orpheum Theatre was the scene of city-wide Good Friday services arranged by the Omaha Council of Churches.

Ted Emerson, Orpheum manager, is busy arranging for the best way to display an Oscar. It was loaned him by David Selznick for the premiere showing of "Rebecca" here. Selznick won the Oscar in 1940.

With a change of mayors across the river in Council Bluffs and the arrival of one of the owners from Florida, it seems likely the dog races will be resumed this year after three seasons.

## HARRISBURG

The Senate and Loew's Regent will be bucking each other Saturday, May 11, when both will present all-cartoon bills at special morning showings. Bob Sidman, manager of Senate, started the idea late this winter, and since the beginning of March has held cartoon shows every other Saturday morning, playing to excellent audiences. Sam Gilman, Loew's Regent, announced that in line with Loew's circuit he would run a Maytime Cartoon Carnival May 11, with 17-hand-picked cartoons. An advance ticket sale is under way, while at the Senate increased advertising will be launched.

Announcement was made late last week of the sale of the Paxtang Theatre building, a modern house. The former owner, Mrs. Thomas Doyle, Philadelphia, sold it to Charles Kahn, Philadelphia. Roy V. Osman, present owner and manager, reported that although his lease expires August 1 he intends to renew, as he wishes to continue operating the business.

Two nearby amusement parks, scheduled to open last week end, have booked a series of movies. They are Williams Grove and Hershey.

Jack D. O'Rear, Colonial; Gerry Wollaston, State; and Edgar Goth, Fabian publicity director, were present at the meeting in Philadelphia's Ritz-Carlton, when exhibitors of this area heard of plans for the newly-organized ATA. Information was given them about the organization, and the exhibitors were asked to study plans for joining. Goth has returned after a trip to Altoona last week, where he visited Ward Kreag.

Milt Young, Columbia exploiteer, visited here working on the "Gilda" campaign.

Two State employes are ill, Gloria Oyler, cashier; and Viola Schreffler, who underwent an appendectomy.

Mr. and Mrs. Roy Osman, the owner-manager of the Paxtang, Paxtang, have returned after visiting their son in Marblehead, Mass.



**WOMETCO MANAGERS, EXECUTIVES MEET. A meeting and luncheon of Wometco Circuit executives and managers was held recently at Betty's Restaurant in Miami. In the group above are (standing, l-r) Mark Chartrand, George Scott, Frank Hallis, Edward Covington, Harold George, Walter Klements, James Berg, Jack Fink, Flynn Stubblefield, Elmer Hecht, William Burrus (guest speaker), Eugene Racz, Sonny Shepherd, Claude Norton, Paul Jordon, J. R. Brower, Harvey Fleischman, Dick Greer, Burton Clark, Loren Stiles, Jack Kernell. Seated: Hal Kopplin, Ray Toemmes, George West, Bill Goller, Bud Holmes, Bernie Schaft, Malcolm Tait, Van Myers, Gene Michaels, Phil Masters, Claude Woods, Mel Haber, Tim Tyler, Stanley Stern, Joe Gintzler and Don Martin. Another Wometco theatreman, Edward May, was busy clicking the shutter when the above picture was made.**

## ALBANY

Bernie Brooks of the Fabian home office in town for conferences with Saul Ullman, zone manager and Joe Saperstein, booker.

Norman Ayres, Warner Bros. district manager, and Ray Smith, branch manager, were in Gloversville to confer with the Schines.

C. J. Latta, Warner Theatres' zone manager and C. A. Smakwitz, assistant zone manager, were in New York for conferences.

James McGovern, Paramount home office traveling auditor, was a visitor at the Albany Exchange for several days.

Nate Winig was King for a Day at the Variety Club Dinner held at Keeler's which was attended by one of the season's largest gatherings of Variety Club members.

Harry Aranove, Warner booker, had as a visitor his nephew, Marcus Meyers, recently returned from Germany.

Harry Thomas, PRC president, on his way to the Coast for conferences, was visited at the Albany railway station by Max Friedman and C. A. Smakwitz of Warner Theatres.

Charlene Shirley, Warner contract clerk, will be married to John Murphy on June 1.

Bob Finkel and Sylvan Leff, Universal sales-

# REGIONAL NEWSREEL



**RECEPTION FOR DEANNA DURBIN. Pictured at the cocktail party held recently by Universal in the Cottage of the Hampshire House for Deanna Durbin and her husband Producer Felix Jackson, are (l-r): Mrs. N. J. Blumberg, wife of the president of Universal Pictures, Deanna Durbin and J. Cheever Cowdin, the company's chairman of the board.**

men, have resigned. Mr. Leff has purchased the Highland Theatre, Utica ,and will take over immediately.

Warners' and Fabians' Albany Theatres again going through the process of fire-proofing interior drapes and decorations.

Howard Minsky, Fox branch manager, Buffalo, was a recent visitor in Albany.

Leo Martone has replaced Bill Gorman as shipping clerk in Warner Theatres.

Bucky Harris, RKO publicity man, is in Boston to work on the campaign for "Badman's Territory."

Gene Lowe, Monogram branch manager, has resigned and no announcement of his future plans has been made.

Zora Gale, Fox advertising department, who was married last Saturday, to Edward Schenmyer, was given a surprise shower at Howard Johnson's and presented with a chenille spread by the staff.

Irene Smith, secretary to C. A. Smakwitz, Warner Theatres' zone manager, is confined to her home with a severe cold.

Visitors along the Row were: Dave Rosenberg, of Elizabethville, Sam Rosenblatt of Watervliet, George and Bill Thornton of Saugerties, who are opening their theatre in Tannersville for the summer, Jerry LaRocque of Warrensburg and Harry Newland, who will open his Windham Theatre at Windham.

## PORTLAND

Evergreen's Oregon theatre managers, headed by Albert Fink, recently went to Seattle for a big postwar reunion and general convention at the Olympic Hotel.

Manager Frank Pratt of the Paramount Theatre, Portland, entertained 3,000 youngsters at a big Easter party, with the cooperation of the Oregon *Journal* Juniors.

Eddie Rivers, Oregon manager of PRC, is opening new headquarters on Film Row.

Rasmus Dreistein, prominent producer of Oslo, Norway, was the guest of Alec "Doc" Singelow, following the former's visit to Hollywood.

Roy and Madeline Brown of Evergreen's Seattle staff motored to the Blossom festival at Salem, Ore.

Lt. J. L. Gary and Major Cann have left for Fort Richardson, Alaska, the former being assigned as Army motion picture officer at the far northern post.

Oscar Chiniquy, Seattle branch manager for National Theatre Supply, is back via air from Montana key cities.

Lee F. Boime, Oregon branch manager of the Northwest Automatic Candy Company is opening new plants in Portland to supply some 125 theatres in Oregon.

O. M. Durham has disposed of his Port Angeles theatres to Harry Ulsh.

Forman Theatres, operating chains in Washington and Oregon, announces the opening of new headquarters here.

Max Hadfield, eastern Washington representative for Paramount, back to Seattle for a monthly conference.

Ralph Ravenscroft is taking over Pacific Northwest exploitation for Paramount.

Gene Pierce has been named as assistant to Henry Davidson, owner of the Port Angeles Theatre.

Lowell Parmentier, merchandise manager for Evergreen State theatres, is covering Oregon's key cities.

Bob Haley is now covering Eastern Washington centers as representative for RKO Radio.

Jack Flannery, Seattle branch manager for National Screen Service, is making plans for another New York trip. He will be accompanied by Tony Hartford, Seattle, and Herb Cass of Portland.

## COLUMBUS

Arthur Egberts, Loew's Ohio manager, is recovering from an emergency appendectomy performed last week. During his convalescence Walter Kessler, Loew relief manager in the Cleveland territory, is filling in.

Reconditioning of the cooling system at the RKO Grand at a cost of approximately $18,500 was among 13 industrial and commercial construction projects approved by Louis W. Gehring, district manager of the Civilian Production Administration.

Russell A. Bovim, for 13 years manager of Loew's Ohio and for the past two years manager of Loew's Midland, Kansas City, was a local visitor last week. He was accompanied by Mrs. Bovim, the former Kay Anast of Columbus and their two children, Shirley Ann and Bobby.

Parents' Club of the Columbus Day School

(*Continued on Page 32*)



# REGIONAL NEWSREEL

(*Continued from Page* 31)

for the Deaf and the Hard of Hearing sponsored a children's party at the Alhambra, neighborhood theatre. Proceeds go for the purchase of hearing aids for children unable to buy their own.

The Orpheum, Nelsonville, has been acquired from M. S. Porter by the Majestic Amusement Company, operators of the Majestic, Nelsonville.

Mr. and Mrs. R. H. James, Blanchester, have sold the Miami Theatre at Morrow to Robert Hausfeld of Loveland.

William S. Cunningham, former theatre editor of the Columbus *Citizen*, has joined the Paramount studio publicity staff in Hollywood. During the war years Cunningham was a member of the overseas office staff of the Office of War Information in Hollywood.

Total Ohio theatre collections for 1946 March of Dimes amounted to $330,647.21 in 609 theatres, according to an announcement by P. J. Wood, state chairman for the 1946 drive. The 1946 drive returned almost $15,000 more than the amount collected in the 1945 campaign.

The new Eastside Auto Theatre, second local drive-in, was opened last week. The new open-air theatre is owned by Frank Yassenoff and Harold Schwartz and is complete with all modern equipment. Large ramps give patrons ample parking room and individual speakers have been provided.

## TORONTO

Officials of Odeon Theatres of Canada, Toronto, assembled with other company directors in Montreal for a meeting of the directorate and a managers conference of a subsidiary, General Theatres (Quebec) Ltd., at which the new president, Hon. J. Earl Lawson, K.C., addressed those in charge of circuit units in the Province of Quebec. Others who made the trip from Toronto included George Beeston, a director, Clare Appel, eastern division general manager, and George Peters, secretary.

"A Yank in London" was given an interesting premiere for Canada at the Seneca Theatre, Niagara Falls, Ont., April 30, following an International demonstration on the Rainbow Bridge of the Niagara River between the United States and Canada, the program for which had been organized by Sam Glasier, promotion manager of 20th Century-Fox in Toronto. Following the ceremony a dual presentation of the feature took place at the Seneca on the Canadian side of the Strand, Niagara Falls, N. Y.

Don Gauld, Ontario supervisor of the Canadian Odeon head office, Toronto, installed Claude Hunter and James Meehan as manager and assistant manager respectively at the Odeon Theatre, Kingston, following the resignation of Grant Garrette. During the Eastern trip, Gauld conferred with Manager Willard Fawcett of the McCarthy Theatre, Belleville, and Manager G. W. Martin of the Trent at Trenton.

The collection of food and staple goods for film-trade staffs in London, England, is continuing at the Toronto office of Monogram Pictures of Canada under the direction of Kay McMillan, secretary to President O. R. Hanson.

Three cities of Ontario did not adopt Daylight Saving Time April 27 when all of the larger cities and towns moved their clocks for the summer period, the three being Windsor, Chatham and St. Thomas.

At the closing dinner of the Famous Players Canadian Corp. bowling league in Toronto it was announced that the championship had been won by the team of Mort Margolius, manager of the College Theatre, after a playoff with the head office team captained by R. G. Darby. Men's high average was recorded by Shep Fromm while that for the ladies went to Virginia Burke.

Under its new policy of foreign-language films, the International Cinema in North Toronto has made 62 cents the top admission price. As a neighborhood house for subsequent runs, when it was known as the Cinema, the adult price had been 30 cents.

A party of Toronto press and radio reviewers joined with the 200-odd citizens at Tobermory, Ont., for a pre-release screening in Canada of "I Know Where I'm Going" from the Eagle-Lion repertoire. There is no theatre at Tobermory and projection equipment had to be shipped for the hamlet's first film show, arrangements for which had been made by A. J. Laurie, general manager of Eagle-Lion Films of Canada.

E. V. Armstrong has resigned from Dominion Sound Equipment Ltd., Toronto, to become supervisor of the projection department of Gaumont-Kalee Limited, new Canadian company. Previously Armstrong had been with the maintenance department of Canadian Odeon. F. S. Hastie has been promoted to Toronto District service supervisor of Dominion Sound Equipment in place of Hy Goldin, who also joined Gaumont-Kalee recently.

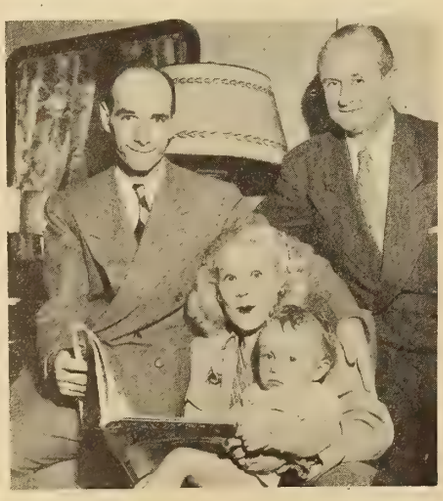
Harry Painter, former general manager of Associated Theatres, Toronto, has joined Hanson 16 mm. Movies, Ltd.

With renewed activity in the Northern Ontario gold-mining field, the Allens of Toronto are remodeling the LaSalle Theatre, Kirkland Lake, which had been dark during the war. The Allens operated the Strand and Uptown in the mining camp throughout the war period.

**"Voice of Theatre Speakers"**
**JOE HORNSTEIN *has it!***



**MIDWEST WELCOME. Claudette Colbert, returning to Hollywood after a New York visit during which she attended the opening of International's "Tomorrow Is Forever," is shown above as she was feted in Chicago by the Windy City newspaper critics. Left to right: Val Lauder, Daily News; Irving Kupcinet, Times; Miss Colbert; Eleanor Keene (Doris Arden), Times. Sam Lesner of the Daily News is standing.**



**REUNION. Tommy Pangle, manager of Interstate's Paramount Theatre, Amarillo, Texas, was re-united with Mrs. Pangle, and for the first time saw his son Christopher, when the war bride and their baby arrived in New York last week from England. Above, the happily reunited family are pictured with Ray Beall, right, of Interstate Circuit.**

## NEW ORLEANS

Mrs. Elizabeth Thomas Werlein, 59, executive head of public relations of the Saenger Theatres in six southern states from 1924 to 1930 and a local director of the Hays Organization for innumerable years, died at her residence in New Orleans after a prolonged illness on April 24.

Lou Langlois of New Roads, La., Don George of George Bros. Theatres, Alexandria, La. and M. A. Connett of Newton, Miss. were early Monday morning Film Row shoppers.

C. D. Storie, the newly appointed manager of the New Carver Theatre, Prichard, Ala. was in to change and rearrange bookings. The theatre opened six weeks ago with a seating capacity of 300 and since then 150 additional seats have been added. It is owned and operated by W. J. Laubenthal, H. R. Weinacker and W. F. Chastian, known as Southern Theatres, Prichard, Ala.

The usual Film Row picnics got off to an early start this summer. 20th Century-Fox held their picnic on Lake Pontchartrain last Thursday. Everyone attended, including branch Manager Landash and his sales force.

It was a busy day for Manager Milton Dureau and his entire personnel wiring congratulations to their chief Harry Thomas on April 23rd, the dual celebration of his birthday and his first anniversary as president of PRC Pictures.

W. E. Hanna, Pensacola, Fla. in the colony buying and booking pictures for the Gulf Theatre, a new cinema amusement place which he manages for E. L. Padgett of that city.

Theatre men seen in the colony the past week included L. J. Brun, Apex Theatre, Lumberton, Miss.; I. A. Funderburk, Palace Theatre, Jonesboro, La.; Harold Wright, Strand Theatre, Cotton Valley, La.; Sam Pasqua, Pasqua Theatre, Gonzales, La.; Paul Drake, Ideal Theatre, Ponchatoula, La.; Ernest Delahaye, Gwen Theatre, Marionguoin, La.; O. J. Gaude, Magic Theatre, Port Allen, La.; Ed Thommassie, Gay Theatre, Harvey, La.; Mrs. A. E. Foster, Foster Theatres of Violet and Port Sulphur, La.; and the following New Orleans'

# REGIONAL NEWSREEL

neighborhood exhibitors; Paul Brunet, Dixie; The Brunets, Rene Sr. & Jr., Imperial; H. E. Gowland, Famous; Clarence Chandler, Roxy; Tex Craft, U.S.A. Star; R. A. Demharter, Peacock; Mortimer and Shiells of the Town & Bell; Jack Pope, Strand; M. Joseph of Circle; Harry Schulman, Circle; Dick Tranchina, Clabon; J. C. Ziblich, Dreamland.

Delta Theatre Supply furnished new equipment for the Ace Theatre at Ferriday, La., Palace Theatre, Jonesboro, La. and for C. T. Haynes' new theatre now under construction in Ellisville, Miss.

The new Penn Theatre in Pensacola, Florida, opened Monday, April 29. It is operated by O. L. Germany.

Charles Kinney of the RKO home office is now working in the sales department of the New Orleans branch.

Ed McKennon, office manager of Film Classics, left for Boston, Mass., last Friday. He was called to the bedside of his mother, who is seriously ill.

## LOS ANGELES

Bill Warner, UA salesman, is entering his nine-time prize winning French bull dog, "Nouvelle Sonny Boy," in the Beverly Hills dog show.

Cliff Giesseman, L. A. music halls impresario, celebrated his birthday on April 25 with a dinner party at his home. Guests included Mr. and Mrs. Dennis McNerney, Mike Newman and Mr. and Mrs. James Riley.

Among Film Rowites present at Jerry Gallagher's opening of his new El Cajon theatre were M. J. E. McCarthy and Larry Bristol of the Monogram sales force. Gallagher replaced the house that burned over a year ago with an 890-seater.

Andy Kroppman of National Theatres is making a coast-to-coast survey for his merchandising department.

New owners of the 2000-seat Lincoln Theatre, Negro house, are Fox West Coast, Principal Theatres and Sherrill Corwin. The policy planned is top stage shows plus films. The new owners hope to make the Lincoln one of the best Negro theatres in the nation.

Ralph Perkins sold his Mesa and Victor theatres to the Western Amusement Co., and Dump Myatt, formerly at Brea, is now managing the Victorville houses.

Hugh P. Cipriani is the new owner of the 766-seat Seville in Inglewood, having purchased it from Charlie Benedetto.

W. G. McKinney, booker for the Long-Griffith circuit, made a visit to the home office in Safford, Arizona. Another Arizona visitor was Red Williams of Kroehler Pushback Seats.

Jack Broder of the Cinema Theatre and a group of associates bought the El Rancho Hotel in Las Vegas.

Seen in town were Al Kansten, Bee Kay, Tahachati; Jim Loomis, Grand Amusement Co., Douglas, Ariz.; Abe Blum, Mecca, Mojave; Harry Nace, Jr., from Arizona; Judy Poynter, Ramona; and Marris Borgos, back from a Cleveland trip to resume his Film Row duties.

The buying-booking accounts are on the upswing, according to Harry Rackin and Ralph Carmichael, president and v.p. of Exhibitors Service, Inc., respectively. Because of added business, the organization has reorganized its staff, with J. L. "Steve" Stephenson as head booker, and Alx Cooperman, Stonie Coad and Keith McCallum, assistants. McCallum was recently released from the Army after three-and-a-half years service. Stan Gottlieb, another member of the booking department, is expected to return in June after a leave of absence.

A formal dinner dance takes place next Monday for members of the Variety Club, Tent 25, and their guests. It will be held at the Ambassador Hotel. Guy Gunderson, Entertainment Committee chairman, is making arrangements, assisted by Sherrill Corwin, Bill Srere and Harry Maizlish.

Leon Glasser sold the Dixie to O. W. Flannagan, who also runs the Arlan.

## ATLANTA

M. E. Wiman, branch manager of Monogram Southern Exchanges Inc., is critically ill at his residence.

Friends here learned that Vernon (Bud) Gray, formerly Paramount's southern publicity director, suffered a stroke in Buffalo, N. Y., and is in serious condition.

E. B. Kantor, general manager of the Bach circuit, is on vacation in Miami with his family.

Charlie Clark, of Universal, and Mrs. Clark became the parents of a boy on Easter Sunday.

Mrs. Y. Frank Freeman, of Beverly Hills, Cal., is visiting her brothers, Frank and Edwin Harris, of the Harris Theatres circuit.

Ruth Lovett has joined the staff at Columbia exchange.

H. L. Chafin, W. B. Estes and W. C. Hutt have returned to the sales department of the National Theatre Supply Company, after military service.

Virginia McClure has been added to the force at Republic. Jimmy Pilato of the accounting department there has resigned and is moving to Connecticut.

When word reached Loew's Theatre that blood donors were needed for the mother of usher James Carlton, four brother ushers, Lamar Crawford, George Clayton, Floyd Dennard and Leon Stephens, marched to the hospital and gave a pint each.

Al Manley, the Variety Club's steward, is back on the job after a long siege of illness.

Thirty-odd students and teachers of Decatur Girls High School, who made a bus trip to New Orleans during their Spring holidays, are singing the praises of T. H. Read, city manager of Georgia Theatres Company here, and N. L. Carter, general manager of the Paramount-Richards houses there. Mr. Read arranged for Mr. Carter to play host to the Georgia Peaches at the Saenger Theatres. They saw "The Virginian."

Congratulations to Colonel Charles Kessnich and his Mary on their fortieth anniversary. The Colonel is district manager of Loew's, Inc.

C. Ashton Matthews, who launched the Peachtree Art Theatre as an experimental project here, is resigning as managing director of the house, to devote himself to his personal interests. He says he is considering opening a number of art theatres in other cities of the South.

## VANCOUVER

Daylight Saving took effect in most of British Columbia on April 28. Since the Federal law was canceled each spot made its own decisions. The large cities are all on fast time, but many localities in the interior have chosen to ignore it completely.

Dave Soutar, after three years in the Navy looking after pictures for the Jack Tars, is back at his former position as booker at Empire-Universal Films here.

Harry Allen, president of PRC, advises that his son, Leslie Allen of Vancouver, has been appointed a director of the Canadian company. Leslie is president of David Theatres, who operate the York Theatre at Victoria.

Dave Turner, who has been delivering films to the distributers here for the past 25 years, and was an engineer on the Canadian Pacific Railroad, has retired on pension. The film companies and their employes chipped in and gave him $150 and a wallet as parting gift. Turner will make his home in Australia.

The war-time restrictions on the observance of six statutory holidays has been lifted by the Dominion government. The ban was imposed five years ago to secure increased war-plant production. It's good news for the amusement business.

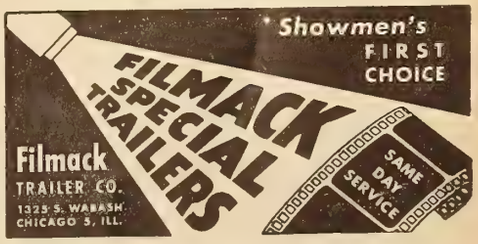
Ann Thompson, manager of the Dunbar Theatre for the past three years, has resigned and will join her husband, back from overseas, at Winnipeg. The Odeon Circuit managers at a luncheon gave her a traveling set. Bob Fraser, assistant manager of the Vogue, succeeds her as manager of the Dunbar.

Bill Wilson, after four years service with the RCAF and the Merchant Marine, is a new member of the Plaza Theatre staff. Bob

(*Continued on Page* 34)



**AT 'HEARTBEAT' TRADESHOW. The New York tradeshowing of RKO Radio's "Heartbeat" took place one day last week at the Normandie Theatre. Caught by the camera in attendance were (l-r) Thomas Martell, U. S. Army; E. M. Sichel, Lucille Tannenbaum, Century Circuit; and Irving Gerber of the Photoplay Theatre, New York.**




**Gulistan Wilton Theatre Carpet**
**JOE HORNSTEIN *has it!***

# REGIONAL NEWSREEL

(*Continued from Page* 33)

Orme, from the Odeon district office, is now assistant manager.

Famous Players will reopen the small-seater subsequent run Empress Theatre at Calgary after a complete overhauling. The theatre has been dark for several years.

Del Fox, who operates the theatre at Pincher Creek, Alta., has taken over the Granada Theatre, Grand Forks, B. C. on lease from his mother, Tillie Fox, who has been running the theatre for the past 12 years and is retiring.

Pete Barnes is here from Toronto, booking for his Langley Prairie Theatre, 30 miles from Vancouver.

The 'Teen Town Fashion show and Jitterbug contest put on at the Orpheum played to capacity business, hundreds being turned away. It was given front-page publicity by the Vancouver *Sun,* which is sponsoring the 'Teen Town movement in B. C.

Don Rosborne, manager of the Northland Theatre, Dawson Creek, was given a big party by the Dawson Creek citizens before being transferred to Winnipeg.

## DALLAS

T. M. Childress, manager of the Avon, on Eagle Ford road, had two youngsters try to gain admission on stolen tickets last week. The pair, when arrested by police, said they had obtained the tickets from a third boy. A full roll and a partial roll of tickets were stolen from the theatre the week before, Childress told police.

Jack Corgan, theatre architect, went to Shawnee, Okla., last week, with his brother Buddy, to attend the funeral of their father, also a prominent theatre architect. Gates Corgan, 68, retired two years ago as architect and contractor for the Griffith Amusement Company and Jack took over. The Corgans have supervised the building of most of the new Griffith theatres throughout the southwest in recent years.

Dan O'Keefe, Vernon Minshew and Ed Armstrong have joined the staff of the Sack Amusement Enterprises local offices here.

Sam Milner is all set in his new spot as PRC manager here having come in recently from Kansas City to take over the job.

Bill Underwood and Claude Ezell are complimenting each other on their new drive-in at Pharr; and watch for many more such drive-ins to be opened throughout the southwest in the months ahead, particularly if building materials remain as tight as they are.

There's a big world premiere scheduled for May 8, at Amarillo when "Boys Ranch," with the staff of the Paramount Theatre playing host to the cast of the picture is shown. The premiere has a $10 per seat tag and all funds are going to the nearby Boys Ranch.

Bert Goldberg, producer with Hollywood Pictures Corporation, arrived in Galveston last week and announced that as soon as his director, Roy Mack, arrived scenes would be shot at the Galveston docks for "Dirty Gerty from Harlem, U. S. A.", all-Negro film.

H. B. Skelton, theatre owner of Panhandle and Gatesville, is right proud of that new Ercoupe he has been flying into Dallas on his booking trips.

Folks on the Row were saddened to hear of the death of Albert Russell in Los Angeles; he at one time was co-owner of Metro Film Company here.

Ralph Talbot, owner of the Majestic at Tulsa, didn't get that new safe box system he is putting in his theatres installed in time. Last Sunday a bandit held up the cashier and made off with the day's receipts.

## WASHINGTON

The Little Theatre, under the guidance of Louise Noonan Miller and Harry Anger has been declared Washington winner of the motion picture industry's participation in this year's Red Cross Drive, by doubling its quota. Eric Shinkel, manager of the theatre, will be represented in the 24-Hour Club composed of winning collectors in the nation-wide campaign. The 24-hour visit in Washington will include a meeting with President Truman.

Carter Barron, Loew division manager, is off on a three-week vacation which will include a fishing trip in Miami and a visit to his family in Georgia. After that he will be present at the National Convention of the Variety Clubs of America in his capacity as First Assistant National Chief Barker.

The Foundry Methodist Church was the scene of the wedding of Blanche Hall and Frank Marshall recently. The bride was given in marriage by her father, Joseph William Hall. Mrs. John S. Allen, wife of Metro's district manager, was matron of honor, and Harry Bachman, manager of the Circle Theatre, was best man. Miss Hall has been with the MGM exchange for many years. Mr. Marshall is a home office executive of Warner Bros. in New York.

Ida Barezofsky, MGM booker, and Esther Blendman, circuit cashier, are new aunts. Their sister, Mrs. Mae Siegel of Arlington, Va., gave birth to a boy, Jay Alan.

Twentieth Century-Fox's Marie McNamara was married on April 27 to James Daley.

New artist in Warners' advertising and publicity department is Stan Jennings, recently discharged from the Navy.

Phil Bobys, MGM salesman, is at Emergency Hospital, undergoing treatment.

Twentieth Century-Fox Branch Manager Glenn Norris has been out with laryngitis.

Recent visitors at Warners were Captain Jack Nicholson, U. S. Army, former contact employe, and Charles Steinberg, of the Home Office.

Carl Gentzel, MGM auditor, was a visitor at the local exchange.

## ST. LOUIS

The clearance complaint of H. E. Webster, owner of the Webster Theatre, Steeleville, Ill., and the Princess Theatre, Percy, Ill., against RKO Radio, Paramount, Loew's, Inc., and Warner Bros. has been settled "out-of-court" on a basis satisfactory to all parties. A stipulation to that effect has been filed with the St. Louis tribunal of the American Arbitration Association. The theatres that have runs ahead of the Webster houses are the Gem and Joy in Chester, Ill., and the Grand Theatre, Sparta, Ill.

PRC Pictures, Inc., has purchased the Eastern Missouri and Southern Illinois franchise for PRC pictures from PRC Pictures of Missouri, headed by Matt Schulter, chief booker for the Fanchon & Marco Circuit, and Andy Dietz. Harry C. Arthur and other members of his family have been interested in the local exchange, it is understood. The Arthur-Schulter-Dietz interests also have distributed in the St. Louis territory for Astor Pictures and Film Classics.

In another test of strength with the LeRoy Upton-Elmer Moran administration forces, Local No. 6 IATSE, last week by a margin of five votes repudiated a sliding scale, tentative new contract with the St. Louis Amusement Company. The contract, which would have run for six years provided for annual raises of $1 per week, but not for paid vacations. Stagehands would have been permitted to lay off on their own account at any time. Hours for the neighborhood houses would have been from 4 p.m. to midnight, while the first run workers would have been used in double shifts, between 8 a.m. and midnight. All stage hands would have been on a seven-day week.

An ordinance for Daylight Saving Time between April 28 and September 29 was passed by the Granite City, Ill. City Council.

Tommy Williamson, RKO Radio manager who heads the Cancer Drive for the distributors, has received reports from theatres of six different types of operations on the collections. The reports indicate that the fund is running ahead of the recent Red Cross Drive, and that it compares very favorably with the infantile paralysis fund campaign, which is always a record-breaker in the St. Louis area.

Out-of-towners along Film Row included: Rani Pedrucci, Frisina Amusement Company, Springfield, Ill.; H. Steinberg, Madison, Ill.;





**BIRTHDAY CHECKS TO CHECK WANT. Spyros Skouras was honor guest and the recipient of $35,000 for his chief charity (Greek Relief) at a surprise party tendered in New York last Friday (April 26) in New York by a group of film industry friends, each of whom contributed a minimum check for $53.00 as birthday gifts to Skouras on his fifty-third anniversary. At left above, Barney Balaban presents the packet of checks for Greek Relief, and in photo at right, Skouras, deeply stirred with emotion, expresses his gratitude to the assembled guests, as Jules Brulatour is seen at his right, Mr. Balaban and Mrs. Skouras at his left. In making the presentation Balaban said: "All of you, I know, are familiar with the amazing performance of the Greek War Relief Association under his (Skouras') dynamic leadership. Great as this work has been and howsoever these efforts have taxed his energy and time, nevertheless he always found both the time and the energy for other great causes as well. No human welfare endeavor in our country ever sought him in vain. Of Spyros Skouras it can truly be said that he unquestionably exemplifies the heart of the show business."**

# REGIONAL NEWSREEL

Tom Baker, Bunker Hill, Ill., and A. M. Chamness, Nox Theatre, Carrier Mills, Ill.

The suit for an accounting of the finances of the National Amusement Company, a vending machine concern, was dismissed on April 26 by Circuit Judge Eugene J. Sartorius under a stipulation of counsel that the controversy had been settled out of court.

The organization of the first Youth Cinema Club in the Greater St. Louis area at the Shady Oak Theatre in Clayton was completed April 27. There are three other similar clubs now functioning in Missouri. Plans for expansion of the Youth Cinema Club will be discussed at the annual meeting of the Better Films Council here on May 17.

## NEW YORK

The Warner ad sales department is now being operated by National Screen Service under an agreement recently made. Manny Gross, formerly of the Warner unit, has been transferred to the checking department.

The Miami season is not yet over for exhibitors. Still on vacation at the winter resort are Maurice Spewak of the Ritz and Palace, Carteret, N. J.; Abe Leff of the Five-Boro circuit; and Sam Einhorn, Rosenblatt-Welt circuit.

When John Dacey, RKO short subjects sales manager, was in French Hospital a couple of months ago he decided the patients there should have movies to look at. As a result of his efforts the hospital now receives four 16-mm. feature subjects a month to show the shut-ins. The films are loaned by Commonwealth Pictures and the Harris Home Movie Library.

The Fox-Family Club announces a "monster" dance for May 28 at the Tudor Room of the Hotel Henry Hudson at which more than 400 guests are expected. Besides dance contests, local talent, and half-hour drawings for nylons, an added feature will be Mike Nuzzola, recently out of service and now a student salesman at 20th-Fox. Nuzzola was a trainer of war dogs, and he will give a demonstration of this work with the dog he brought back with him, Before the war he was a booker.

Frances Kulick, manager of Bell Pictures Corp., will soon take a leave of absence. Frances, who is Mrs. B. Frank, will make preparations for a visit from the stork.

Bob Finkel, who recently resigned from the Universal Albany exchange, was in New York this week. He formerly was at Universal's local office.

Plans are now completed for the dance being given by the Motion Picture Bookers Club on Sunday, May 19.

The Bagel Keglers of the United Artists exchange now consider themselves good enough to bowl teams from other exchanges, although they warn that they have only one 200-score man, Herb Richek.

Lt. Bert Bluhm, recently out of the service, started this week in the MGM booking department.

The Columbia exchange is now putting in a brand new air conditioning system in anticipation of a hot summer—both in temperature and sales.

Edward LaRue, former Reid circuit theatre manager, is back after getting out of service, and has been assigned by Reid to manage that company's Monte Carlo Swimming Pool at Asbury Park.

Sam Keller has been appointed assistant to Robert McGuire, auditing head of all Warner exchanges.

Ray Moon, 20th-Fox branch manager, has been made leader of the eastern division in the coming Sales Managers' Drive.

Ben Levine, head booker at UA, had a birthday this week (although he didn't say which one) and Al Wartel, assistant shipper, will celebrate his birthday and wedding anniversary this Sunday.

Lillian Blumberg, who left 20th-Fox two years ago to join the Wacs, is back at her old stand in the booking department.

Sick bay list at UA includes Bernice Gertzkis, Sylvia Dobosh, Gertrude Levine and Janet Moses.

New student salesmen at 20th-Fox; Tom Sibert, Jack Diman, and Dan Palasso.

Joe Ross, Warner traveling auditor, is in from Pittsburgh on business.

The Siritzky interests are seeking another New York Theatre as a showcase for their French film imports.

Rutgers Neilson assumed office as president of the Associated Motion Picture Advertisers this week. Neilson heads the new slate comprised of the following: Phil Williams, vice-president; Arnold Stoltz, treasurer; Max Stein, secretary. The administration immediately plunged into work on plans for AMPA's 30th anniversary to be celebrated this year.

## DETROIT

Irving Wormser, general sales manager for Film Classics, has been in Detroit for a few days, while Albert Dezel and Kal Bruss of the local office went to Grand Rapids and Muskeegan.

Harold Brown has resumed his post as head of the United Theatres booking department. He was recently discharged from the Army after two years service.

Mrs. Barbara Sanders this week took over her new duties as secretary to S. A. Bowman, who is branch manager of United Artists exchange.

H. E. Stuckey, former state sales manager for Paramount, has been promoted to the position of branch manager.

John Ferger, manager of the Downtown Theatre, has announced that Frank Sinatra has been re-scheduled to appear for a week beginning May 9.

## DES MOINES

Edward Louis Hahn, 73, Iowa and Illinois exhibitor, died at his home at Panora, Ia., after a short illness. He operated theatres at Morning Sun, Winfield and Panora in Iowa and several in Illinois.

Film executives will attend a two-day managers meeting of the Tri-States Theatre Corp. which will climax the G. Ralph Branton showmanship drive which has been in progress for the last ten weeks. The meeting will be held at Des Moines May 8 and 9. Among those attending will be Leonard H. Goldenson, president of Paramount Pictures Service Corporation; Curtis Mitchell, director of advertising and publicity for Paramount; John Balaban; Jack Flynn, western sales manager for MGM; Bill Gehring, western sales manager for 20th Century-Fox; Roy Haines, western and southern sales manager for Warner Bros.; A. J. O'Keefe, western sales manager for Universal; and George A. Smith, western division manager for Paramount Pictures.

A. H. Blank, head of Tri-States Theatre Corp., may not know it, but he might be starting another "story derby" following his $100 gift to the parents of new born twins. Blank presented the check to Clarence Kite, chief

(*Continued on Page* 36)

# NEW THEATRES

Charlotte, N. C.—A $100,000 steel and glass Drive-In Theatre is planned here shortly by H. B. Meiselman who operates several theatres in this district. Materials are reported available. Maiselman expects to open his other new house, the Manor, in September.

Ronoake, Va.—Approval by the Civilian Production Administration for construction of a $100,000 theatre and store building is being sought by Modern Enterprises, Inc. The city has already issued a building permit.

Rio Spring, Tex.—Foundations were reported being laid this week for the R&R Rio Theatre here.

Orgon City, Ore.—Opening of the new Televue Theatre by June 1 was announced by Owner Norman Goodin. The house is rapidly nearing completion.

Columbus, Ohio—Approval for the construction of a $126,000 two-story storeroom and theatre building by Livingston Enterprises, Inc. in the Driving Park at Columbus was granted last week by the Civilian Production Administration. The site has already been cleared and it is expected that construction of the building will begin soon.—CO.

Waynesboro, Va. — Waynesboro Theatres Corp. last week announced plans for the construction of a third theatre here on Federal Street property already owned by the company. Col. Max Patterson, president of the organization, declared that work on the project would start as soon as materials can be obtained. Fleming R. Hurt of this city has been engaged as architect.

Willoughby, Ohio—After several delays in getting building material Scoville, Essick & Reif's new 1200-seat Vine Theatre seems set for a July opening. The house is now entirely under roof, with prospects of steady going for the interior finishing job.—CL.

Port Clinton, Ohio—Associated Circuit is building a new 1200-seat theatre here, with the opening scheduled for September, provided unforeseen delays in building material deliveries do not crop up.—CL.

Regina, Sask.—Isadore Reinhorn, owner of the Roxy Theatre here, has completed plans for a $65,000 theatre at Melville, Sask. Melville is a prosperous farming community now served by a circuit house.—VA.

Vancouver, B. C.—William Smith and H. Barregard of Vancouver have made plans to build a 500-seat theatre at Delta, British Columbia at a cost of $25,000. It is the town's first picture theatre.—VA.

Houston, Texas—Interstate Circuit has purchased a 169x530-foot tract at the corner of Richmond and Dunlavy streets as a site for a new suburban theatre. The circuit paid $44,625, according to the former owner. Interstate plans to erect a modern suburban-type house on the property at a cost of approximately $200,000, it is reported.

Jacksonville, Fla.—C. P. Cohen, who operates the Pix Theatre here, is constructing a new theatre for Negroes in Green Cove Springs, Fla., which he expects to open soon.

**New Ideal Theatre Chairs**
**JOE HORNSTEIN *has it!***

# REGIONAL NEWSREEL

(*Continued from Page* 35)

accountant for Tri-States, to start a bank account for the twin boy and girl.

Gordon Gammack, columnist for the Des Moines *Tribune,* wrote an entire column on the daily life of Harold Lyon, manager of the Des Moines Theatre.

Sol Yeager, recently released from the Army, where he served as a captain, has been appointed as a salesman for RKO at Des Moines, succeeding Cecil House who recently resigned. Yeager was a salesman for RKO at Omaha before the war.

Joy Canaday, secretary to Dale McFarland, head booker for Tri-States, is having a swell time. She is home suffering from the mumps.

Four Iowa exhibitors won MGM blue ribbons for the best exploitation stunts during the month. They were Rex Truesdell, manager of the Collegian and Ames; Dun Rundle of the Grand at Oelwein; M. J. Dewbrittain, Grand Theatre, Dubuque; and Al Johnston, Lee Theatre, Leesville.

C. B. Kirchner has sold the Avery Theatre at Garner, Ia., to Henry A. Johnson of Westbrook, Minn. The Saveredie theatre brokers' office at Minneapolis handled the deal.

## DENVER

Suzanne, daughter of Earl Bell, Warner Bros. exchange manager here, will be married on June 29 in the Cathedral of the Immaculate Conception in Denver to Michael J. Kennedy Jr. of Chicago.

The new $200,000 Midwest Theatre, Scottsbluff, Neb., built by William Ostenberg, opened this week. And since a Columbia film was shown as the opener Robert Hill, manager, and Barney Shooker, salesman, attended the premiere. The house replaces the Egyptian, destroyed by fire last year.

Bruce Marshall, Universal office manager and head booker, moves across the street to become a salesman for United Artists, and will cover the Wyoming territory. He succeeds Paul Hull, who is being moved back to Seattle.

Harold Michaels, Universal salesman, won the trip to Washington from this territory in the recent Red Cross campaign.

Fred Brown, United Artists salesman, has gone home from the hospital after an operation.

J. T. Sheffield, former Republic franchise owner, has undergone an operation in New York for his hearing, and has high hopes of full success.

Richard Brill, publicity man for Warner Bros., is in Fitzsimons hospital following removal of an impacted wisdom tooth.

A 12-year-old boy confessed he robbed the Kiva, Greeley, Colo., of $26, after staying in the theatre past closing time.

Harvey Traylor, Lincoln, Neb., has been named manager of the Trail, Colorado Springs. He succeeds Robert Quinn, who has resigned to return to New York.

Joseph G. Vera, long-time billposter who handled Film Row for years, died in Denver of a heart attack.

Mr. and Mrs. J. R. (Dick and Helen) Lutz, are the parents of a new baby girl, Pamela Sue, born at St. Luke's hospital. Dick is salesman for National Theatre Supply.

Tom Poulas, owner of the Paonia, Paonia, Colo., reports a small fire in the booth which damaged the machines.

Cooper Foundation Theatres have made a donation of $1,000 to the Kiwanis Club, Pueblo, Colo. The money will be used by the club in its campaign against juvenile delinquency.

Out-of-town exhibitors seen on the row included Herbert Gumper, Center, Colo.; Marie Goodhand, Kimball, Neb.; Ray Katzenbach, Brush, Colo.; Kenneth Powell, Wray, Colo.; Ray Jones, booker for Interstate Theatres, Dallas, Texas; Claude Graves, Albuquerque, N. M.; Fred Anderson, Eaton, Colo.; R. D. Ervin, Kremmling, Colo.; John Greve, Eagle, Colo.; Ben H. Riggs, Windsor, Colo., and Mr. and Mrs. John H. Steele, Limon, Colo.

**New Mirrophonic Sound**
**JOE HORNSTEIN has it!**

## Kirschbaum Kartoon




## PITTSBURGH

The Drive-In Theatre, South Park, reopened for the season Wednesday. This outdoor theatre has proved very successful, despite the numerous complaints registered with the authorities by the residents of that section because of the noise and heavy traffic they claim it causes.

A new theatre equipment company, known as the Atlas Theatre Supply Company, has been organized here, headed by Gordon O. Gibson, who recently resigned as manager of the A & S Steinberg Theatre Supply Company. It is temporarily located at 7219 Thomas Blvd.

The Vernon Theatre, Altoona, heretofore operated by the Ideal Amusement Company, has been taken over by C. E. Weiser and re-named the Sky.

The Lyric Theatre, Erie, for many years operated by the late H. E. Hammond, has been leased by Paul Bronder, who operates two houses in Pittsburgh. The new ownership became effective May 1.

Margaret Rothenstein, daughter of Mr. & Mrs. Samuel Rothenstein of the Rialto Theatre, Evans City, Pa., will become the bride of Frank Simon on June 9. Three of her brothers also operate theatres in Western Pennsylvania.

## BOSTON

"Red" King arranged last week to have Jean Parker, film star, make a visit to the Veterans Administration Hospital in West Roxbury.

At the recent initiation meeting of the A. Vernon Macauley Post, American Legion, Joe DePesa, publicist for Loew's State and Orpheum theatres here, was awarded a plaque for outstanding work done in the publicity field for the Post. Over 100 legionnaires were present at this special initation for 45 men in the film industry, 16 of them projectionists at local theatres.

Harry Smith, booker at RKO, who has been hospitalized, has returned to work, but only for a short time each day until he completely regains his health.

John Eastman, labor conciliator, will take the place of Henry Morandiere, who recently resigned from the American Arbitration Board.

Sales Manager Al Daytz, Warner Bros., is the proud father of another daughter. Her name is Lorraine Joyce.

Formerly with the United Artists, Phil Trent has joined the sales department of PRC and will cover the Vermont-New Hampshire territory.

Philip D. DePetro, manager of the Capitol Theatre, Allston, found a check for $1000 in the mail last Saturday morning for winning first prize in an M&P circuit contest on postwar planning.

Jack Goldstein, Schenk publicist in the east, was in from New York this past week to visit local relatives and friends. Jack was formerly publicity director of the local RKO houses.

Friends of Edward A. Zorn, several years ago manager of Paramount Publix in this area, have been happy to hear that he now has some 40 theatres with Famous Players of Canada, with headquarters in Winnipeg.

At the 20th Century-Fox exchange a definite shift in the territories of many salesmen took place. Lou Weschler will handle the Maine territory, taking the place of Norbert Murray, who is to assume duties in the Rhode Island and southern Massachusetts districts. Murray Schaffer has been assigned the western New Hampshire and Vermont areas; E. X. Callahan, Jr., who has just recently joined the sales staff, will be assigned the western Massachusetts area, and Sig Horowitz will take over the eastern New Hampshire and Northeast Massachusetts district.

## CHICAGO

Theatres were facing a new business hazard this week when the Commonwealth Edison Company reported they had only a 25-day supply of coal because of the continuation of the coal strike. Chicago city authorities are trying to buy coal on the open market for essential city services, but they declare coal takes seven days to reach the city, so that if something is not immediately done the city, to say nothing about the theatres, will be up against a dangerous situation.

The DeVry Corporation gave a dinner last week at the Svithiod Club to its suppliers in celebration of the conversion of its manufacturing facilities from war to peace.

United Artists district managers have been summoned to a meeting at the Blackstone Hotel for this Friday and Saturday. A contingent of home office executives headed by General Sales Manager J. J. Unger are flying from New York for the gathering.

Admission prices are tending upward again in this district. The Van Nomikos Empress and Ace theatres have advanced prices five cents for both matinee and evening, while the Englewood and Linden, independent southside houses have gone up a nickel for matinees and expect a similar raise next month on evening admissions.

Henry Golson veteran theatre operator died in Chicago over last week-end. He is survived by his wife, two daughters, and a brother.

Members of IATSE, Local 666, will meet next Monday and Local 780 on May 13 to select delegates for the international meeting in Chicago the week of July 22.

John Balaban, Walter Immerman, William Hollander, and Dave Wallerstein received Treasury silver awards last week for their cooperation in helping the B & K organization during the sale of War Bonds. Presentation was made via television at station WBKB.

A bandit who robbed the LaSalle Theatre got $350 in silver, but overlooked several thousand dollars in bills.

Fred Kraft has been named city manager in Terre Haute, Ind., for the Alliance circuit.

Ted Tod, Warner publicity director, has gone to Phoenix, Ariz. for his vacation.

H. L. Costello, former managing director of the Oriental Theatre, has returned from his west coast trip.

# the SHOW BUILDER

A Monthly Feature Dealing With Practical Ideas for Booking And Exploiting

# The Short Subject

## Shorts Shopping

### Cartoon Shows' Popularity Prompts Suggestion for an Adult Short Subjects Show

It would seem that while short subjects are here to stay, many will continue to regard them as the stepchildren of the industry. For some reason or other, not a few exhibitors apparently have little desire to give the one- and two-reelers a fighting chance to prove themselves potent box-office factors.

**This is, in some measure, understandable when one considers that, with few exceptions, not even the producers themselves project any genuine enthusiasm about their junior product. They regard them as fillers to be made as quickly as possible, released and forgotten. Their short subjects publicity departments function as economically and as quietly as possible, as though they were necessary evils. It stands to reason, therefore, that if the companies themselves evidence little or no enthusiasm about their product, the chances are slim that the exhibitors will work themselves up to a high pitch of showmanly excitement.**

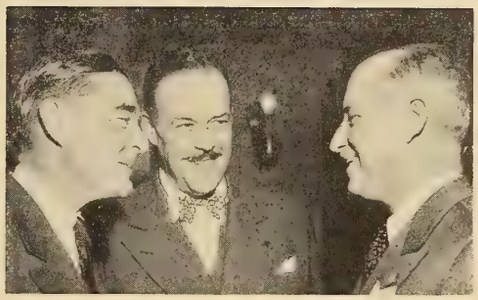
One ray of hope on the horizon is the phenomenal success of children's Saturday morning all-cartoon (or all-short subject) shows throughout the country. In many instances the crowds were so large that another theatre had to be utilized to take care of the overflow; in others, the shows had to be repeated the following week because of the large number of children turned away. So great have been the crowds that, to avoid confusion and congestion, theatremen are selling tickets in advance and limiting attendance to the seating capacity of their houses.

**The success of these special shows has proved so surprising to theatremen and newspapermen that they have been adjudged newsworthy and given prominent space in local newspapers and news about them forwarded by correspondents to their trade publications as special releases.**

And yet, on various occasions in the past, this department has urged skeptical—and in some cases apathetic—theatremen to consider the feasibility of an all-short subject show. We have reminded them that in view of the large backlog of shorts which might have accumulated because of the double-feature policy, it would be wise to take these subjects off the shelf and set up special programs backed by special exploitation.

**Now that it is happening, we refrain from adopting an "I-told-you-so" attitude about the matter. Quite often suggestions to do things are forgotten, and then later, when those things are done, the person doing them believes he has acted of his own volition. Whether our suggestions were forgotten in this instance only to be exercised later, or whether the spread of special short subject shows stemmed from the experiment of a surprised showman, matters little now. The**

(*Continued on Page* 38)



**MOT's PAGES HONORED. Jean Pages, March of Time's Paris director, was the guest of honor at a cocktail party held recently in the Chrysler Building's Cloud Club. In the photo above M. Pages (right) is shown with Roy E. Larsen, president of Time, Inc., and MOT Producer Richard de Rochemont.**

## 15 Shorts Scheduled By WB for May-June

Fifteen Warner Bros. short subjects, including 14 in Technicolor, have been set for May and June release, it is announced by Norman H. Moray, short subject sales manager. The single black-and-white subject is "Dixieland Jamboree," a Melody Master Band short.

Nine cartoons are included in the group: "Hush My Mouse," "Katnip College," "Night Watchman," "Hair Raising Hare," "Kitty Kornered," "Little Brother Rat," "Hollywood Daffy," "Johnny Smith and Poker Huntas" and "Acrobabby Bunny." Other subjects are "Facing Your Danger" and "Girls and Flowers," "South of Monterey, and "Hawaiian Memories," Adventure Specials, and "Underwater Spear Fishing," Sports Parade.

## 2 MGM Shorts Admitted Duty-Free into Palestine

Evidence that Hollywood films are playing an increasingly important role in world-wide education was emphasized last week when the MGM Studios learned from its Cairo office that the Department of Education of Palestine has admitted the two Pete Smith short subjects, "Safety Sleuth" and "Seventh Column" without payment of duties.

Free entry was granted because of the films' educational character, and brings to ten the number of MGM films which have been granted duty-free entrance to foreign countries in the past ten months for this reason.

## *Composing at High*

**All records for speed in musical scoring are believed to have been eclipsed by Darrell Calker, Walter Lantz's musical director, when he scored the two latest Lantz comedies in a little more than two hours. The films were "Wacky Weed," Andy Panda subject, and "Fair Weather Fiends," with Woody Woodpecker. Calker, besides handling the Lantz musical direction, is also a composer in his own right.**

## New Pacemaker Series On Paramount Schedule

Paramount's short subjects program for 1946-47 was announced by Oscar A. Morgan, short subjects and Paramount News sales manager, at the first of a series of ten regional conferences held in New York last Monday and Tuesday. The meetings coincide with the sixth anniversary of the company's short subjects department as an independent department.

Morgan revealed that Paramount will release 64 short subjects embracing ten different series, highlighted by the introduction of a new open series to be identified as Paramount Pacemakers. The series will be produced at the Paramount Studios with concentrated effort given to the selection of subject matter, with every studio facility being made available to render the shorts "pacemakers." Morgan pointed out that since quality is to be the essence of the series, "it is intended always to make way for the acquisition of outstanding shorts made by independent producers."

Six of the new season's output will be the new Pacemakers; six will be two-reel Musical Parade Featurettes, in Technicolor; Famous Studios will produce 18 Technicolor cartoons, including six Noveltoons, six Popeyes, and six Little Lulus; Jerry Fairbanks will produce six Speaking of Animals, six Popular Science and six Unusual Occupations in color; George Pal will produce six Puppetoons, in Technicolor, and Jack Eaton will produce ten Grantland Rice Sportlights. There will be 104 issues of Paramount News.

The New York meet was followed by another in Boston on Wednesday and Thursday. Successive meetings include Philadelphia, May 3-4; Cleveland, 6-7; Atlanta, 10-11; Memphis, 13-14; St. Louis, 15-16; Chicago, 17-18; Denver, 20-21; and San Francisco, 23-24.

Prior to the conferences, over which he is presiding, Morgan anticipated that Paramount's 1946-47 short subjects and News sales would exceed those of his department's previous six years. That was no Utopian dream, he pointed out, "but is based on a nation-wide survey recently completed by my department, enabling us to formulate plans for the strengthening of short subject sales throughout the country."

The New York meeting was attended by Charles M. Reagan, vice-president in charge of distribution; Hugh Owen, New York and southern division sales manager; William H. Erbb, eastern division sales manager; Henry Randel, branch manager of New York; Myron Sattler, sales manager of the New York branch office; Edward Bell, sales manager of New Jersey branch office; Monroe R. Goodman, assistant short subject and Paramount News sales manager; D. John Phillips, short subjects advertising and publicity manager; and Stanley Hode, short subjects publicity department.

## RKO to Produce Series Of Two-Reel Musicals

For the first time in five years, RKO Radio will produce a series of high-budgeted musical two-reelers, according to word received this week from Producer George Bilson by Harry Michalson, short subject sales manager.

The first to go into production will be an elaborate musical starring Gene Krupa and his band. Starting date is June 4. Krupa is now appearing at the 400 Restaurant in New York.

# THE SHOW BUILDER



EDITORS OF FIVE NEWSREELS HONORED. For distinguished service in War Finance, 1941-45, editors of five national newsreels last week received the Treasury's Silver Medal, awarded by Secretary of the Treasury Fred M. Vinson. Shown above at ceremonies where they received their medals are: Edmund Reek, 20th Century-Fox Movietone News; Walton C. Ament, RKO Pathe News; Secretary Vinson, reading the citation; Thomas Mead, Universal Newsreel; Michael D. Clofine, MGM News of the Day, and E. P. Genock, representing A. J. Richard of Paramount News.

## 'Tom & Jerry' and 'Bugs Bunny' Tie in Texas Poll

Cooperation between two major distributors, MGM and Warner Bros., made it possible for the Interstate Circuit recently to hold a unique popularity contest in which patrons of four theatres voted on whether they preferred MGM's "Tom and Jerry" or WB's "Bugs Bunny." The two big companies contributed original drawings of the cartoon characters as prizes to patrons who wrote in their opinions. Producers Fred Quimby of MGM and Edward Selzer of Warners furnished the drawings.

The result of the contest did not ruffle any feelings, for "Bugs Bunny" beat "Tom and Jerry" at the Parkway Theatre, Ft. Worth and the Laurel in San Antonio, while "Tom and Jerry" was the victor at the Tower, Houston, and the Varsity, Dallas.

## Bugs Bunny Matinee Is Held By Alliance Circuit

A Bugs Bunny Big Six-Ring Easter Circus for children, with adults also admitted if they wished to attend, was held April 20 in all theatres of the Alliance Circuit, which operates houses in Indiana, Illinois, Wisconsin and Washington.

Besides four cartoons headed by Bugs Bunny, the program also included a Community Sing and a feature picture. Each child received free a five-cent candy bar and vied for gifts of ten live bunnies and 25 Easter gifts promoted from local merchants.

The circuit plans to hold similar cartoon matinees at frequent intervals throughout the year.

## Raid Night Club Talent

For their next Columbia Film Vodvil producer Maxwell Cohn and director Harry Foster have come up with three of the biggest stars in the night club field. Cast will be headed by Dick Stabile's orchestra, of the Copocabana, New York, and featured acts will include Del Casing of Chez Paree in Miami, and Miriam Lavelle of the Carnival, New York.

## Ullman Off to Europe

Frederic Ullman, Jr., president of RKO Pathe, Inc., sailed last week on the Queen Mary for a five-week business trip in England, France and Germany. He expects to arrange for the production of several issues of the This Is America series, and confer with foreign associates of his organization.

## Honor Newsreel Men In Washington Ceremonies

New York and Washington editors of the five major newsreels were honored in Washington last week as they visited with President Truman at the White House and then received from Secretary of the Treasury Fred M. Vinson the Treasury's prized silver medals. They were honored both for their outstanding bond sales work and for their general contributions to wartime morale.

Recipients of the award included M. D. Clofine and J. C. Brown of News of the Day; E. P. Genock (for A. J. Richard) and Robert H. Denton, Paramount News; Walton C. Ament and George M. Dorsey, Pathe News; Edmund Reek and Anthony Muto, Fox Movietone; and Thomas Mead and James E. Lyons, Universal.

## Story for Sportlight

John Kiernan, noted sports authority and ornithologist, has written a special bird story for Grantland Rice Sportlights, which will be produced by Jack Eaton and released through Paramount.



PAL, PEREIRA, PUPPET. George Pal (left), producer of Paramount's Puppetoon shorts, was host recently to Dr. Octavio Mendez Pereira, Panamanian delegate to the United Nations. Here Pal introduces Dr. Pereira, who is also president of the University of Panama, to Jasper, the star of the Puppetoon brevities.

## Diapers and More Diapers Put Over 'Life with Baby'

The opening of a new business in Harrisburg, Pa. proved to be a perfect tieup for March of Time's "Life with Baby" engagement at the State Theatre. Gerry Wollaston, manager, took one look at the announcements of the business opening and decided the set-up was ideal, for the name of the new company was the Sno-White Diaper Service.

Officials of the company were equally enthusiastic, with the result that Wollaston capitalized on co-op ads, radio spots and free publicity to such an extent that the film remained a second week—unprecedented for a short in Harrisburg.

In addition to daily co-op ads plugging the March of Time subject, the diaper service passed out 200 window cards and put up an elaborate display in the State lobby featuring stills from "Life with Baby," copy on the film, and a tie-in on the diaper service.

A contest to count the number of clothespins in a large jar brought more than 2800 guesses, the winner receiving a year's free diaper supplies. Carrying this further, Wollaston had the year-old son of the diaper company head, clad only in a diaper, award the certificate to the winner.

The diaper theme was also carried out with a banner hung from the marquee, which was made of diapers, each bearing a letter of the film's title.

## Friday Night Fights in Projected Pal Puppetoon

Hollywood's most celebrated weekly event, the Friday night fights at the American Legion Stadium, will be brought to the screen in "Fight Night," a puppetoon in Technicolor for Paramount release, according to George Pal.

The production, from an original story by Edward Stewart, will combine "live" action with Puppetoons, the fight sequences being filmed with human players while all ringside characters will be Puppetoon counterparts of the Hollywood personalities whose presence at the Friday night fights has made the Stadium a nationally known institution. Pal has placed this production on his schedule chart for 1946.

## Army Picks Disney Short

Walt Disney's "Pluto's Kid Brother," fourth in the current series released by RKO Radio, has been selected by the U. S. Army Motion Picture Service and will be shown nationally starting May 11.

## Shorts Shopping

(*Continued from Page* 37)

**important thing is that, at last, short subjects are proving their value in programs especially designed for the younger element.**

And since that policy is having its success, where is the exhibitor courageous enough to set aside a certain off-schedule time periodically for a program of adult shorts, including newsreels, topical reels, travelogs, sports reels and some of the thought-provoking psychological subjects that can best be appreciated by the mature mind? If he tries and fails—well, no one can blame him for trying. If he succeeds, in all probability the idea will have as marked a popularity as the current children's shows.

# SHORT SUBJECT REVIEWS

### Rhythm on Ice *(Good)*

**WB (2607) Melody Masters 10 mins.**

Featuring George Arnold, with Corinne Church, Brinckman Sisters, the Cubettes, the Notables and Melody Masters' Band, the scene is an elaborate ice skating rink. Several unusual ice skating routines are presented by the group including scenes of pre-war Paris, New York City at night, and a skating conga line. The musical background is in fine taste including Shadow Waltz, Rhythm on Ice, April in Paris, Emperor Waltz, Lullaby of Broadway and Quita Quita. Figure skating fans should enjoy this short immensely, but any audience will like its entertainment.

### Our Old Car *(Excellent)*

**MGM Passing Parade 10 mins.**

The evolution of the American motor car is portrayed, from 1905 high-wheelers, through the Stanley Steamer and Model T, to today's streamlined models. Intertwined is the story of an American family and the street on which they live. An excellent short which should arouse nostalgia in many a spectator.

### Let's Go Gunning *(Interesting)*

**WB (2506) Sports Parade 10 mins.**

The audience is taken, through the eyes of the Technicolor camera, on various types of bird hunts. First, migrating geese are caught on their way to and from their breeding grounds. Then, in succession, there is a duck hunt in northern marshlands, a winter pheasant hunt, an autumn quail hunt and last, a duck hunt in the Louisiana bayous. This short will prove interesting, entertaining and colorful for young and old alike.

### Wanted—More Homes *(Informative)*

**20th-Fox March of Time 20 mins.**

The MOT's "Wanted—More Homes" is different in format than any recent edition of the series. In this, the MOT hits at building trades unions, manufacturers and practically everyone who is holding up the production of homes for veterans and the other three million Americans who are without places of their own in which to live. It brings controversy into the fore with diametrically opposed statements from Chester Bowles and Wilson Wyatt, Housing Exhibitor, on the one hand, and Edward G. Gavin, editor of *Americn Builder*, a trade publication, on the other. Bowles and Wyatt hold out for governmental assistance and subsidy for building, while Gavin maintains the building will take care of itself. There are some gratuitous smacks at the OPA which some audiences won't like. After consideration it is difficult to ascertain whether MOT is for or against More Homes. The short is interesting, timely and informative, however, and has many exploitable angles.




**WHAT'S COOKIN', DOC? Regardless of the expression on little Dana Lee Miller's face she's a happy little girl because the Bugs Bunny doll she's holding was just presented to her by Manager Jim Barnes as the first little lady attending the Warner Theatre, Memphis, on Easter Sunday. The doll was sent direct from the studio for the occasion.**

### My Old Kentucky Home *(Very Good)*

**20th-Fox (401) Mighty Mouse 7 mins.**

Mighty Mouse comes to the rescue again when a Technicolored Southern plantation is about to be lost on a mortgage foreclosure. The standard villain, the beautiful grandaughter of the old colonel, the race horse and the hero are all here and do their stuff to some really fine musical backgrounds. Mighty Mouse is getting better all the time.

### Two Million Rooms *(Excellent)*

**RKO (63,106) This Is America 15 mins.**

The present hotel room shortage is the theme of the latest issue in this series. Thirteen thousand hotels, with two million rooms, are not enough to care for America's moving populace these days. Yet, for the first time, in spite of higher operating costs, hotels are making money, due to the 91 to 99 per cent daily occupancy. A day in a metropolitan hotel is shown, and all the facilities that are necessary to make a hotel self-sustaining. These necessary parts of any large hostelry, usually behind the scenes, are a power plant, laundry, valet service, linen repair shop, and the many clerical departments needed to keep records. An excellent short on America's seventh largest industry, doing a $5 billion annual business.

### When the Wife's Away *(Good)*

**Col. (7224) All Star Comedy 17 mins.**

With his wife gone off in a huff because he invited the boss home to dinner without previous notice, and on their wedding anniversary, too, Hugh Herbert enlists the waitress from the nearby beanery to serve dinner and act as his spouse. The real spouse appears with the boss as his girl friend for the evening. The resulting melee is further enhanced when the waitress' policeman husband appears. Herbert suffers the double indignity of being fired from his job and fired at by his wife, using the cop's pistol. Good comedy for neighborhood houses.

### Three Sets of Twins *(Good)*

**Col. (7954) Film-Vodvil 10 mins.**

Featuring three sets of twins, the McFarland Twins, the Burke Twins and the Blackburn Twins, this musical novelty proves highly entertaining. The McFarland duo, and their band, provide the music, the type which is fast making them popular throughout the nation. The singing Burke Twins lend a fine vocal note to the program. The Blackburns provide a terpsichorean treat with their sample of expert precision dancing. The lively pace of this short will be entertaining for any audience.

## 'Does Hitler Live?' Asks Paper; Theatre Cashes In

When Ray Allard, manager of the Centre Theatre, Fall River, Mass., booked Warners' "Hitler Lives?" he decided to exploit the two-reeler the same as a feature. Of all the stunts he pulled perhaps the most natural tieup came with the Fall River *Herald*. An inquiring reporter got busy on the street, asking one and all the question: "Do You Think Hitler Lives?" The response was terrific and led right into the opening of the special.

Besides the inquiring reporter gag, a special trailer was run, using quotes of the Walter Winchell and Louella Parsons plugs on the picture. Blownups also were made of favorable newspaper columns, many of which have appeared throughout the country. Allard also arranged a special showing of "Hitler Lives?" for press, clergy and military officials.

## Sign Wills for Short

Bob Wills and His Texas Playboys have been signed by Associate Producer Will Cowan for a Universal two-reel musical featurette. Pat Starling and "The Modernaires" are inked for vocal spots.

## Billed Above Van

Corky Webb of the Varsity Theatre, Dallas, billed the Academy Award-winning shorts over a feature in which Van Johnson was starred.

# . . . NEWSREEL SYNOPSES . . .

*(Released Saturday, May 4)*

**MOVIETONE (Vol. 28, No. 70)—Big 4 meeting; Worst train wreck in recent history; Presidential vacation cruise; Giant flying wing; Naval operation moth balls; 68 priests ordained in Notre Dame; LaGuardia appeals to wheat farmers; French auto race; Penn relays.**

**NEWS OF THE DAY (Vol. 17, No. 268)—Big 4 conference in Paris; Farmers answer LaGuardia's call for aid; 45 killed in rail disaster; Army's new flying wing; Truman on vacation; 68 priests ordained in Paris; Penn relay.**

**RKO PATHE (Vol. 17, No. 73)—President Truman on vacation cruise; LaGuardia asks farmers for aid; 48 dead, 100 injured in wreck; Mrs. MacArthur at Jap party; Army reveals flying wing; Big 4 confer in Paris; Famed race resumed at Nice.**

**PARAMOUNT (No. 71)—Pictures of Big 4 in session; 44 dead in train wreck; Eisenhower leaves for Pacific; Aviation preview of tomorrow; LaGuardia pleads for more wheat; Auto grand prix.**

**UNIVERSAL (Vol. 19, No. 498)—Big 4 meet to fashion world peace; Wheat for starving millions; President Truman on vacation; Japanese tea party; Flying wing; Penn relays.**

*(Released Wednesday, May 1)*

**MOVIETONE (Vol. 28, No. 69)—President Truman sees spectacular fleet maneuvers; Aviation news; Personalities out of the past; Australian cowboys take spills like U. S. brothers; Hollywood spotlight; Three little bears at the Zoo.**

**NEWS OF THE DAY (Vol. 17, No. 267)—Navy air show for President; Russia and Iran reach agreement; Bernard Baruch helps shape policies on the atomic bomb; Balloon era revived; Bears at the zoo; Nylons for men only.**

**RKO PATHE (Vol. 17, No. 72)—The occupation job; Truman reviews 8th fleet maneuvers; Byrnes off to Big 4 Paris talks; Khaki University in England; Royalty meets in Stockholm; Airborne lifeboat drops from sky.**

**PARAMOUNT (No. 70)—Truman turns sailor for fleet review; Dancing low-down from London; Baruch tackles atom job; Animal headliners; Big 4 meet in Paris.**

**UNIVERSAL (Vol. 19, No. 497)—President reviews fleet; Ready-made summer homes; French sports revival; Bear triplets in Chicago zoo; Salmon are striking; Sheep shearers go to work.**

**ALL-AMERICAN (Vol. 4, No. 184)—Chicago's Easter Parade; St. Louis "Mayor for a Day"; Dallas adds chapter in "Big Brother" drive; Negro students honored at Los Angeles High School; Florida harvests largest celery crop; Dr. Brazeal visits with pullman porters about whom he has written a book.**

# HOLLYWOOD

STR West Coast Offices 6777 Hollywood Blvd. Hollywood 28, Calif. Telephone Hollywood 2055

# CHECK-UP ON PRODUCT IN WORK

## Studio Space Problem Clearing Up as Building Plans Move Ahead and Set Storage Property is Utilized; Practically All Studios Are Near Production Capacity

You have to have a set before you can make a picture. That may sound elementary, but it has been the big headache to independent producers for some time. However, indications are that the space situation is clearing up, which means more product will be forthcoming in the future. Fourteen new sound stages, of large size, will be available to producers within six months. Six are to be constructed in Culver City by the combine led by Sol Lesser; five are being built at the Nassour lot on Sunset and Van Ness; and General Service revealed that it will add three more on property now being used for storage of old sets. Every studio is at near-capacity at the present time, but in numerous cases several units are working on the same picture.

### 20th-Fox Busy on 6 Films

If 20th Century-Fox follows its schedule on "13 Rue Madeleine," formerly called "32 Rue Madeleine," it will have seven films rolling on May 6. Meanwhile, six are going, including two specials, two musicals, a glorified Western, and an independently produced venture. The specials are "Forever Amber" and "The Razor's Edge," while the musicals include "Carnival in Costa Rica" and "That's For Me." The latter is being produced by Bryan Foy, who is reportedly making it his last film at 20th-Fox before moving over to PRC as production head. The Western is "My Darling Clementine." Sol Wurtzel started his "Flight to Paradise" on April 29.

"13 Rue Madeleine," set to roll May 6, is the only film scheduled to start in May at that studio. Cast so far includes George Montgomery, Richard Conte and Annabella, with Louis de Rochemont producing and Henry Hathaway directing.

"Home Sweet Homicide" and "Claudia and David" have finished and are now being edited.

### Strong Activity at MGM

Metro's stages are humming these days, with nearly all of its stars busy on starring vehicles. Latest starters are Mickey Rooney, returning to the screen, and Wallace Beery. Rooney stars in "Uncle Andy Hardy," which is finally under way after some delay occasioned by a search for an unusually tall girl to play opposite the pint-sized star. Beery's vehicle is "The Mighty McGurk," being produced by Nat Perrin. Most recent addition to the cast is Vince Barnett.

Robert Mitchum finished his part in "Undercurrent" and immediately went to the Carmel location to join the cast of "A Woman of My Own." "Undercurrent," Hepburn-Robert Taylor starrer, is expected to be completed this week.

Metro announced it was starting "The Beginning Or the End," much discussed atom picture, on April 29. Norman Taurog is directing.

Other films still going include "Tenth Avenue Angel," "My Brother Who Talked to Horses" and some dancing sequences and musical shots for "Till the Cloud Roll By." Shooting on the actual story for this musical has been completed.

John Hodiak's suspension was revealed by the studio, for alleged refusal to accept assigned roles.

Robert Montgomery becomes a director-actor in "Lady in the Lake," to be filmed shortly.

### 'Amber' Halts Again

**For the fourth time in four weeks, production on 20th-Fox's "Forever Amber" has been halted. With this week's stoppage, Darryl F. Zanuck, vice-president in charge of production, issued a statement declaring that production had been suspended until late summer due to the quality of the film so far shot not measuring up to the originally planned "Amber." William Perlberg will again produce and the script of Philip Dunn will be used, but no decision has been made as to who will replace John M. Stahl, director, or if any changes in casting will be made.**

### Low Ebb at Paramount

With only three pictures being shot, Paramount is at unusually low ebb. However, its sound stages are busy because the pictures are employing several units, which occupy extra space. Three units, alone, are working on "Perils of Pauline," Betty Hutton starrer. Director George Marshall has been taking one on studio scenes, while another shot street backgrounds on location at Sawtelle, and a third rehearsed dance routines for the film's Casino de Paris number.

Pine-Thomas completed their unit's latest effort, "Fear in the Night," a suspense melodrama with two newcomers, DeForest Kelley and Kay Scott.

Paramount is also shooting Bing Crosby's "Welcome Stranger" and Bob Hope's "Where There's Life." The next starter, unless the schedule is changed, doesn't go until May 20, when "Emperor Waltz" enters production.

### UA Units 'In High'

United Artists' independent setup means producers making pictures all over town, but the end result is the thing that counts: ample product with star values. Indicative of that now is the multitude of units shooting at various studios. Hedy LaMarr is set to start her second picture with Hunt Stromberg on May 6, when "Dishonored Lady" rolls at the General Service lot.

Comet wound up "Little Iodine" on April 29, but start their second film, "Miss Television," on May 10 at the Morey-Sutherland Studios. "Bel Ami," Loew-Lewin production, finally got under way April 25 at the Enterprise lot. Albert Lewin is directing his own script.

Benedict Bogeaus is using his largest sound stage for African hunting camp sequnces in "The Short Happy Life of Francis Macomber."

(*Continued on Page* 42)

### Cardinal Pictures Budgets $4,000,000 for 3 Films

Cardinal Pictures Corporation, the producing company recently formed by Harry M. Popkin, west coast independent theatre owner, this week announced the election of Mr. Popkin as president and at the same time revealed plans for three releases in 1946-47 which are to have an over-all budget of $4,000,000. Popkin's most recent production was the Rene Clair-directed film, "And Then There Were None," which was released through 20th Century-Fox.

The first production on the new schedule, Popkin said, is "Sheila," from a new novel by Robert St. Clair which goes on the book stands next month. More than $1,000,000 has been earmarked for this picture.

### Hope Gets Lamour for First Independent Venture

Bob Hope will have the services of Dorothy Lamour as co-star in the comedian's first independent venture, "The Private Eye," which will be directed by Elliott Nugent. Hope Enterprises, Inc. will enjoy a strong assist from Paramount, which is not only furnishing Miss Lamour, but also allotting studio space for the picture and loaning unit producer Danny Dare.

Actual studio work is scheduled to start in July following completion of Hope's current picture, "Where There's Life," which co-stars Signe Hasso. "The Private Eye," an original comedy by Edmund Beloin and Jack Rose, will be released through Paramount.

### Millakowsky Plans Three

Three independent pictures are being planned by Herman Millakowsky, with "Fear," based upon the Stefan Zweig novel, as the initial production. Each picture will be budgeted at $1,000,000. Shooting on "Fear" will begin in August. Millakowsky is now completing a major company releasing deal.

### Chaikin Joins Agency

Bill Chaikin, trade contact for 20th Century-Fox's publicity department, left the organization May 4 after three years service. Chaikin joins the Bill Burton Agency on May 6, to assist in the handling of its clients. Bob Sunderland, recently discharged from service, takes over Chaikin's post at 20th-Fox.

### Girl Gets Title Role

Comet Productions has signed Ann Hunter for the title role in "Miss Television." The 15-year old singer was formerly under contract to RKO and appeared under the screen name of Juanita Alvarez.

### Monogram Story Purchase

"Forgotten Wives," original story by Vandyke Stewart, has been purchased by Monogram from the author, and will be produced by Jeffrey Bernerd as a part of the 1946-47 program.

### Five More Years

Edward Stevenson, RKO Radio designer, has been signed to a new five-year contract. He joined the studio ten years ago.

# HOLLYWOOD

## Hoffman, Epstein Get Writing Assignments

Jack L. Warner, executive producer of Warner Bros., has assigned Charles Hoffman to produce "Ships in the River," first Hollywood film starring Viveca Lindfors, Sweden's top star.

At the same time Philip G. Epstein was assigned to do the screenplay for the Warner film adaptation of "The Turquoise," current best-seller.

## Studio Saves Food

Paramount, instituting food conservation in its studio restaurants in response to President Truman's appeal, reported late last week that the move has been successful. Restaurant patrons were advised that products requiring flour would be limited. Sugar also is rationed.

## Scot Dramatist Due Here

James Bridie, Scottish playwright whose "Storm in a Teacup" is familiar in the U. S., will be brought to Hollywood in May by Alfred Hitchcock to begin work on "The Paradine Case" for Vanguard.

### *Mrs. Showman Goes Studio Strolling*

Dear Mr. Exhibitor's Wife:

Barbara Britton, Hill Henry and Rudy Vallee are being featured in "The Fabulous Suzanne," the picture Steve Sekely and his associates are making for Republic release.

These players have been chosen for the parts because of their ability to handle light comedy roles. For instance, Bill Henry plays the part of the owner of a small diner, whose main ambition in life is to eventually own a swanky one. Barbara, the girl he loves, plays a girl who becomes rich when she gambles with some "supposedly" worthless stock, and Vallee is the other guy who gets mixed up in their lives.

Today's set is the night club where Vallee takes Barbara for an evening's entertainment, and this is the set we enter when we get to the studio. It is all very modernistic in design: blue and white with huge palms for greenery.

We find Barbara and Vallee, dressed formally, waiting for the action to start. He is in tails and she in a black net dress that has a three-tiered bouffant skirt, padded hips, fitted bodice with a drop shoulder. With it she wears a diamond pendulum necklace, diamond bracelet and diamond earrings; and her reddish brown hair is worn in an up-do side roll. .. ...

This is only one of the costumes she wears in the picture. For once she gets a chance to show just what is worn in every walk of life, for she starts out as a waitress and from then on has ten different changes to denote the progress in her life.

..While we've been noting all this, Sekely has been checking with the technicians to see if everything is in order. Then he gives the command "go." A playback is started with Rudy Vallee singing a song. This is supposed to be one of the funny gags in the picture, for Vallee hears it as he enters the night club and passes some remark about "that singer."

Visiting with us while the scene is being filmed is young Bill Henry, a nice, capable young man who should go places, now that he is back from the service. When the announcement comes through that everyone must be quiet, "this is a take," we all "button our lips" until the action is over.

Sekely joins our little group when he is free and while we chat with him Veda Ann Borg (also in the picture) suddenly appears and embraces him. Upon our request for the reason we learn that Sekely has retained a custom he introduced in Europe. He always sends flowers to the young ladies in his picture the first day they start working, and this is Veda Ann's thank you.

We meet Barbara and Vallee just before we leave. We also meet Andre Dumonceau, the associate producer, who tells us some wonderful tales about other picture people.

I'll be back real soon.

Ann Lewis

# STUDIO NEWS & PROGRAM NOTES

## James Cagney to Star in 20th's '13 Rue Madelaine'
## Stromberg Signs Dennis O'Keefe for 'Dishonored Lady'

James Cagney will desert his own independent company temporarily to head the cast of 20th Century-Fox's "13 Rue Madelaine," which will be produced by Richard de Rochemont and directed by Henry Hathaway.

Second role for Ellen Drew under the new long-term contract at Columbia will be the feminine lead opposite Warner Baxter in "Crime Doctor's Honor," next in the series based on radio's "Crime Doctor" character.

Players signed for the cast supporting Jean Gillie, star of the forthcoming Monogram drama, "Decoy," include Eduardo Cianneli, Sheldon Leonard and Marjorie Woodworth. Film is the first by the new producing team of Jack Bernhard and Bernard Brandt, and Bernhard will direct.

Arleen Whelan, Broadway star, has been borrowed from Paramount to appear with Joel McCrea, Veronica Lake and Preston Foster in Enterprise's "Ramrod," which Andre de Toth directs for Producer Harry Sherman.

Frank Marlowe has been added to the cast of the Martha O'Driscoll starrer, "Missouri Hayride," which Josef Berne produces and directs for PRC.

Producer Nat Holt has acquired "Trail Street," outdoor saga by William Corcoran, which will be filmed at RKO as an all-star, large scale epic.

Jack Holt will have a top role in "Flight to Nowhere," Golden Gate Productions film starring Alan Curtis and Evelyn Ankers.

Art Baker, radio emcee, has been cast for the role of Rabbi Samuels in "Abie's Irish Rose," which Eddie Sutherland is producing and directing for Bing Crosby Productions, Inc.

George Brent will co-star with Yvonne De Carlo in Universal's Technicolor drama "Flame of Tripoli," scheduled to start in June with Charles Lamont directing. Story is an original by Michael Fessier and Ernest Pagano, who will also produce the picture with Howard Benedict as executive producer.

Dennis O'Keefe was signed by Executive Producer Hunt Stromberg for the leading role opposite Hedy Lamarr in "Dishonored Lady," which Robert Stevenson will direct and Jack Chertok produce from a script by Ben Hecht.

Charles Hoffman will produce "Ships in the River," novel by Gosta Larsson which was purchased as a starring vehicle for the Swedish star Viveca Lindfors, recently signed to a long-term contract by Warners.

Johnny Burke and James Van Heusen will write three new songs for Paramount's "Emperor Waltz," comedy with music which will star Bing Crosby and Joan Fontaine. Victor Young was assigned as music director on the production, which will make extensive use of The Whistler and His Dog and Johann Strauss' The Emperor Waltz.

Jan Bryant has been set for the feminine lead in "The Roaring Range," Monogram western starring Johnny Mack Brown and Raymond Hatton. Other cast members signed are Marshall Reed, John Merton, Ted Adams, Cactus Mack and Jack Perrin. Lambert Hillyer is directing.

Lenore Aubert and John Loder will have the leading roles in "The Daughter of Monte Cristo," PRC's sequel to "Wife of Monte Cristo."

Reginald Denny is resuming his acting career with a top role in RKO's psychological drama, "What Nancy Wanted." Laraine Day, Brian Aherne, Robert Mitchum and Gene Raymond are starred, and supporting cast includes Ricardo Cortez, Sharyn Moffett and Henry Stephenson. John Brahm directs.

Burgess Meredith will co-star with Ginger Rogers and David Niven in Irving Stone's "Magnificent Doll," the Skirball-Manning production for Universal. The story of Dolly Madison, most famous White House hostess in history, will be directed by Frank Borzage.

"Double Identity," an original story by Marcy Klauber with a background of auto racing, has been purchased by Republic and assigned to William O'Sullivan to produce. O'Sullivan plans to take a camera crew to Indianapolis to film the big Memorial Day race, which will be run for the first time this year since 1940.



**CLOSE CONFERENCE. Evidence of new production line-ups following the realignment of the Benedict Bogeaus interests under the chartered name of General Service Corporation is seen as Bogeaus, left, talks things over with Burgess Meredith, center (as if you didn't know), and Casey Robinson. Meredith will co-produce "Brave New World" with Bogeaus, while Robinson's unit is making "The Short Happy Life of Francis Macomber."**

## 'Hucksters' to Hornblow

Arthur Hornblow, Jr., has been assigned by MGM to produce "The Hucksters," screen adaptation of the Frederic Wakeman novel. Also on Hornblow's schedule is Sinclair Lewis' "Cass Timberlane," in which Spencer Tracy will star. Both are Book-of-the-Month selections.

## Zahler to Compose Score

Lee Zahler has been signed to compose the the original score for PRC's "Ghost of Hidden Valley," new Buster Crabbe outdoors action drama which Sam Newfield directs.

HOLLYWOOD

# CHECK-UP ON PRODUCT IN WORK

(*Continued from Page* 40)

The company is scheduled to go on a month's location around May 9, which will complete the picture.

William Boyd, star of the "Hopalong Cassidy" series, producer Lewis Rachmil and Director George Archainbaud have selected locations for "The Devil's Playground," first in the new series, to start May 16. Sidney Toler is the latest addition to the cast.

"Abie's Irish Rose," which is rolling at Hal Roach studios for Bing Crosby Productions, will take to the road as a stage venture in the fall. Anne Nichols, its author, plans to use members of the screen cast in the stage tour. Another UA production now rolling is Sol Lesser's "The Red House."

Producer Seymour Nebenzal is temporarily stymied on the start of "The Chase" by the court action in which Joan Leslie, whom Nebenzal planned to co-star with Bob Cummings, is constrained to stay with Warners.

## Hellinger Film Starts at 'U'

Universal is going strong, with Mark Hellinger just starting his independent production, "The Killers," making a large total of films rolling. Hellinger is producing the picture, while Robert Siodmak directs. Another recent starter is "Oh Say Can You Sing," featuring Sheila Ryan, Fred Brady, Walter Catlett and Paula Drew. All in all, seven pictures are currently going there, a record for the past year.

"The Michigan Kid," number three, is a Cinecolor job, and has been locationing at Kernville. "Pirates of Monterey," working with Technicolor cameras, started April 26 on location at Lompoc.

Number five is Abbott and Costello's "The Ghost Steps Out." The others are "The Black Angel," and "Cuban Pete," starring Desi Arnaz. Broderick Crawford suffered a broken nose in a melee with Rod Cameron on the set of recently completed "Runaround," but reported to the "Black Angel" set.

Exteriors of the Dolly Madison homes in the East are being shot by a camera crew for the Skirball-Manning production, "Magnificent Doll."

## Columbia Housing Project

With four films going, plus a serial, "Chick Carter, Detective," and more pictures scheduled to shoot soon, Columbia is quite active these days. The quartet includes "Gallant Journey," "Down to Earth," "Rio" and "His Face Was Their Fortune." The latter picture, incidentally, indicates a trend toward lengthy titles currently and unexplicably sweeping the studios. Virtually every studio has a jawbreaker that will stump the average marquee.

"Cowboy Blues" ended May 4, and is being gone over in the cutting rooms. "Sing While You Dance," originally set to finish at the end of April, winds up at the same time "Cowboy Blues" ends. Scheduled to start May 6 is "Crime Doctor's Honor," starring Warner Baxter, with Ellen Drew. The fourth Ken Curtis action musical, "Singing on the Trail," is set to roll May 7.

Columbia took a progressive step and an unprecedented one when it announced that it is seeking a 400-acre tract, of which at least 50 acres will be used for a housing project for its workers. The land will be available to workers at cost, with the rest of the acreage being employed for a new studio setup.

Recording of "The Jolson Story" started May 3, with Morris Stoloff conducting.

## PRC Changes Rumored

PRC made news in the trade press with the possibilities of J. Arthur Rank's Eagle-Lion Films taking over the company and having its name changed to E-L, as well as other major changes. Meanwhile, however, production continues, with the setup temporarily, at least, remaining the same. "Missouri Hayride," which has had a long shooting schedule for this company, is finishing.

Alexander-Stern, who just completed "Secrets of a Sorority Girl," start their next, "Philo Vance Returns," on May 8. This will be the first of a series, originally scheduled to be produced by James S. Burkett, but since turned over to the A-S unit.

Sigmund Neufeld finished his Buster Crabbe western, "Ghost of Hidden Valley," and started an untitled Michael Shayne detective drama on May 1. Sam Newfield directs this third in the series. Hugh Beaumont and Cheryl Walker again co-star.

George Breakstone and York Copeland left for Rio on May 4 to start work on "Two Yanks on the Amazon."

## Republic Hits Jackpot

Republic is at high tide right now, with seven films being produced, among which are unprecedented budget pictures. The million-dollar productions include "The Plainsman and the Lady," "The Angel and the Outlaw" and "That Brennan Girl."

Others going are "GI War Brides," "Shine on Texas Moon," with Roy Rogers, "Out California Way," Magnacolor production with Monte Hale and Adrian Booth and "Snow Cinderella," independently produced by Walter Colmes for Republic release. The latter is on location for skiing scenes, with Henri Sokal directing. The picture just started April 29. Rogers started his latest on April 30.

Republic is putting all of its cowboy stars into special sequences for "Out California Way," in addition to featuring Jimmy Starr, Hollywood columnist. It looks like the studio is going all out in an effort to put across its Magnacolor series.

## 3 Before Monogram Lens

Monogram is doing well for itself, with a trio of flickers working: "Jade Lady," the latest in the "Shadow" series, is nearing completion; "Roaring Range" is roaring down the home stretch, with Johnny Mack Brown starring; and B & B's initial picture, "Decoy," is getting started. Edward Norris and Jean Gillie co-star.

No title has been announced for the next Joe Palooka film, to start next month, in June. Cyril Endfield has completed the script for Producer Hal E. Chester, one of the youngest in his field, having just turned 25.

## Warners Moving Ahead

Warner Bros. are going at a fast pace at the present time, supplanting finished product with starters right on the nose. Most recently completed pictures at Burbank were "A Very Rich Man," starring Sydney Greenstreet; and "The Sentence," Ann Sheridan vehicle. However, "Deception" started April 25, with Bette Davis, Paul Henreid and Claude Rains. Irving Rapper is directing. Also scheduled to start was "Cry Wolf," on May 1, co-starring Barbara Stanwyck and Errol Flynn. Peter Godfrey directs.

## Enterprise Progressing

Enterprise is making giant strides. Ingrid Bergman, to star in David Lewis' production, "Arch of Triumph," is in New York conferring with author Erich Maria Remarque. She returns May 14 to Hollywood to start rehearsals with co-star Charles Boyer and Director Lewis Milestone.

The company plans three pictures in the next four months, at a total projected cost of $8,750,000. The first film, "Ramrod," has been set back to May 17.

## Int'l Has One Film Working

"Bella Donna," International's current production, continues its progress before the cameras, being the first International picture to shoot at the new Universal quarters. The company, which is part of the United-World setup, is now completely ensconced at its new Valley home. Only tenants remaining at the former Goldwyn lot quarters are Nunnally Johnson and his "Dark Mirror" unit, editing the recently completed feature.

## One Going at Screen Guild

Golden Gate Pictures, releasing through Screen Guild, is currently producing "Flight to Nowhere" co-starring Evelyn Ankers and Alan Curtis, with William B. David producing and William Rowland directing. The picture started April 29 at Death Valley, where the entire unit was flown.

## RKO Sets Two Films

RKO Radio has set two pictures for production this month. "Deadlier Than the Male," with Walter Slezak, Claire Trevor and Lawrence Tierney, is set to go May 6. "Katie for Congress" will probably follow on May 13.



**OLD AND NEW GATHER TO HONOR SHIRLEY. Adolphe Menjou, Jimmy Dunn, Shirley Temple, Franchot Tone and Director David Butler chat at Shirley's 18th birthday party held recently on the set of RKO Radio's "Honeymoon," in which she is now working, with Tone as her leading man. Menjou and Dunn acted in, and Butler directed, some of Miss Temple's early child films.**

# FEATURE Booking GUIDE

## TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listings.

### A

| Title | Company |
|---|---|
| Abbott & Costello in Hollywood | MGM |
| Abie's Irish Rose | UA |
| Abilene Town | UA |
| A Boy, a Girl & a Dog | Misc. |
| Accent on Horror | Misc. |
| A Close Call for Boston Blackie | Col. |
| Adventure | MGM |
| Adventure for Two | Misc. |
| Adventure in Music | Misc. |
| Adventures of Rusty | Col. |
| A Game of Death | RKO |
| A Guy Could Change | Rep. |
| A Letter for Evie | MGM |
| Alias Billy the Kid | Rep. |
| A Likely Story | RKO |
| Allotment Wives | Mono. |
| Along the Navajo Trail | Rep. |
| Ambush Trail | PRC |
| An Angel Comes to Brooklyn | Rep. |
| And Then There Were None | 20th-Fox |
| Angel and the Outlaw | Rep. |
| Angel on My Shoulder | UA |
| A Night in Casablanca | UA |
| Anna and the King of Siam | 20th-Fox |
| Appointment in Tokyo | WB |
| Arizona Whirlwind | Mono. |
| Arson Squad | PRC |
| A Scandal in Paris | UA |
| A Song to Remember | Col. |
| A Strange Impersonation | Rep. |
| Avalanche | PRC |
| A Very Rich Man | WB |
| A Walk in the Sun | 20th-Fox |
| A Woman of My Own | MGM |
| A Yank in London | 20th-Fox |

### B

| | |
|---|---|
| Bachelor's Daughters | UA |
| Bad Bascomb | MGM |
| Bad Men of the Border | Univ. |
| Badman's Territory | RKO |
| Bamboo Blonde | PRC |
| Bandit of the Badlands | Rep. |
| Bandit of Sherwood Forest | Col. |
| Battle for Music | Misc. |
| Beast With Five Fingers | WB |
| Because of Him | Univ. |
| Bedlam | RKO |
| Behind City Lights | Rep. |
| Behind Green Lights | 20th-Fox |
| Behind the Mask | Mono. |
| Bella Donna | Misc. |
| Bells of St. Mary's | RKO |
| Best Years of Our Lives | RKO |
| Beyond Tomorrow | Astor |
| Big Sleep | WB |
| Big Town | Para. |
| Birth of a Star | Astor |
| Black Angel | Univ. |
| Black Beauty | 20th-Fox |
| Black Market Babies | Mono. |
| Blazing the Western Trail | Col. |
| Blonde Alibi | Univ. |
| Blondie Knows Best | Col. |
| Blithe Spirit | UA |
| Blondie's Lucky Day | Col. |
| Blue Sierra | MGM |
| Blue Dahlia | Para. |
| Blue Montana Skies | Rep. |
| Blue Skies | Para. |
| Border Badmen | PRC |
| Border Bandits | Mono. |
| Born for Trouble | WB |
| Boss of Boomtown | Univ. |
| Bowery Bombshell | Mono. |
| Boys' Ranch | MGM |
| Breakfast in Hollywood | UA |
| Bride Wore Boots | Para. |
| Brief Encounter | Univ. |
| Brute Man | Univ. |
| Burma Victory | WB |
| But Not Goodbye | MGM |

### C

| | |
|---|---|
| Caesar & Cleopatra | UA |
| Calcutta | Para. |
| Caldonia | Astor |
| California | Para. |

*Features and western series pictures are listed alphatically by title under name of distributor. (Consult* TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION *or* BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

| | |
|---|---|
| (B) *Biographical* | (C) *Comedy* |
| (D) *Drama* | (Doc) *Documentary* |
| (G) *Gangster* | (M) *Musical* |
| (H) *Horror* | (W) *Western* |
| (My) *Mystery* | (Wa) *War* |

## ASTOR PICTURES

| Prod. No. | | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| | Beyond Tomorrow | Winninger-Carey-C. Aubrey Smith | 88 | | Reissue |
| Sp. | Birth of a Star | Danny Kaye | 38 | | New Release |
| Sp. | Caldonia | Louis Jordan & Band | 28 | | New Release |
| | Fangs of the Wild | Rin Tin Tin, Jr. | 60 | | New Release |
| | Gentleman From Arizona | John King-Joan Barclay | 70½ | | Reissue |
| | Hell's Angels (D) | Lyon-Harlow-Hall | 100 | | Reissued |
| | Her Enlisted Man (CD) | Barbara Stanwyck-Robt. Young | 70 | | Reissued |
| | I Cover the Waterfront (D) | Claudette Colbert | 80 | | Reissued |
| | Jimmy Steps Out | J. Stewart-P. Goddard | 89 | | Release |
| | Let 'em Have It (G) | Bruce Cabot-Virginia Bruce | 70 | | Reissued |
| | Little Men | Oakie-Francis-Bancroft | 83 | | Release |
| | One Romantic Night | Ilona Massey-Alan Curtis | 86 | | Reissue |
| | Scarfare (D) | P. Muni-G. Raft-A. Dvorak | 88 | | Reissued |
| | Silver Devil (D) F | H. Gibson-Stephin Fetchit | 62 | | Remake |
| | Sky Devils (C-D) | Spencer Tracy | 88 | | Reissued |
| | Swiss Family Robinson | Mitchell-Best-Holt | 74 | | Release |
| | Thunder in the City | Edw. G. Robinson | 81 | | Reissued |
| | Tom Brown's Schooldays | Hardwick-Lydon-Bartholomew | 85 | | Release |

## COLUMBIA

### CURRENT 1944-45

| | | | | | |
|---|---|---|---|---|---|
| 6027 | Adventures of Rusty (D)F | T. Donaldson-M. Lindsay-C. Nagel | 65 | 9/6/45 | b11/24/45 |
| 6038 | Dancing in Manhattan (CD)F | Fred Brady-Jeff Donnell | 60 | 12/14/44 | b12/30/44 |
| 6015 | I Love a Bandleader (M)F | Phil Harris-Leslie Brooks | 70 | 9/13/45 | b2/9/46 |

### Current 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 7030 | A Close Call for Boston Blackie (M)F | C. Morris-R. Lane-L. Merrick | 60 | 1/24/46 | b4/27/46 |
| 7004 | Bandit of Sherwood Forest *T (D)F | Cornel Wilde-Anita Louise | 85 | 2/21/46 | b2/23/46 |
| | Blondie's Lucky Day | P. Singleton-A. Lake-L. Simms | 69 | 4/4/46 | a11/10/45 |
| 7022 | Crime Doctor's Warning (My)F | Warner Baxter-Dusty Anderson | 69 | 10/4/45 | b4/20/46 |
| 7034 | Gentleman Misbehaves, The | Robert Stanton-Osa Massen | 74 | 2/28/46 | a11/17/45 |
| 7001 | Gilda (D)F | Rita Hayworth-Glenn Ford | 110 | 4/25/46 | b3/16/46 |
| 7029 | Girl of the Limberlost | R. Nelson-D. Clifton-L. Tindall | 60 | 10/11/45 | a7/21/45 |
| | Hit the Hay (M)F | J. Canova-R. Hunter-L. Merrick | 62 | 11/29/45 | b2/16/46 |
| 7021 | Just Before Dawn | Warner Baxter-Adelle Roberts | 65 | 3/7/46 | |
| Sp. | Kiss & Tell (CD)F | Shirley Temple-Jerome Courtland | 90 | 10/18/45 | b9/8/45 |
| 7019 | Life With Blondie (C)F | P. Singleton-A. Lake-L. Simms | 69 | 12/13/45 | b12/8/45 |
| 7014 | Meet Me on Broadway (MC)F | Reynolds-Brady-Falkenburg | 78 | 1/3/46 | b3/2/46 |
| 7023 | My Name Is Julia Ross (D)F | Nina Foch-George Macready | 65 | 11/27/45 | b11/17/45 |
| | Mysterious Intruder | Richard Dix-Barton MacLane | 62 | 4/11/46 | a3/9/46 |
| | Night Editor (D)A | William Gargan-Janis Carter | 67 | 4/18/46 | b4/6/46 |
| 7028 | Notorious Lone Wolf (CD)F | Gerald Mohr-Janis Carter | 64 | 2/14/46 | b3/23/46 |
| 7012 | One Way to Love (C)F | W. Parker-Marguerite Chapman | 83 | 12/20/45 | b12/29/45 |
| 7035 | Out of the Depths (Wa)F | Jim Bannon-Ross Hunter | 60 | 12/27/45 | b3/23/46 |
| 7005 | Pardon My Past | F. MacMurray-M. Chapman | 88 | 12/25/45 | a6/9/45 |
| 7008 | Perilous Holiday | P. O'Brien-R. Warrick-E. Buchanan | 89 | 3/21/46 | a2/9/46 |
| | Phantom Thief, The | Chester Morris-Jeff Donnell | | 5/2/46 | a3/2/46 |
| 7036 | Prison Ship | Robert Lowery-Nina Foch | 60 | 11/15/45 | a10/13/45 |
| 6005 | She Wouldn't Say Yes (C)A | R. Russell-L. Bowman | 87 | 11/29/45 | b12/22/45 |
| | Snafu (C)F | R. Benchley-V. Vague | 82 | 11/22/45 | b12/15/45 |
| | Talk About a Lady | Jinx Falkenburg-Joe Besser | 71 | 3/28/46 | a3/2/46 |
| 7007 | Tars and Spars (CM)F | A. Drake-J. Blair-M. Platt | 88 | 1/10/46 | b1/12/46 |
| | True Glory, The | Documentary | 83 | 10/4/45 | b9/8/45 |
| 7024 | Voice of the Whistler (D)A | Richard Dix-L. Merrick | 60 | 10/30/45 | b11/10/45 |

### COMING

| | | | |
|---|---|---|---|
| Devil's Mask, The | Anita Louise-Jim Bannon | 5/23/46 | a4/27/46 |
| Down to Earth *T | Rita Hayworth-Larry Parks | | a4/6/46 |
| Coffin, The | Karen Morley-Jim Bannon | | |
| Blondie Knows Best | Penny Singleton-Arthur Lake | | |
| Dangerous Business | Forrest Tucker-Lynn Merrick | | a4/20/46 |
| Great Highway, The | Glenn Ford-Janet Blair | | a4/6/46 |
| His Face Was Their Fortune | Anita Louise-Michael Duane | | |
| Man Who Dared, The | Leslie Brooks-George Macready | 5/30/46 | |
| Rendezvous in Rio | E. Keyes-L. Bowman-A. Miller | | |
| Renegades *T | Evelyn Keyes-Willard Parker | | |
| Return of Rusty | Ted Donaldson-J. Litel-Mark Dennis | | |
| Sing While You Dance | Ellen Drew-Robert Stanton | | |
| Jolson Story *T | L. Parks-E. Keyes-W. Demarest | | a2/9/46 |
| Walls Came Tumbling Down, The | Lee Bowman-Marguerite Chapman | | a1/26/46 |

### Westerns (Current 1944-45)

| | | | | | |
|---|---|---|---|---|---|
| 6209 | Outlaws of the Rockies (W)F | Charles Starrett-Tex Harding | 54 | 9/18/45 | b10/6/45 |
| 6208 | Rustlers of the Badlands (W)F | Charles Starrett-Tex Harding | 58 | 8/16/45 | b8/25/45 |
| 6244 | Song of the Prairie | Ken Curtis-June Storey | 69 | 9/27/45 | b2/2/46 |

## COLUMBIA (Continued)

| Prod. No. | Westerns (Current 1945-46) | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 6201 | Blazing the Western Trail (W)F | C. Starrett-Dub Taylor-Tex Harding | 56 | 10/18/45 | b12/8/45 |
| 7204 | Frontier Gunlaw (W)F | Charles Starrett-Tex Harding | 58 | 1/31/46 | b2/16/46 |
| | Galloping Thunder | Charles Starrett-Smiley Burnette | 54 | 4/25/46 | |
| 7206 | Gunning for Vengeance | Charles Starrett-Smiley Burnette | 56 | 3/21/46 | |
| 7202 | Lawless Empire | Charles Starrett-Tex Harding | 58 | 11/15/45 | |
| 7205 | Roaring Rangers (W)F | Charles Starrett-Smiley Burnette | 55 | 2/14/46 | b3/16/46 |
| 7203 | Texas Panhandle (W)F | Charles Starrett-Tex Harding | 55 | 12/20/45 | b1/12/46 |
| 7221 | Throw a Saddle on a Star | Ken Curtis-Adelle Roberts | 67 | 3/14/46 | |

### Westerns (Coming)

| | | | | | |
|---|---|---|---|---|---|
| | Cowboy Blues | Ken Curtis-Jeff Donnell | | | |
| | Desert Horseman | Charles Starrett-Smiley Burnette | | | |
| | Heading West | Charles Starrett-Smiley Burnette | | | |
| | Landrush | Charles Starrett-Smiley Burnette | | | |
| | Terror Trail | Charles Starrett-Smiley Burnette | | | |
| | That Texas Jamboree | Ken Curtis-Jeff Donnell | | 5/16/46 | |
| | Two-Fisted Stranger | Charles Starrett-Smiley Burnette | | 5/30/46 | |

## MGM

### Current 1945-46

| Group No. | | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 13 | Abbott & Costello in Hollywood (C)F | Abbott & Costello | 81 | Oct | b6/25/45 |
| Sp. | Adventure (D)F | C. Gable-G. Garson-J. Blondell | 125 | Mar | b12/22/45 |
| 15 | A Letter For Eve. (CD)F | Marsha Hunt-John Carroll | 89 | Jan-Feb | b12/1 45 |
| 13 | Dangerous Partners (My)F | James Craig-Signe Hasso | 76 | Oct | b3/11/45 |
| 15 | Harvey Girls *T (M)F | J. Garland-A. Sothern-J. Hodiak | 101 | Jan-Feb | b12/29/45 |
| 13 | Her Highness and the Bellboy (C)F | H. Lamarr-R. Walker-J. Allyson | 111 | Oct | b7/14/45 |
| 13 | Hidden Eye (My)F | Edward Arnold-Frances Rafferty | 127 | Sept | a1/26/45 |
| 13 | Our Vines Have Tender Grapes (D)F | M. O'Brien-Ed. G. Robinson | 106 | Sept | b7/21/45 |
| 15 | Portrait of Maria (D)F | Dolores Del Rio-Pedro Armendariz | 76 | Jan-Feb | b12/15/45 |
| 15 | Sailor Takes a Wife (C)F | Robert Walker-June Allyson | 91 | Jan-Feb | b12/29/45 |
| 14 | She Went to the Races (C)F | James Craig-Frances Gifford | 86 | Nov | b10/20/45 |
| 14 | They Were Expendable (WarD) | R. Montgomery-J. Wayne | 138 | Dec | b11/17/45 |
| 15 | Up Goes Maisie (C)F | A. Sothern-G. Murphy-H. Brooks | 89 | Jan-Feb | b1/5/46 |
| 14 | Vacation from Marriage (CD)F | Robert Donat-Deborah Kerr | 104 | Dec | b9/22/45 |
| Sp. | Weekend at the Waldorf (D)F | Rogers-Turner-Pidgeon-V. Johnson | 130 | Oct | b7/21/45 |
| 14 | What Next, Corporal Hargrave? (C)F | Robert Walker-Keenan Wynn | 96 | Nov | b11/17/45 |
| 14 | Yolanda & the Thief *T (M)A | F. Astaire-F. Morgan-L. Bremer | 106 | Dec | b10/20/45 |
| Sp. | Ziegfeld Follies of 1946 *T (M)F | Fred Astaire-Gene Kelly | 110 | Mar | b1/12/46 |

### COMING

| | | | | | |
|---|---|---|---|---|---|
| | Bad Bascomb (W)F | Wallace Beery-Morgaret O'Brien | 110 | Apr-May | b2/9/46 |
| | Black Sheep | James Craig-Skippy Homeier | | | |
| | Blue Sierra *T | Elizabeth Taylor-"Lassie" | | | a1/27,46 |
| | Boys' Ranch | James Craig-Skippy Hameier | 97 | | a10/20/45 |
| | But Not Goodbye | K. Wynn-F. Morgan | | | a2/29/46 |
| | Easy to Wed *T (CM)A | L. Ball-V. Johnson-E. Williams | 109 | | b4/13/46 |
| | Faithful in My Fashion | Donna Reid-Tom Drake | | | a2/9/46 |
| | Fiesta *T | Esther Williams-John Carroll | | | a2/9/46 |
| | Green Years, The (D)F | C. Coburn-T. Drake-S. Royle | 127 | | b8/16/45 |
| | Holiday in Mexico *T | W. Pidgeon-I. Massey-J. Powell | | | a2/9/46 |
| | Hoodlum Saint (D)A | William Powell-Esther Williams | 93 | Apr-May | b2/9/46 |
| | It Happened at the Inn | Fernand Ledoux-Maurice Rollin | | | |
| | Last Chance, The (D)F | E. G. Morrison-John Hoy | 105 | | b12/1/46 |
| | Little Mr. Jim | James Craig-Frances Gifford | | | a1/26/46 |
| | Mighty McGurk, The | Wallace Beery-Aline McMahon | | | |
| | My Brother Who Talked to Horses | Butch Jenkins-Peter Lawford | | | |
| | No Leave, No Love | V. Johnson-P. Kirkood-K. Wynn | | | a2/9/46 |
| | Postman Always Rings Twice (D)A | Lana Turner-John Garfield | 113 | Apr-May | b3/16/46 |
| | Show-Off | R. Skelton-M. Maxwell-M. Main | | | |
| | Star From Heaven | Marshall-Thompson-Jim Davis | | | a3/2/46 |
| | Tenth Avenue Angel | M. O'Bien-G. Murphy-P. Thaxter | | | |
| | Three Wise Fools | M. O'Brien-L. Barrymore-E. Arnold | | | a3/2/46 |
| | Till the Clouds Roll By | J. Garland-R. Walker-F. Sinatra | | | |
| | Two Sisters From Boston (CM)F | Kathryn Grayson-June Allyson | 112 | Apr-May | b3/9/46 |
| | Two Smart People | J. Hodiak-L. Ball-L. Nolan | 93 | | a2/9/46 |
| | Uncle Andy Hardy | M. Rooney-B. Granville-D. Ford | | | |
| | Undercurrent | K. Hepburn-R. Taylor | | | |
| | Woman of My Own | Greer Garson-Richard C. Hart | | | |
| | Yearling, The *T | G. Peck-J. White-J. Craig | | | a10/20/45 |

## MONOGRAM

### CURRENT 1944-45

| Prod. No. | | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 412 | Come Out Fighting (CD)F | East Side Kids-June Carlson | 63 | 9/22/45 | b10/6/45 |
| 407 | Sensation Hunters | Doris Merrick-Robert Lowery | 62 | 10/13/45 | a8/18/45 |
| 415 | Shanghai Cobra (My)F | S. Toler-B. Fong-M. Moreland | 64 | 9/29/45 | b8/11/45 |

### CURRENT 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 505 | Allotment Wives (D)A | Kay Francis-Paul Kelly | 80 | 12/29/45 | b11/18/45 |
| 504 | Black Market Babies (D)A | Ralph Morgan-Teala Loring | 71 | 1/5/46 | b12/8/45 |
| 528 | Face of Marble (H)A | John Carradine-Claudia Drake | 72 | 2/2/46 | b1/26/46 |
| 507 | Fear (My)A | Warren William-Anne Gwynne | 68 | 3/2/46 | b12/29/45 |
| 509 | Live Wires (D)F | Leo Gorcey-Huntz Hall | 65 | 1/12/46 | b2/16/46 |
| 513 | Red Dragon (My)F | Sidney Toler-Benson Fong | 64 | 2/2/46 | b12/29/45 |
| 527 | Shadow Returns (My)A | Kane Richmond-Barbara Reed | 61 | 2/19/46 | b1/19/46 |
| 516 | Strange Mr. Gregory (D)A | Edmund Lowe-Jean Rogers | 63 | 1/12/46 | b1/5/46 |
| 501 | Sunbonnet Sue (M)F | Phil Regan-Gale Storm | 89 | 12/8/46 | b9/29/45 |
| 503 | Swing Parade of 1946 (M)F | Gale Storm-Phil Regan | 74 | 3/16/46 | b1/26/46 |

### COMING

| | | | | | |
|---|---|---|---|---|---|
| 526 | Behind the Mask (My)F | Kane Richmond-Barbara Reed | 67 | | b4/6/46 |
| 511 | Bowery Bombshell | Leo Gorcey-Huntz Hall | | | |
| 519 | Dark Alibi (My)F | S. Toler-B. Fong-M. Moreland | 61 | 5/25/46 | b4/27/46 |
| 508 | Don't Gamble With Strangers | Kane Richmond-Bernedene Hays | | | |

| Title | Company |
|---|---|
| California Gold Rush | Rep. |
| Canyon Passage | Univ. |
| Captain Eddie | 20th-Fox |
| Captain Kidd | UA |
| Captain Tugboat Annie | Rep. |
| Captive Heart | Misc. |
| Caravan Trails | PRC |
| Caribbean Mystery | 20th-Fox |
| Carnival in Costa Rica | 20th-Fox |
| Cat Creeps | Univ. |
| Catman of Paris | Rep. |
| Centennial Summer | 20th-Fox |
| Cherokee Flash | Rep. |
| Cheyenne | WB |
| Child of Divorce | RKO |
| Cinderella Jones | WB |
| City For Conquest | WB |
| Claudia and David | 20th-Fox |
| Claude's Wife | Univ. |
| Cloak and Dagger | WB |
| Club Havana | PRC |
| Cluny Brown | 20th-Fox |
| Code of the Lawless | Univ. |
| Coffin | Col. |
| Col. Effingham's Raid | 20th-Fox |
| Colorado Pioneers | Rep. |
| Colorado Serenade | PRC |
| Come Out Fighting | Mono. |
| Confidential Agent | WB |
| Conquest of Cheyenne | Rep. |
| Cornered | RKO |
| Cowboy Blues | Col. |
| Cowboy Canteen | Col. |
| Crack-Up | RKO |
| Crainquebille | Misc. |
| Crime Doctor's Warning | Col |
| Crime of the Century | Rep. |
| Crime School | WB |
| Criminal Court | RKO |
| Cross My Heart | Para. |
| Crimson Canary | Univ. |
| Cuban Pete | Univ. |
| Curley | Misc. |

## D

| | |
|---|---|
| Dakota | Rep |
| Daltons Ride Again | Univ |
| Dancing in Manhattan | Col. |
| Danger Signal | WB |
| Danger Street | Para. |
| Dangerous Business | Col. |
| Dangerous Partners | MGM |
| Danny Boy | PRC |
| Dark Alibi | Mono. |
| Dark Corner | 20th-Fox |
| Dark is the Night | Misc. |
| Dark Mirror | Misc. |
| Days of Buffalo Bill | Rep. |
| Deadline at Dawn | RKO |
| Deadline for Murder | 20th-Fox |
| Dead of Night | Univ. |
| Deception | WB |
| Desert Horseman | Col. |
| Desirable Woman | RKO |
| Detour | PRC |
| Devil Bat's Daughter | PRC |
| Devil's Mask | Col |
| Devotion | WB |
| Diary of a Chambermaid | UA |
| Dick Tracy | RKO |
| Dick Tracy Versus Cueball | RKO |
| Ding Dong Williams | RKO |
| Doll Face | 20th-Fox |
| Dolly Sisters | 20th-Fox |
| Don't Fence Me In | Rep |
| Don't Gamble With Strangers | Mono. |
| Double Furlough | UA |
| Down to Earth | Col |
| Do You Love Me? | 20th-Fox |
| Dragonwyck | 20th-Fox |
| Dressed to Kill | Univ |
| Drifting Along | Mono. |
| Duffy's Tavern | Para. |
| Duel in the Sun | UA |

## E

| | |
|---|---|
| Earl Carroll's Sketchbook | Rep. |
| Easy to Wed | MGM |
| 1812 | Misc. |
| El Paso Kid | Rep. |
| Enchanted Cottage | RKO |
| Escape Me Never | WB |
| Experiment Perilous | RKO |

## F

| | |
|---|---|
| Fabulous Suzanne | Rep. |
| Face of Marble | Mono. |
| Faithful In My Fashion | MGM |
| Falcon in Hollywood | RKO |
| Falcon's Adventure | RKO |
| Falcon's Alibi | RKO |
| Fallen Angel | 20th-Fox |
| Fall of Berlin | Misc |
| Fandango | Univ |
| Fangs of the Wild | Astor |
| Fanny By Gaslight | UA |
| Fatal Witness | Rep |
| Fear | Mono. |
| Fear in the Night | Para. |
| Fiesta | MGM |
| Fighting Bill Carson | RKO |
| Firts Yank Into Tokyo | RKO |
| Flaming Bullets | PRC |
| Follow That Woman | Para |
| Forever Amber | 20th-Fox |
| Freddie Steps Out | Mono. |
| French Key | Rep. |
| From This Day Forward | RKO |

| Title | Company |
|---|---|
| Frontier Feud | Mono. |
| Frontier Fugitives | PRC |
| Frontier Gal | Univ. |
| Frontier Gunlaw | Col. |
| Fugitive | Univ. |

## G

| | |
|---|---|
| Galloping Thunder | Col. |
| Gay Blades | Rep. |
| Gay Cavalier | Mono. |
| Genius At Work | RKO |
| Gentleman Misbehaves | Col. |
| Gentleman from Texas | Mono. |
| Gentlemen From Arizona | Astor |
| Getting Gertie's Garter | UA |
| Ghost Goes Wild | Rep. |
| Ghost of Hidden Valley | PRC |
| Ghost Steps Out | Univ. |
| G. I. War Brides | Rep. |
| Gilda | Col. |
| Girl of the Limberlost | Col. |
| Girl on the Spot | Univ. |
| Girl Rush | RKO |
| Girls of the Big House | Rep. |
| Girls on Probation | WB |
| Glass Alibi | Rep. |
| Gold Mine in the Sky | Rep. |
| Great Flamarion | Rep. |
| Great Highway | Col. |
| Green Years | MGM |
| Guest in the House | UA |
| Gunning for Vengeance | Col. |
| Gun Town | Univ. |
| Guns and Guitars | Rep. |

## H

| | |
|---|---|
| Hands Across the Border | Rep. |
| Harvey Girls | MGM |
| Haunted Mine | Mono. |
| Heading West | Col. |
| Heartbeat | RKO |
| Hell's Angels | Astor |
| Henry the Fifth | UA |
| Her Enlisted Man | Astor |
| Her Kind of Man | WB |
| Her Highness and the Bellboy | MGM |
| Hidden Eye | MGM |
| His Face Was Their Fortune | Col. |
| Hit the Hay | Col. |
| Hold That Blonde | Para. |
| Holiday in Mexico | MGM |
| Home on the Range | Rep. |
| Home Sweet Homicide | 20th-Fox |
| Honeymoon | RKO |
| Hoodlum Saint | MGM |
| Hot Cargo | Para. |
| Hotel Reserve | RKO |
| House of Dracula | Univ. |
| House of Horrors | Univ. |
| House on 92nd Street | 20th-Fox |
| How Do You Do | PRC |
| Humoresque | WB |

## I

| | |
|---|---|
| Idea Girl | Univ. |
| I Cover the Waterfront | Astor |
| I Know Where I'm Going | Misc. |
| I Love a Bandleader | Col. |
| Imperfect Lady | Para. |
| In Fast Company | Mono. |
| In Old New York | Mono. |
| In Old Sacramento | Rep. |
| I Ring Doorbells | PRC |
| Inside Job | Univ. |
| Inner Circle | Rep. |
| Invisible Informer | Rep. |
| Isle of the Dead | RKO |
| It All Came True | WB |
| It Happened at the Inn | MGM |
| It's a Wonderful Life | RKO |
| It Shouldn't Happen to a Dog | 20th-Fox |
| I've Always Loved You | Rep. |

## J

| | |
|---|---|
| Jade Lady | Mono. |
| Jade Mask | Mono. |
| Janie Gets Married | WB |
| Jesse James | 20th-Fox |
| Jimmy Steps Out | Astor |
| Joe Palooka, Champ | Mono. |
| Johnny Comes Flying Home | 20th-Fox |
| Johnny in the Clouds | UA |
| Jolson Story | Col. |
| Journey Together | Misc. |
| Jumpin' Joe | Mono. |
| Junior Prom | Mono. |
| Just Before Dawn | Col. |

## K

| | |
|---|---|
| Kelly Is My Name | Univ. |
| Kid From Brooklyn | RKO |
| Killers, The | Univ. |
| Kiss & Tell | Col. |
| Kitty | Para. |

## L

| | |
|---|---|
| Ladies Man | Para. |
| Lady Luck | RKO |
| Land of the Outlaws | Mono. |
| Landrush | Col. |
| Larceny in Her Heart | PRC |
| Last Chance | MGM |
| Last Crooked Mile | Rep. |
| Laura | 20th-Fox |
| Law Crusaders | PRC |
| Lawless Empire | Col. |

## MONOGRAM (Continued)

| Prod. No. | COMING | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 515 | Freddie Steps Out | Freddie Stewart-June Preisser | | | |
| 529 | Gay Cavalier (W)F | Gilbert Roland-Martin Garalaga | 65 | 3/30/46 | b4/20/46 |
| 510 | In Fast Company | Leo Gorcey-Huntz Hall | 63 | | a3/16/46 |
| 506 | Joe Palooka, Champ (C)F | Joe Kirkwood-Elyse Knox | 70 | 5/28/46 | m4/13/46 |
| | Jumpin' Joe | Robert Wilcox | | | |
| 514 | Junior Prom (M)F | Freddie Stewart-June Preisser | 69 | 5/11/46 | b3/2/46 |
| 518 | Mandarin's Secret | Sidney Toler-Victor Sen Yung | | | a4/20/46 |
| 530 | Romance of the Rancho | Gilbert Roland-Marjorie Riordan | | | |
| | Suspense (D)A | Belita-Barry Sullivan-E. Palette | 101 | 6/15/46 | b3/30/46 |

### Westerns (Current 1944-45)

| | | | | | |
|---|---|---|---|---|---|
| 452 | Drifting Along | J. M. Brown-Raymond Hatton | 60 | 1/26/46 | a11/17/45 |
| 458 | Frontier Feud | J. M. Brown-Raymond Hatton | 54 | 11/24/45 | |
| 566 | Haunted Mine, The (W)F | J. M. Brown-Raymond Hatton | 52 | 3/2/46 | b4/6/46 |
| 457 | Lost Trail (W)F | J. M. Brown-Raymond Hatton | 53 | 10/20/45 | b10/13/45 |
| 464 | Riders of the Dawn (W)F | Jimmy Wakely-Lee White | 57 | 11/3/45 | b10/27/45 |
| 431 | South of the Rio Grande | Duncan Renaldo | 62 | 9/15/45 | |
| 565 | Border Bandits (W)F | J. M. Brown-R. Hatton | 57 | 1/12/46 | b2/23/46 |
| 571 | Lonesome Trail | J. Wakely-Lee White | 55 | 12/8/45 | |
| 572 | Moon Over Montana (W)F | Jimmy Wakely-Lee White | 61 | 5/25/46 | b4/27/46 |
| 561 | Under Arizona Skies | J. M. Brown-Raymond Hatton | 60 | 4/27/46 | |
| 573 | West of the Alamo | Jimmy Wakely-Lee White | 57 | 4/20/46 | |

### Westerns (Coming)

| | | | | | |
|---|---|---|---|---|---|
| 562 | Gentleman From Texas | J. M. Brown-R. Hatton | | 6/8/46 | |
| 574 | Trail to Mexico | Jimmy Wakely-Lee White | | 6/29/46 | |

## PARAMOUNT

### Current 1945-46

| Block No. | | | | | |
|---|---|---|---|---|---|
| 1 | Duffy's Tavern (CM)F | Crosby-Ed Gardner-M. Reynolds | 98 | 9/28/46 | b8/18/45 |
| 1 | Follow That Woman (My) | William Gargan-Nancy Kelly | 70 | 12/14/45 | b8/25/45 |
| 2 | Hold That Blonde (C)F | Eddie Bracken-Veronica Lake | 77 | 11/23/45 | b10/13/45 |
| 2 | Kitty (D)A | Paulette Goddard-Ray Milland | 103 | 1/25/46 | b10/13/45 |
| 1 | Lost Weekend (D)A | R. Milland-J. Wyman-P. Terry | 101 | 11/16/45 | b8/18/45 |
| 1 | Love Letters (D)A | J. Jones-J. Cotten-A. Richards | 101 | 10.26/45 | b8/25/45 |
| 3 | Masquerade in Mexico (MC)F | D. Lamour-A. deCordova-P. Knowles | 96 | 2/22/45 | b12/1/45 |
| 3 | Miss Susie Slagle's (D)A | Sonny Tufts-V. Lake | 89 | 3/8/46 | b12/8/45 |
| 2 | People Are Funny (CM)F | J. Haley-H. Walker-R. Vallee | 93 | 1/11/46 | b10/18/45 |
| 3 | Road to Utopia (CM)A | Crosby-Hope-Lamour | 90 | 3/22/46 | b12/8/45 |
| 2 | Stork Club (CM)A | Betty Hutton-Barry Fitzgerald | 98 | 12/28/45 | b10/6/45 |
| 3 | Tokyo Rose (D)A | Byron Barr-Lotus Long | 69 | 2/8/46 | b12/8/45 |

### COMING

| | | | | | |
|---|---|---|---|---|---|
| | Big Town | Philip Reed- Hillary Brooke | | | a2/9/46 |
| 4 | Blue Dahlia (My)A | A. Ladd-V. Lake-W. Bendix | 100 | | b2/2/46 |
| | Blue Skies *T | Bing Crosby-Paul Draper | | | a8/18/45 |
| 5 | Bride Wore Boots (C)F | B. Stanwyck-R. Cummings-D. Lynn. | 85 | | b3/23/46 |
| | Calcutta | A. Ladd-G. Russell-W. Bendix | | | a7/14/45 |
| | California *T | Milland-Stanwyck-Fitzgerald | | | a4/6/46 |
| | Easy Come, Easy Go | Betty Hutton-Sonny Tufts | | | a4/7/45 |
| | Fear in the Night | De Forest Kelly-Kay Scott | | | |
| 5 | Hot Cargo (D)F | W. Gargan-J. Rogers-P. Reed | 57 | | b3/16/46 |
| | Imperfect Lady, The | R. Milland-T. Wright-V. Field | | | a11/10/45 |
| | Ladies Man | Eddie Bracken-Virginia Field | | | a12/10/45 |
| 6 | Monsieur Beaucaire | Bob Hope-Joan Caulfield | | | a11/10/45 |
| 6 | O.S.S. | A. Ladd-G. Fitzgerald-P. Knowles | | | a4/6/46 |
| 5 | Our Hearts Were Growing Up (C)F | B. Donlevy-G. Russell-D. Lynn | 83 | | b3/16/46 |
| | Perfect Marriage, The | L. Young-D. Niven-V. Field | | | a3/23/46 |
| | Perils of Pauline | Betty Hutton-John Lund | | | |
| 6 | Searching Wind | R. Young-A. Richards-S. Sidney | | | a3/2/46 |
| | Seven Were Saved | Richard Denning-Catherine Craig | | | |
| 6 | Strange Love of Martha Ivers (D)A | Stanwyck-L. Scott-Hefflin | 116 | | b3/16/46 |
| | Suddenly It's Spring | F. MacMurray-P. Goddard | | | a3/30/46 |
| 6 | Swamp Fire | Johnny Weissmuller-Virginia Grey | | | a11/24/45 |
| | The Trouble With Women | T. Wright-B. Donlevy-R. Milland | | | a6/23/45 |
| 4 | They Made Me a Killer (D)A | Robert Lowery-Barbara Britton | 64 | | b1/26/46 |
| 5 | To Each His Own (D)A | Olivia de Havilland-John Lund | 122 | | b3/16/46 |
| | Too Good to Be True | S. Tufts-D. Lynn-B. Fitzgerald | | | a11/24/45 |
| | Two Years Before the Mast | Donlevy-Ladd-Bendix | | | a7/1/44 |
| 4 | Virginian, The *T (W)F | J. McCrea-B. Donlevy-S. Tufts | 90 | | b1/26/46 |
| | Welcome Stranger | Bing Crosby-Barry Fitzgerald | | | |
| 4 | Well Groomed Bride (CD)F | R. Milland-O. deHavilland-S. Tufts | 75 | | b2/2/46 |
| | Where There's Life | B. Hope-S. Hasso-W. Bendix | | | |

## PRC

### CURRENT 1944-45

| | | | | | |
|---|---|---|---|---|---|
| | Arson Squad (My)A | F. Albertson-R. Armstrong | 66 | 9/11/45 | b8/11/45 |
| | Club Havana (DM)F | Tom Neal-Margaret Lindsay | 62 | 10/23/45 | b10/27/45 |
| | Detour (D)A | Tom Neal-Ann Savage | 69 | 11/30/45 | b11/3/45 |
| | Devil Bat's Daughter (My)A | Rosemary LaPlanche-John James | 66 | 4/15/46 | b4/13/46 |
| | Danny Boy (D)F | Robert "Buzzy" Henry-Eva March | 66 | 1/8/46 | b11/10/45 |
| | Enchanted Forest *C (D)F | Edmund Lowe-Brenda Joyce | 77 | 12/8/45 | b9/22/45 |
| | Flying Serpent, The (H)A | Ralph Lewis-George Zucco | 58 | 2/20/46 | b1/19/46 |
| | How Do You Do (C)F | Bert Gordon-Harry Von Zell | 82 | 12/24/45 | b11/10/45 |
| | I Ring Doorbells (My)F | R. Shayne-A. Gwynne-R. Karns | 67 | 2/25/46 | b1/5/46 |
| | Man Who Walked Alone (C)F | Kay Aldrige-Dave O'Brien | 74 | 3/15/46 | b2/17/45 |
| | Mask of Diijon (D)A | Eric von Stroheim-Jeanne Bates | 70 | 3/7/46 | b2/2/46 |
| | Romance of the West (W)F | Eddie Dean | 58 | 3/20/46 | b2/16/46 |
| | Shadow of Terror (My)A | Dick Fraser-Grace Gillern | 64 | 11/5/45 | b9/1/45 |
| | Strangler of the Swamp (H)A | R. La Planche-Robert Barrat | 59 | 1/1/46 | b1/5/46 |
| | Swing Hostess (CM)F | Martha Tilton-Charles Collins | 76 | 9/8/45 | b11/11/44 |

## PRC (Continued)

| | CURRENT 1944-45 | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|
| | White Pongo (D)F | Richard Fraser-Marie Wrixon | 76 | 11/2/45 | b8/11/45 |
| | Why Girls Leave Home (D)A | Pamela Blake-Sheldon Leonard | 70 | 10/9/46 | b6/16/45 |
| | Wife of Monte Cristo (D)F | John Loder-Lenore Aubert | 79 | 4/23/46 | b3/23/46 |
| | **COMING** | | | | |
| | Avalanche (My)A | Bruce Cabot-Roscoe Karns | 68 | 6/20/46 | b4/27/46 |
| | Devil Bat's Daughter (My)A | Rosemary LaPlanche-John James | 66 | 4/15/46 | b4/13/46 |
| | Larceny in Her Heart | Hugh Beaumont-Cheryl Walker | | 7/10/46 | |
| | Missouri Hayride | Martha O'Driscoll-William Wright | | | |
| | Murder Is My Business (My)F | Hugh Beaumont-Cheryl Walker | 63 | | b3/9/46 |
| | Once and For All | N. Coleman-P. Reed-F. Cressart | | | a12/22/45 |
| | Queen of Burlesque | Evelyn Ankers | | 7/24/46 | |
| | Secrets of a Sorority Girl | Mary Ware-Rick Vallin | | 8/1/46 | |
| | **Westerns (Current 1944-45)** | | | | |
| | Ambush Trail (W)F | Bob Steele-Lorraine Miller | 56 | 2/17/46 | b2/2/46 |
| | Border Badmen (W)F | Buster Crabbe-Al St. John | 57 | 10/10/45 | b9/1/45 |
| | Caravan Trail *C (W)F | Eddie Dean-Emmett Lynn | 61 | 4/20/46 | b3/30/46 |
| | Fighting Bill Carson (W)F | Buster Crabbe-Al St. John | 54 | 10/31/45 | b12/15/45 |
| | Flaming Bullets | Tex Ritter-Dave O'Brien | 58 | 10/15/45 | |
| | Frontier Fugitives | Tex Ritter-Dave O'Brien | 58 | 9/1/45 | |
| | Lightning Raiders | Buster Crabbe-Al St. John | | 1/7/46 | |
| | Navajo Kid (W)F | Bob Steele | 57 | 11/21/45 | b3/30/46 |
| | Prairie Rustlers | Buster Crabbe-Al St. John | 55 | 11/7/45 | |
| | Six Gun Man (W)F | Bob Steele | 59 | 2/1/46 | b1/26/46 |
| | Terrors on Horseback (W)F | Buster Crabbe-Al St. John | 55 | 5/1/46 | b4/20/46 |
| | Thunder Town (W)F | Bob Steele-Syd Saylor | 58 | 4/12/46 | b3/30/46 |
| | **Westerns (Coming)** | | | | |
| | Colorado Serenade | Eddie Dean-Mary Kenyon | | 6/30/46 | |
| | Gentlemen With Guns (W)F | Buster Crabbe-Al St. John | 52 | | b3.16/46 |
| | Ghost of Hidden Valley | Buster Crabbe-Al St. John | | | |
| | Law Crusaders | Buster Crabbe-Al St. John | | | |
| | Man Without a Gun | Bob Steele-Ellen Hall | | | |

## RKO-RADIO

| Block No. | CURRENT 1945-46 | Trade Shown | | |
|---|---|---|---|---|
| 4 | A Game of Death (M)A | J. Loder-A. Long-R. Wade | 72 | Dec | b12/1/45 |
| 5 | Badman's Territory (W)F | R. Scott-A. Richards-L. Tierney | 98 | Apr | b4/20/46 |
| Sp. | Bells of St. Mary's (D)F | Bing Crosby-Ingrid Bergman | 125 | Nov | b11/24/45 |
| 3 | Cornered (D)A | Dick Powell-Walter Slezak | 102 | Nov | b11/17/45 |
| 4 | Deadline at Dawn (My)F | S. Hayward-P. Lukas-B. Williams | 83 | Feb | b2/16/46 |
| 3 | Dick Tracy (My)F | Morgan Conway-Anne Jeffreys | 62 | Dec | b12/15/45 |
| 5 | Ding Dong Williams (MC)F | Glenn Vernon-Marcy McGuire | 62 | Apr | b4/20/46 |
| | Falcon's Alibi (My)A | Tom Conway-Rita Corday | 63 | Apr | b4/20/46 |
| 2 | First Yank Into Tokyo (D)A | T. Neal-B. Hale-K. Luke | 82 | Sept | b9/8/45 |
| 4 | From This Day Forward (D)A | J. Fontaine-M. Stevens-A. Judge | 95 | Mar | b3/2/46 |
| 3 | Hotel Reserve (My)A | James Mason-Lucie Mannheim | 80 | Dec | b12/29/45 |
| 2 | Isle of the Dead (HD)A | B. Karloff-E. Drew | 72 | Sept | b9/8/45 |
| Sp. | Kid From Brooklyn *T (CM)F | D. Kaye-V. Mayo-Vera-Ellen | 114 | Mar | b3/23/46 |
| Sp. | Make Mine Music *T (M)F | Walt Disney | 75 | Apr | b4/20/46 |
| Sp. | Pinocchio *T (C)F | Disney | 87 | Sept | Reissue |
| 4 | Riverboat Rhythm (C)F | Leon Errol-Joan Newton | 65 | Feb | b2/9/46 |
| 3 | Sing Your Way Home (CM)F | Jack Haley-Anne Jeffreys | 72 | Nov | b11/17/45 |
| 2 | Spanish Main *T (D)F | P. Henreid-M. O'Hara | 100 | Oct | b10/6/45 |
| 3 | Spiral Staircase, The (My-D)A | D. McGuire-G. Brent-E. Barrymore | 83 | Jan | b1/5/46 |
| 4 | Tarzan and the Leopard Woman (A)F | J. Weissmuller-B. Joyce | 72 | Feb | b2/16/46 |
| Sp. | Tomorrow Is Forever (D)A | C. Colbert-G. Brent-O. Welles | 104 | Jan | b1/19/46 |
| 2 | Wanderer of the Wasteland (W)F | James Warren-Audrey Long | 67 | Oct | b10/6/45 |
| Sp. | Wonder Man *T (C)F | D. Kaye-V. Mayo | 98 | Apr | b4/28/45 |
| | **COMING** | | | | |
| | A Likely Story | Bill Williams-Barbara Hale | | | a3/15/46 |
| | Bamboo Blonde | Frances Langford-Russell Wade | | | a3/16/46 |
| | Bedlam (D)A | Boris Karloff-Anna Lee | 80 | Apr | b4/27/46 |
| | Best Years of Our Lives, The | D. Andrews-M. Loy-F. March | | | |
| | Child of Divorce | Sharyn Moffett-Regis Toomey | | | a3/16/46 |
| | Criminal Court | T. Conway-M. O'Driscoll | | | a4/6/46 |
| | Crack-Up | P. O'Brien-C. Trevor-H. Marshall | | | |
| | Desirable Woman | Joan Bennett-Robert Ryan | | | a3/9/46 |
| | Dick Tracy Versus Cueball | Morgan Conway-Anne Jeffreys | | | |
| | Falcon's Adventure | Tom Conway-Madge Meredith | | | |
| | Genius at Work | A. Carney-W. Brown-A. Jeffreys | | | |
| Sp. | Heartbeat (CD)F | G. Rogers-J. Pierre Aumont | 102 | Apr | b4/27/46 |
| | Honeymoon | Shirley Temple-Franchot Tone | | | |
| | It's a Wonderful Life | J. Stewart-D. Reed-L. Barrymore | | | |
| | Lady Luck | R. Young-B. Hale-F. Morgan | | | a3/16/46 |
| | Notorious | C. Grant-Ingrid Bergman | | | a2/9/46 |
| 5 | Partners in Time (CD)F | Lum 'n Abner-P. Blake | 76 | Apr | b4/27/46 |
| | Secret Life of Walter Mitty *T | D. Kaye-V. Mayo-F. Bainter | | | |
| | Sinbad the Sailor *T | D. Fairbanks, Jr.-M. O'Hara | | | |
| | Sister Kenny | R. Russell-A. Knox-D. Jagger | | | a3/2/46 |
| | Step by Step | Lawrence Tierney-Anne Jeffreys | | | a2/9/46 |
| Sp. | Stranger, The | Ed. G. Robinson-L. Young-O. Welles | 95 | | a12/22/45 |
| | Sunset Pass | Nan Leslie-James Warren | | | |
| | Till the End of Time | Dorothy McGuire-Guy Madison | | | a2/9/46 |
| 5 | Truth About Murder (My)A | B. Granville-M. Conway | 63 | Apr | b4/20/46 |
| | Vacation in Reno | Jack Haley-Anne Jeffreys | | | |
| | What Nancy Wanted | Laraine Day-Brian Aherne | | | a4/20/46 |
| 5 | Without Reservations | Claudette Colbert-John Wayne | | | a2/9/46 |

## REPUBLIC

| Prod. No. | CURRENT 1944-45 | Rel. Date | |
|---|---|---|---|
| 446 | Along the Navajo Trail (W)F | Roy Rogers-Dale Evans | 66 | 12/15/45 | b12/15/45 |
| 429 | Behind City Lights (D)F | William Terry-Lynne Roberts | 67 | 9/10/45 | b9/22/45 |
| 445 | Don't Fence Me In (W)F | Rogers-Evans-Hayes | 71 | 10/20/45 | b10/27/45 |

| Title | Company |
|---|---|
| Leave Her to Heaven | 20th-Fox |
| Let 'Em Have It | Astor |
| Life With Blondie | Col. |
| Life With Father | WB |
| Lighting Raiders | PRC |
| Little Giant | Univ. |
| Little Iodine | UA |
| Little Men | Astor |
| Little Miss Big | Univ. |
| Little Mr. Jim | MGM |
| Live Wires | Mono. |
| Lonesome Trail | Mono. |
| Lonely Hearts Club | Rep. |
| Lost Trail | Mono. |
| Lost Weekend | Para. |
| Love, Honor and Goodbye | Rep. |
| Love Letters | Para. |
| Love Lies Bleeding | Para. |
| Love on the Dole | Misc. |
| Lover Come Back | Univ. |
| **M** | |
| Madonna of the Seven Moons | Univ. |
| Madonna's Secret | Rep. |
| Make Mine Music | RKO |
| Mandarin's Secret | Mono. |
| Man From Rainbow Valley | Rep. |
| Man Who Dared | Col. |
| Man Who Walked Alone | PRC |
| Man Without a Gun | PRC |
| Margie | 20th-Fox |
| Marked Trails | Mono. |
| Marshall of Laredo | Rep. |
| Marshall of Rene | Rep. |
| Mask of Diijon | PRC |
| Masquerade in Mexico | Para. |
| Meet Me on Broadway | Col. |
| Melody Trail | Rep. |
| Men in Her Diary | Univ. |
| Mexicana | Rep. |
| Michigan Kid | Univ. |
| Mighty McGurk, The | MGM |
| Mildred Pierce | WB |
| Missouri Hayride | PRC |
| Miss Susie Slagle's | Para. |
| Mr. Ace | UA |
| Monsieur Beaucaire | Para. |
| Moon Over Montana | Mono. |
| Murder is My Business | PRC |
| Murder in the Music Hall | Rep. |
| Murder, My Sweet! | RKO |
| My Brother Who Talked to Horses | MGM |
| My Darling Clementine | 20th-Fox |
| My Gal Loves Music | Univ. |
| My Name is Julia Ross | Col. |
| My Pal Trigger | Rep. |
| My Reputation | WB |
| Mysterious Intruder | Col. |
| **N** | |
| Navajo Kid | PRC |
| Never Say Goodbye | WB |
| Night and Day | WB |
| Night Editor | Col. |
| Night in Paradise | Univ. |
| Night Train to Memphis | Rep. |
| Nobody Lives Forever | WB |
| No Leave, No Love | MGM |
| No Time for Comedy | WB |
| Notorious | RKO |
| Notorious Gentlemen | Univ. |
| Notorious Lone Wolf | Col |
| **O** | |
| Of Human Bondage | WB |
| Oh Say Can You Sing | Univ. |
| Once And For All | PRC |
| One Exciting Week | Rep. |
| One More Tomorrow | WB |
| One Romantic Night | Astor |
| One Way to Love | Col. |
| Open City | Misc. |
| Open Verdict | WB |
| O.S.S. | Para. |
| Our Hearts Were Growing Up | Para. |
| Our Vines Have Tender Grapes | MGM |
| Out California Way | Rep. |
| Outlaws of the Rockies | Col. |
| Out of the Depths | Col. |
| **P** | |
| Pardon My Past | Col. |
| Paris Underground | UA |
| Partners in Time | RKO |
| Partners of the Trail | Mono. |
| Passkey to Danger | RKO |
| Passport to Destiny | RKO |
| People Are Funny | Para. |
| Perfect Marriage | Para. |
| Perilous Holiday | Col |
| Perils of Pauline | Para |
| Phantom of the Plains | Rep |
| Phantom Thief | Col |
| Pilgrim Lady | Rep |
| Pillow of Death | Univ |
| Pirates of Monterey | Univ. |
| Plainsman & the Lady | Rep |
| Portrait of Maria | MGM |
| Postman Always Rings Twice | MGM |
| Prairie Rustlers | PRC |
| Prelude to Murder | Univ |
| Pride of the Marines | WB |
| Prison Ship | Col |
| Pursuit to Algiers | Univ |
| **Q** | |
| Queen of Burlesque | PRC |

## R

| Title | Company |
|---|---|
| Rainbow Over Texas | Rep. |
| Range Law | Mono. |
| Razor's Edge | 20th-Fox |
| Rebecca | UA |
| Red Dragon | Mono. |
| Red House | UA |
| Red River Renegades | Rep. |
| Rendezvous in Rio | Col. |
| Rendezvous 24 | 20th-Fox |
| Rendezvous With Annie | Rep. |
| Renegades | Col. |
| Return of Frank James | 20th-Fox |
| Return of Rusty | Col. |
| Return of the Vampire | Col. |
| Rhapsody in Blue | WB |
| Riders of the Dawn | Mono. |
| Riverboat Rhythm | RKO |
| River Gang | Univ. |
| Road to Utopia | Para. |
| Roaring Rangers | Col. |
| Romance of the Rancho | Mono. |
| Romance of the West | PRC |
| Rough Riders of the Cheyenne | Rep. |
| Rough Ridin' Justice | Col. |
| Runaround | Univ. |
| Rustlers of the Badlands | Col. |

## S

| | |
|---|---|
| Sailor Takes a Wife | MGM |
| San Antonio *T) | WB |
| Sante Fe Uprising | Rep. |
| Saratoga Trunk | WB |
| Scarface | Astor |
| Scarlet Street | Univ. |
| Scotland Yard Investigator | Rep. |
| Searching Wind | Para. |
| Secret Life of Walter Mitty | RKO |
| Secrets of a Sorority Girl | PRC |
| Senorita From the West | Univ. |
| Sensation Hunters | Mono. |
| Sentence, The | WB |
| Sentimental Journey | 20th-Fox |
| Seven Were Saved | Para. |
| Seventh Veil | Univ. |
| Shadow of a Woman | WB |
| Shadow of Terror | PRC |
| Shadow Returns | Mono. |
| Shady Lady | Univ. |
| Shanghai Cobra | Mono. |
| She Meant No Harm | Univ. |
| She Went to the Races | MGM |
| She Wolf of London | Univ. |
| She Wouldn't Say Yes | Col. |
| She Wrote the Book | Univ. |
| Sheriff of Redwood Valley | Rep. |
| Shine on Texas Moon | Rep. |
| Shock | 20th-Fox |
| Shocking Miss Pilgrim | 20th-Fox |
| Short Happy Life of Francis Macomber | UA |
| Show-Off | MGM |
| Silver City Kid | Col. |
| Sinbad the Sailor | RKO |
| Sing While You Dance | Col. |
| Sing Your Way Home | RKO |
| Sin of Harold Diddlebock | UA |
| Sister Kenny | RKO |
| Six Gun Man | PRC |
| Sky Devils | Astor |
| Snafu | Col. |
| Smoky | 20th-Fox |
| Smooth As Silk | Univ. |
| So Goes My Love | Univ. |
| Somewhere in the Night | 20th-Fox |
| Song for Miss Julie | Rep. |
| Song of Arizona | Rep. |
| Song of the Prairie | Col. |
| Song of the Range | Mono. |
| Song of Mexico | Rep. |
| Song of Old Wyoming | PRC |
| South of the Rio Grande | Mono. |
| Spanish Main | RKO |
| Specter of the Rose | Rep. |
| Spellbound | UA |
| Spider, The | 20th-Fox |
| Spider Woman Strikes Back | Univ. |
| Spiral Staircase, The | RKO |
| Stage coach to Denver | Rep. |
| Stagecoach to Monterey | Rep. |
| Stage Coach Outlaws | PRC |
| Star From Heaven | MGM |
| State Fair | 20th-Fox |
| Step By Step | RKO |
| Stolen Life | WB |
| Stork Club | Para. |
| Strange Confession | Univ. |
| Strange Conquest | Univ. |
| Strange Holiday | Misc. |
| Strange Mr. Gregory | Mono. |
| Stranger From Santa Fe | Mono. |
| Strange Love of Martha Ivers | Para. |
| Strange Triangle | 20th-Fox |
| Strange Voyage | Col. |
| Strange Woman | UA |
| Stranger, The | RKO |
| Strangler of the Swamp | PRC |
| Suddenly It's Spring | Para. |
| Sunbonnet Sue | Mono. |
| Sunset Pass | RKO |
| Sun Valley Cyclone | Rep. |
| Suspected Person | PRC |
| Suspense | Mono. |
| Swamp Fire | Para. |
| Swing Hostess | PRC |
| Swingin' on a Rainbow | Rep. |
| Swing Parade of 1946 | Mono. |
| Swiss Family Robinson | Astor |

## REPUBLIC (Continued)

### CURRENT 1944-45

| No. Prod. | | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 427 | Fatal Witness (D)A | Evelyn Ankers-Richard Fraser | 60 | 9/15/45 | b12/8/45 |
| 428 | Love, Honor and Goodbye (CM)F | Virginia Bruce-Edward Ashley | 87 | 9/15/45 | b9/15/45 |
| 431 | Mexicana (CM)F | Constance Moore-Tito Guizar | 83 | 11/15/45 | b11/24/45 |
| 444 | Sunset in El Dorado (W)F | Roy Rogers-Dale Evans | 66 | 9/20/45 | b9/29/45 |
| 426 | Swingin' on a Rainbow (CM)F | Brad Taylor-Jane Frazee | 72 | 9/1/45 | b9/1/45 |
| 430 | Tiger Woman (My)A | Kane Richmond-Lorna Gray | 57 | 11/15/45 | b12/22/45 |

### Current 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 508 | A Guy Could Change (D)F | Allan Lane-Jane Frazee | 65 | 1/27/46 | b1/26/46 |
| 503 | An Angel Comes to Brooklyn (CM)F | Kaye Dowd-Robert Duke | 70 | 11/27/45 | b12/8/45 |
| 513 | A Strange Impersonation (D)F | Brenda Marshall-William Gargan | 68 | 3/15/46 | b3/2/46 |
| 504 | Captain Tugboat Annie (CD)F | Jane Darwell-Edgar Kennedy | 70 | 11/17/45 | b12/15/45 |
| 514 | Catman of Paris (H)A | Carl Esmont-Lenore Aubert | 65 | 4/20/46 | b2/23/46 |
| 511 | Crime of the Century | Stephanie Bachelor-Michael Browne | 56 | 2/27/46 | a12/1/45 |
| 505 | Dakota (D) F | John Wayne-Vera Hruba Ralston | 82 | 12/25/45 | b11/10/45 |
| 509 | Gay Blades (C)F | Allan Lane-Jean Rogers | 67 | 1/25/46 | b3/30/46 |
| 502 | Girls of the Big House (D)A | Lynne Roberts-Richard Powers | 68 | 11/2/45 | b11/17/45 |
| 516 | Glass Alibi, The | Maris Wrixon-Douglas Fowley | 68 | 4/27/46 | a3/2/46 |
| 5501 | Home on the Range *M (W)F | Monte Hale-Adrian Booth | 55 | 4/18/46 | b4/13/46 |
| 510 | Madonna's Secret, The (D)F | F. Lederer-A. Rutherford-G. Patrick | 79 | 2/16/46 | b2/23/46 |
| 512 | Murder in the Music Hall (My)F | Vera Hruba Ralston-W. Marshall | 84 | 4/10/46 | b2/23/46 |
| 501 | Scotland Yard Investigator (D) | E. von Stroheim-S. Bachelor | 68 | 9/30/45 | b10/13/45 |
| 447 | Song of Arizona (W)F | Roy Rogers-Dale Evans | 68 | 3/9/46 | b3/6/46 |
| 506 | Song of Mexico (M)F | Adele Mara-Edgar Barrier | 57 | 12/28/45 | b11/24/45 |
| 515 | Undercover Woman | S. Bachelor-R. Livingston | 56 | 4/11/46 | a12/22/45 |
| 507 | Woman Who Came Back, The (D)A | Nancy Kelly-John Loder | 68 | 12/13/45 | b12/29/45 |

### COMING

| | | | | | |
|---|---|---|---|---|---|
| | Angel and the Outlaw | J. Wayne-G. Russell-I. Rich | | | |
| | Earl Carroll's Sketchbook | Constance Moore-William Marshal | | | |
| | Fabulous Suzanne | Barbara Britton-Rudy Vallee | | | |
| | French Key | Albert Dekker-Evelyn Ankers | 67 | | a11/17/45 |
| | G. I. War Brides | James Ellison-Anna Lee | | | |
| | Ghost Goes Wild | James Ellison-Ann Gwynne | | | |
| | Inner Circle | Adele Mara- William Frawley | | | |
| 517 | In Old Sacramento (W)F | Constance Moore-William Elliott | 89 | | b4/27/46 |
| | I've Always Loved You *T | Catherine McLeod-Philip Dorn | | | a1/26/46 |
| | Invisible Informer | Linda Sterling-William Henry | | | a3/16/46 |
| | Last Crooked Mile | D. Barry-A. Savage-T. Powers | 67 | | a1/26/46 |
| | Lonely Hearts Club | Jane Withers-Jimmy Lydon | | | a3/2/46 |
| | Man From Rainbow Valley | Monte Hale-Adrian Booth | | | |
| | My Pal Trigger | R. Rogers-D. Evans-G. Hayes | | | |
| | Night Train to Memphis | Roy Acuff-Allan Lane-Adele Mara | | | a1/5/46 |
| | One Exciting Week | Al Pearce-Arline Harris | | | a3/2/46 |
| | Out California Way *M | Monte Hale-Aridian Booth | | | |
| | Passkey to Danger | Stephanie Bachelor-Adele Mara | | | a3/2/46 |
| | Pilgrim Lady | Warren Douglas-Veda Ann Borg | | | |
| | Plainsman and the Lady | W. Elliott-V. H. Ralston-D. Barry | | | |
| 448 | Rainbow Over Texas | Roy Rogers-Dale Evans | 65 | 5/9/46 | a3/9/46 |
| | Rendezvous With Annie | Eddie Albert-Gail Patrick | | | |
| | Shine on Texas Moon | R. Rogers-George Hayes-Dale Evans | | | |
| | That Brennan Girl | James Dunn-Mona Freeman | | | |
| | Traffic in Crime | Kane Richmond-Adele Mara | | | a4/27/46 |
| | Specter of the Rose | Michael Chekhov-Judith Anderson | 90 | | a3/2/46 |
| | Under Nevada Skies | Roy Rogers-Dale Evans | | | |
| | Valley of the Zombies | Robert Livingston-Adrian Booth | | | a11/10/45 |

### Westerns (Current 1945-46)

| | | | | | |
|---|---|---|---|---|---|
| 555 | Alias Billy the Kid (W)F | Sunset Carson-Peggy Stewart | 56 | 4/17/46 | b4/27/46 |
| 551 | Bandits of the Badlands (W)F | Sunset Carson-Peggy Stewart | 55 | 9/14/45 | b10/13/45 |
| 5307 | Blue Mountain Skies | Gene Autry-Smiley Burnett | 56 | 12/1/45 | |
| 565 | California Gold Rush (W)F | Wild Bill Elliott-Bobby Blake | 60 | 2/4/46 | b3/2/46 |
| 553 | Cherokee Flash (W)F | Sunset Carson-Linda Stirling | 64 | 12/13/45 | b2/2/46 |
| 563 | Colorado Pioneers (W)F | Wild Bill Elliott-Bobby Blake | 55 | 11/14/45 | b1/5/46 |
| 554 | Days of Buffalo Bill | Sunset Carson-Peggy Stewart | 56 | 2/8/46 | |
| 5308 | Gold Mine in the Sky | Gene Autry | 59 | 1/15/46 | Reissue |
| 5306 | Guns and Guitars | Gene Autry-Smiley Burnette | 58 | 10/15/45 | Reissue |
| 562 | Marshall of Laredo (W)F | Wild Bill Elliott-Bobby Blake | 58 | 10/7/45 | b11/17/45 |
| 561 | Phantom of the Plains (W)F | Wild Bill Elliott-Bobby Blake | 55 | 9/7/45 | b10/13/45 |
| 552 | Rough Riders of Cheyenne (W)F | Sunset Carson-Peggy Stewart | 56 | 11/1/45 | b11/17/45 |
| 566 | Sheriff of Redwood Valley (W)F | Bill Elliott-Alice Fleming | 56 | 3/29/46 | b4/13/46 |
| 5305 | Under Fiesta Stars | GeneAutry-Smiley Burnette | 61 | 9/1/45 | Reissue |
| 564 | Wagon Wheels Westward (W)F | Wild Bill Elliott-Bobby Blake | 56 | 12/21/45 | b1/19/46 |

### Westerns (Coming)

| | | | | | |
|---|---|---|---|---|---|
| | Conquest of Cheyenne | Wild Bill Elliott-Alice Fleming | | | |
| 556 | El Paso Kid | Sunset Carson-Marie Harmon | 55 | 5/22/46 | |
| | Man From Rainbow Valley *T | Monte Hale-Adrian Booth | | | a4/27/46 |
| | Red River Renegades | Sunset Carson-Peggy Stewart | | | |
| | Sante Fe Uprising | Allan Lane-Martha Wentworth | | | |
| | Stagecoach to Denver | Allan Lane-Martha Wentworth | | | |
| 567 | Sun Valley Cyclone | B. Elliott-A. Fleming-B. Blake | 55 | 5/10/46 | |

## 20TH-FOX

### Current 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 611 | And Then There Were None (My)F | Fitzgerald-Hayward-Huston | 97 | Nov | b1/19/46 |
| 616 | A Walk in the Sun (D)F | Dana Andrews-Richard Conte | 117 | Mar | b12/1/45 |
| 622 | A Yank in London (D)F | Anna Neagle-Rex Harrison | 107 | Mar | b4/27/46 |
| 620 | Behind Green Lights (D)A | Carole Landis-William Gargan | 64 | Feb | b1/19/46 |
| 604 | Captain Eddie (B)F | F. MacMurray-L. Bari | 107 | Sept | b6/23/45 |
| 605 | Caribbean Mystery (My)F | J. Dunn-Sheila Ryan | 65 | Sept | b7/12/45 |
| 610 | Col. Effingham's Raid (CD)F | C. Coburn-J. Bennett-W. Eythe | 70 | Feb | b9/29/45 |
| 617 | Doll Face (CM)F | C. Miranda-P. Como-V. Blaine | 80 | Jan | b12/22/45 |
| 609 | Dolly Sisters, The *T (MC)F | B. Grable-J. Payne-J. Haver | 114 | Nov | b8/29/45 |
| 623 | Dragonwyck (D)A | G. Tierney-V. Price-W. Huston | 103 | Apr | b2/23/46 |
| 612 | Fallen Angel (D)A | A. Faye-D. Andrews-L. Darnell | 97 | Dec | b10/27/45 |
| 608 | House on 92nd Street, The (D)F | W. Eythe-L. Nolan-S. Hasso | 88 | Oct | b9/15/45 |

## 20TH-FOX (Continued)

| Prod. No. | CURRENT 1945-46 | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 618 | Jesse James | T. Power-H. Fonda-N. Kelly | 106 | Feb | Re-release |
| 624 | Johnny Comes Flying Home (D)F | Martha Stewart-Richard Crane | 65 | Apr | b3/23/46 |
| 614 | Leave Her to Heaven *T (D)A | G. Tierney-J. Crain-C. Wilde | 110 | Jan | b12/22/45 |
| 619 | Return of Frank James | Henry Fonda-Gene Tierney | 92 | Feb | Re-release |
| 621 | Sentimental Journey (D)F | M. O'Hara-J. Payne-W. Bendix | 94 | Mar | b2/9/46 |
| 613 | Spider, The (M)F | Richard Conte-Faye Marlowe | 62 | Dec | b10/13/45 |
| 615 | Shock (D)F | Vincent Price-Lynn Bari | 70 | Feb | b1/19/46 |
| 607 | State Fair *T (CM)F | D. Andrews-J. Crain-D. Haymes | 100 | Oct | b8/25/45 |

### COMING

| | | | | | |
|---|---|---|---|---|---|
| | Anna and the King of Siam | I. Dunne-R. Harrison-L. Darnell | | | a1/26/46 |
| | Black Beauty | Mona Freeman-Richard Denning | | | |
| | Carnival in Costa Rica *T | D. Haymes-C. Holm-C. Romero | | | |
| | Centennial Summer *T | Crain-Darnell-Bennett | | | a10/20/45 |
| | Claudia and David | Dorothy McGuire-Robert Young | | | |
| 628 | Cluny Brown | Charles Boyer-Jennifer Jones | 100 | June | a1/26/46 |
| 625 | Dark Corner (D)A | Lucille Ball-William Bendix | 99 | May | b4/6/46 |
| | Deadline for Murder | Sheila Ryan-Kent Taylor | | | |
| 626 | Do You Love Me *T )MC)F | M. O'Hara-D. Haymes-H. James | 91 | May | b4/20/46 |
| | Forever Amber *T | P. Cummings-C. Wilde-V. Price | | | |
| | Home Sweet Homicide | P. Ann Garner-R. Scott | | | |
| | It Shouldn't Happen to a Dog | Carole Landis-Allyn Joslyn | | | a3/30/46 |
| | Margie *T | Jeanne Crain-Alan Young | | | a4/6/46 |
| | My Darling Clementine | H. Fonda-L. Darnell-V. Mature | | | |
| | Razor's Edge | T. Power-G. Tierney-J. Payne | | | |
| 627 | Rendezvous 24 | William Gargan-Maria Palmer | 70 | May | a3/30/46 |
| | Shocking Miss Pilgrim *T | Betty Grable-Dick Haymes | | | a1/5/46 |
| | Smoky *T | F. MacMurray-A. Baxter-B. Ives | | | a10/6/45 |
| 629 | Somewhere in the Night | J. Hodiak-L. Nolan-C. Landis | 110 | June | a1/5/46 |
| 630 | Strange Triangle | Signe Hasso-John Shepperd | 65 | June | a1/26/46 |
| | That's For Me | V. Blaine-P. Como-H. James | | | |
| | Three Little Girls in Blue *T | Haver-Blaine-Payne | | | a1/26/46 |
| | Wake Up and Dream | John Payne-June Haver | | | a6/9/45 |
| | Wanted for Murder (D)A | Eric Portman-Dulcie Gray | 103 | | b4/13/46 |

## UNITED ARTISTS

### CURRENT

| | | | | | |
|---|---|---|---|---|---|
| | Abilene Town (W)F | Randolph Scott-Ann Dvorak | 90 | 1/11/46 | b1/12/46 |
| | Blithe Spirit (C)A | Hammond-Cummings-Harrison | 94 | 12/14/45 | b9/22/45 |
| | Breakfast in Hollywood (CD)F | Tom Breneman-Bonita Granville | 93 | 2/22/46 | b1/19/46 |
| | Captain Kidd (D)F | C. Laughton-R. Scott-B. Britton | 87 | 10/5/45 | b8/4/45 |
| | Diary of a Chambermaid (D)A | P. Goddard-B. Meredith | 86 | 2/14/46 | b2/2/46 |
| | Getting Gertie's Garter (C)A | D. O'Keefe-M. McDonald-B. Barnes | 72 | 11/30/45 | b12/1/45 |
| | Guest in the House (D)A | Anne Baxter-Ralph Bellamy | 121 | 12/8/44 | b12/9/44 |
| | Johnny in the Clouds (D)F | John Mills-D. Montgomery | 88 | 3/15/46 | b11/17/45 |
| | Outlaw, The (D)A | Jane Russell-Walter Huston | 115 | 2/8/46 | b3/23/46 |
| | Paris-Underground (WaD)A | C. Bennett-Gracie Fields | 97 | 10/19/45 | b8/25/45 |
| | Rebecca | L. Olivier-Joan Fontaine | 130 | 4/26/46 | Reissue |
| | Spellbound (D)A | Ingrid Bergman-Gregory Peck | 111 | 12/28/45 | b11/3/45 |
| | Whistle Stop (D)A | George Raft-Ava Gardner | 85 | 1/25/46 | b1/12/46 |
| | Young Widow (D)A | Jane Russell-Louis Hayward | 100 | 3/1/46 | b2/23/46 |

### COMING

| | | | | | |
|---|---|---|---|---|---|
| | Abie's Irish Rose | Joanne Dru-Michael Chekhov | | | |
| | Angel on My Shoulder | P. Muni-A. Baxter-C. Rains | | | a2/9/46 |
| | A Night in Casablanca (M)F | Marx Bros.-Charles Drake | 85 | 5/10/46 | b4/20/46 |
| | A Scandal in Paris | G. Sanders-S. Hasso-C. Landis | | | a12/22/45 |
| | Bachelor's Daughter's | G. Russell-C. Trevor-A. Dvorak | | | |
| | Caesar and Cleopatra *T (D)A | Claude Rains-Vivien Leigh | 135 | | b12/22/45 |
| | Duel in the Sun *T | J. Jones-G. Peck-J. Cotten | | | |
| | Fanny By Gaslight | James Mason-Phyllis Calvert | | | |
| | Henry the Fifth (D)F *T | L. Olivier-R. Asherson | 134 | | b4/27/46 |
| | Little Iodine | Jo Ann Marlowe-Marc Cramer | | | a4/27/46 |
| | Mr. Ace | George Raft-Sylvia Sidney | | | |
| | Red House | Ed. G. Robinson-L. McCallister | | | |
| | Short Happy Life of Francis Macomber | G. Peck-J. Bennett-R. Preston | | | |
| | Sin of Harold Diddlebock | H. Lloyd-R. Walburn-J. Conlin | | | a2/9/46 |
| | Strange Woman, The | H. Lamarr-G. Sanders-L. Hayward | | | |
| | This Happy Breed | Robert Newton-Celia Johnson | | | |

## UNIVERSAL

### CURRENT 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 516 | Because of Him (CM)F | D. Durbin-C. Laughton-F. Tone | 87 | 1/16/46 | b1/12/46 |
| 527 | Blonde Alibi (My)F | Tom Neal-Martha O'Driscoll | 62 | 4/12/46 | b3/23/46 |
| 509 | Crimson Canary (My)F | Noah Beery, Jr.-Lois Collier | 64 | 11/9/45 | b11/8/45 |
| 510 | Daltons Ride Again (W)F | A. Curtis-M. O'Driscoll-L. Chaney | 72 | 11/23/45 | b11/17/45 |
| 513 | Frontier Gal (D)F | Y. DeCarlo-R. Cameron-A. Devine | 84 | 12/21/45 | b12/8/45 |
| 515 | Girl on the Spot (D-M)A | Jess Barker-Lois Collier | 75 | 1/11/46 | b1/5/46 |
| 511 | House of Dracula (H)A | Chaney-Carradine-O'Driscoll | 67 | 12/7/45 | b12/8/45 |
| 525 | House of Horrors (H)A | Kent Taylor-Virginia Grey | 65 | 3/29/46 | b3/9/46 |
| 518 | Idea Girl (C)F | Jess Barker-Julie Bishop | 60 | 2/8/46 | b2/2/46 |
| 520 | Little Giant (C)F | Abbott-Costello | 91 | 2/22/46 | b3/2/46 |
| 502 | Men in Her Diary (C)A | J. Hall-L. Allbritton-P. Ryan | 73 | 9/14/45 | b8/15/45 |
| 512 | Pillow of Death (My)A | L. Chaney-J. Ed Bromberg | 66 | 12/14/45 | b12/15/45 |
| 507 | Pursuit to Algiers (D)F | B. Rathbone-N. Bruce | 65 | 10/26/45 | b10/27/45 |
| 503 | River Gang (M)F | G. Jean-J. Qualen | 64 | 9/21/45 | b9/22/45 |
| 514 | Scarlet Street (D)A | Ed. G. Robinson-Joan Bennett | 102 | 12/21/45 | b12/29/45 |
| 519 | Seventh Veil (D)A | James Mason-Ann Todd | 94 | 2/15/46 | b11/10/45 |
| 501 | Shady Lady (CM)F | S. Coburn-G. Simms-R. Paige | 93 | 9/7/45 | b9/8/45 |
| 521 | Smooth as Silk (My)A | Kent Taylor-Virginia Grey | 66 | 3/1/46 | b3/9/46 |
| 505 | Strange Confession (M)A | L. Chaney-B. Joyce | 62 | 10/5/45 | b10/6/45 |
| 506 | Senorita From the West (C)F | A. Jones-B. Granville | 62 | 10/12/45 | b10/20/45 |
| 524 | Spider Woman Strikes Back (H)A | G. Sondergaard-K. Grant-B. Joyce | 59 | 3/22/46 | b3/23/46 |
| 517 | Terror By Night (My)A | B. Rathbone-Nigel Bruce | 60 | 2/1/46 | b2/2/46 |
| 504 | That Night With You (CM)F | F. Tone-S. Foster-L. Allbritton | 84 | 9/28/45 | b9/22/45 |
| 508 | This Love of Ours (D)F | Merle Oberon-Charles Korvin | 90 | 11/2/45 | b10/27/45 |

## T

| Title | Company |
|---|---|
| Talk About a Lady | Col. |
| Tangier | Univ. |
| Tars and Spars | Col. |
| Tarzan and the Leopard Woman | RKO |
| Tenth Avenue Angel | MGM |
| Terror By Night | Univ. |
| Terrors on Horseback | PRC |
| Terror Trail | Col. |
| Texas Kid, The | Mono. |
| Texas Panhandle | Col. |
| That Brennan Girl | Rep. |
| That Night With You | Univ. |
| That's for Me | 20th-Fox |
| That Texas Jamboree | Col. |
| The Man I Love | WB |
| The Shadow | Mono. |
| The Time, the Place & the Girl | WB |
| They Made Me a Killer | Para. |
| They Were Expendable | MGM |
| This Happy Breed | UA |
| This Love of Ours | Univ. |
| Throw a Saddle on a Star | Col. |
| Three in the Saddle | PRC |
| Three Little Girls in Blue | 20th-Fox |
| Three Strangers | WB |
| Three Wise Fools | MGM |
| Thunder in the City | Astor |
| Thunder Town | PRC |
| Tiger Woman | Rep. |
| Till the Clouds Roll By | MGM |
| Till the End of Time | RKO |
| Time for Two | MGM |
| To Each His Own | Para. |
| Tokyo Rose | Para. |
| Tom Brown's Schooldays | Astor |
| Tomorrow Is Forever | RKO |
| Tonight We Dance | Col. |
| Too Good to Be True | Para. |
| Too Young to Know | WB |
| Town Went Wild | PRC |
| Traffic in Crime | Rep. |
| Trail to Mexico | Mono. |
| Trail to Vengeance | Univ. |
| Trigger Law | Mono. |
| Trigger Trail | Univ. |
| Trouble With Women | Para. |
| Truth About Murder | RKO |
| Tucson Raiders | Rep. |
| Twin Guns | PRC |
| Two Fisted Stranger | Col. |
| Two Guys From Milwaukee | WB |
| Two Mrs. Carrolls | WB |
| Two Sisters From Boston | MGM |
| Two Smart People | MGM |
| Two Years Before the Mast | Para. |

## U

| | |
|---|---|
| Uncle Andy Hardy | MGM |
| Undercover Woman | Rep. |
| Undercurrent | MGM |
| Underdog, The | PRC |
| Under Arizona Skies | Mono. |
| Under Nevada Skies | Rep. |
| Unseen, The | Para. |
| Up Goes Maisie | MGM |

## V

| | |
|---|---|
| Vacation From Marriage | MGM |
| Vacation in Reno | RKO |
| Valley of the Zombies | Rep. |
| Virginian, The | Para. |
| Voice of the Whistler | Col. |

## W

| | |
|---|---|
| Wagon Wheels Westward | Rep. |
| Wake Up and Dream | 20th-Fox |
| Walls Came Tumbling Down | Col. |
| Wanderer of the Wasteland | RKO |
| Wanted for Murder | 20th-Fox |
| Weekend at the Waldorf | MGM |
| Weird Woman | Univ. |
| Welcome Stranger | Para. |
| Well Groomed Bride | Para. |
| West of the Alamo | Mono. |
| West of the Rio Grande | Mono. |
| What a Woman! | Col. |
| What Nancy Wanted | RKO |
| What Next, Corporal Hargrove? | MGM |
| Where There's Life | Para. |
| Whispering Skull | PRC |
| Whistle Stop | UA |
| White Pondo | PRC |
| Why Girls Leave Home | Mono. |
| Wicked Lady | Univ. |
| Wife of Monte Cristo | PRC |
| Without Reservations | RKO |
| Woman of My Own | MGM |
| Woman of the Town, The | UA |
| Woman Who Came Back, The | Rep. |
| Wonder Man | RKO |

## Y

| | |
|---|---|
| Yearling, The | MGM |
| Years Between, The | Misc. |
| Yolanda & the Thief | MGM |
| Young Widow | UA |

## Z

| | |
|---|---|
| Ziegfeld Follies of 1946 | MGM |

## TITLE CHANGE

Hot Money (Mono.) now
BOWERY BOMBSHELL

## ADVANCE DATA
### On Forthcoming Product

DON'T GAMBLE WITH STRANGERS (Mono.) *Mystery. Principals*: Kane Richmond, Bernadene Hayes, Peter Cookson. *Director*, William Beaudine. *Plot*: An adventuress, charged with murder, confesses that she shot the man and exposes him as a crooked gambler with whom she was in partnership. She tells of their work together as professional gamblers and how she killed him in a fit of jealousy when he began reaching for higher stakes in the person of the banker's young niece. Police are about to book her for murder when they find the fatal shot was really fired by another crooked gambler.

DICK TRACY VS. CUEBALL (RKO) *Mystery. Principals*: Morgan Conway, Anne Jeffreys, Ian Keith. *Director*, Gordon Douglas. *Plot*: When a jewelry company messenger is murdered and robbed of $300,000 worth of diamonds, Dick Tracy starts after the killer, a dull-witted thug working with several other crooks. The crooks fight among themselves and there are two more murders. Tracy finally recovers the diamonds, locates the killer and chases him to his death under the wheels of a freight train.

THE GHOST GOES WILD (Rep.) *Comedy - Mystery. Principals*: James Ellison, Anne Gwynne, Edward Everett Horton. *Director*, George Blair. *Plot*: A sour, middle-aged woman brings suit against an artist because he caricatured her in a magazine. Word reaches her that the young man's cabin has burned and his charred body found. Actually, it was the body of a tramp, and the artist comes home just as his friends are holding a seance to get in touch with him. They refuse to believe he isn't a ghost. The lawsuit goes to court, but at the last minute is abruptly canceled when the spirit of the woman's departed husband appears to blackmail her.

THE PILGRIM LADY (Rep.) *Comedy-Drama. Principals*: Lynne Roberts, Warren Douglas, Alan Mowbray. *Director*, Lesley Selander. *Plot*: Two unemployed young men decide to be agents for the authoress of a sensational new novel. They believe the writer to be a studious, drab young girl, but they exploit the book and it becomes a best-seller before they learn it was written by her spinster aunt. The girl, now blossomed into a lovely young woman, falls for one of her agents. The spinster aunt marries a literary critic and begins her second novel.

MR. ACE (UA) *Drama. Principals*: George Raft, Sylvia Sidney, Stanley Ridges, Sara Haden. *Director*, Edwin L. Marin. *Plot*: An ambitious Congresswoman who wants to run for governor tries to enlist the aid of the head of a powerful political group, but he refuses to support her. Instead, he compromises her so that her husband can sue for divorce and force her to withdraw from politics. She goes to Reno, but has her revenge when she's asked to run again for a new political party. She exposes his club's shady dealings and he is indicted for fraud before they discover that love is behind it all.

## UNIVERSAL (Continued)

| Prod. No. | COMING | | Run Time Mins. | Rel Date | See Issue of |
|---|---|---|---|---|---|
| | Black Angel | D. Duryea-J. Vincent-P. Lorre | | | |
| | Brief Encounter (D)A | Celia Johnson-Trevor Howard | 95 | | b2/16/46 |
| | Brute Man | Rondo Hatton- Jane Adams | | | |
| 532 | Cat Creeps (H)A | Lois Collier-Noah Beery, Jr. | 57 | 5/17/46 | m4/13/46 |
| | Claude's Wife | B. Joyce-D. Porter-P. Morrison | | | a4/20/46 |
| | Cuban Pete | Desi Arnaz-Ethel Smith | | | |
| | Dead of Night | Michael Redgrove-Googie Withers | | | |
| 534 | Dressed to Kill | Rathbone-N. Bruce-P. Morison | | 6/7/46 | a3/2/46 |
| | Fandango *T | Decarlo-Donlevy-Aumont | | | a2/9/46 |
| 538 | Ghost Steps Out | Abbott-Costello-M. Reynolds | | 7/5/46 | a4/6/46 |
| 537 | Inside Job | A. Curtis-A. Rutherford-P. Foster | | 6/28/46 | |
| | Kelly Is My Name | Phil Terry-Ann Savage | | | a4/6/46 |
| | Killers, The | Ava Gardner-Albert Dekker | | | |
| | Little Miss Big | Fay Holden-Beverly Simmons | | | a4/6/46 |
| 536 | Lover Come Back | G. Brent-L. Ball-V. Zorina | | 6/21/46 | a3/30/46 |
| 526 | Madonna of the Seven Moons (D)A | P. Roc-P. Calvert-S. Granger | 89 | 4/5/46 | b1/26/46 |
| | Michigan Kid | Jon Hall-Rita Johnson | | | |
| | Night in Paradise *T (D)A | Merle Oberon-Turhan Bey | 84 | 5/3/46 | b4/13/46 |
| | Notorious Gentlemen (D)A | Rex Harrison-Lilli Palmer | 110 | | b2/16/46 |
| | Oh Say Can You Sing | Sheila Ryan-Fred Brady | | | |
| | Pirates of Monterey *T | Maria Montez-Rod Cameron-P. Reed | | | |
| 535 | Runaround | Rod Cameron-Ella Raines | | 6/14/46 | a3/30/46 |
| | She Meant No Harm | Dennis O'Keefe-Helen Walker | | | a4/27/46 |
| 531 | She Wolf of London (H)A | Sara Haden-Una O'Connor | 61 | 5/17/46 | b4/13/46 |
| 533 | She Wrote the Book | Joan Davis-Jack Oakie | | 5/31/46 | a3/9/46 |
| 528 | So Goes My Love (D)F | Myrna Loy-Don Ameche | 88 | 5/19/46 | b3/30/46 |
| 530 | Strange Conquest (D)F | Jane Wyatt-Jess Barker | 64 | 5/16/46 | b4/20/46 |
| 522 | Tangier (D)F | M. Montez-P. Foster-R. Paige | 75 | | b3/9/46 |
| | Wicked Lady (D)A | M. Lockwood-J. Mason-P. Roc | 100 | | b1/12/46 |
| | **Westerns (Current 1945-46)** | | | | |
| 1101 | Bad Men of the Border | Kirby Grant-Armita-Fuzzy Knight | 56 | 9/28/45 | |
| 1102 | Code of the Lawless | Kirby Grant-Fuzzy Knight | 55 | 10/19/45 | |
| 1104 | Gun Town | Kirby Grant-Fuzzy Knight | 53 | 1/18/45 | a12/22/45 |
| 1103 | Trail to Vengeance | Kirby Grant-Fuzzy Knight | 54 | 11/30/45 | |

## WARNER BROS.

### CURRENT 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 504 | Born for Trouble | Van Johnson-Faye Emerson | 57 | 10/6/45 | Reissue |
| 512 | Burma Victory (Wa)A | Documentary | 63 | 2/15/46 | b12/22/45 |
| 513 | Cinderella Jones (C)F | Joan Leslie-Robert Alda | 88 | 3/9/46 | b2/16/45 |
| 515 | City for Conquest | James Cagney-Ann Sheridan | 98 | 4/13/46 | Reissue |
| 506 | Confidential Agent (D)F | C. Boyer-L. Bacall-P. Lorre | 118 | 11/10/45 | b11/3/45 |
| 508 | Danger Signal (D)F | Faye Emerson-Zachary Scott | 78 | 12/15/45 | b11/17/45 |
| 517 | Devotion (D)A | O. deHavilland-L. Lupino | 107 | 4/20/46 | b4/6/46 |
| 503 | It All Came True | Humphrey Bogart-Ann Sheridan | 97 | 10/6/45 | Reissue |
| 505 | Mildred Pierce (D)A | Joan Crawford-Jack Carson | 111 | 10/20/45 | b9/29/45 |
| 510 | My Reputation (D)F | Barbara Stanwyck-George Brent | 94 | 1/26/46 | b1/22/46 |
| 516 | No Time for Comedy | James Stewart-Rosalind Russell | 93 | 4/13/46 | Reissue |
| 501 | Pride of the Marines (D)F | J. Garfield-E. Parker-D. Clark | 119 | 9/4/45 | b8/11/45 |
| 502 | Rhapsody in Blue (M)F | Joan Leslie-Robert Alda | 139 | 9/22/45 | b6/30/45 |
| 509 | San Antonio *T | Erroll Flynn-Alexis Smith | 110 | 12/29/45 | b11/24/45 |
| 514 | Saratoga Trunk (D)A | Gary Cooper-Ingrid Bergman | 135 | 3/30/46 | b11/24/45 |
| 511 | Three Strangers (D)A | Fitzgerald-Greenstreet-Lorre | 92 | 2/15/46 | b1/26/46 |
| 507 | Too Young to Know (D)F | Joan Leslie-Robert Hutton | 86 | 12/1/45 | b11/17/45 |

### COMING

| | | | | | |
|---|---|---|---|---|---|
| | Appointment in Tokyo (Wa) | Documentary | 54 | | b12/1/45 |
| | A Very Rich Man | S. Greenstreet-M. Vickers-D. Clark | | | |
| | Beast With Five Fingers | R. Alda-A. King-P. Lorre | | | a3/23/46 |
| | Big Sleep | H. Bogart-Lauren Bacall | | | a2/18/46 |
| | Cheyenne | Dennis Morgan-Jane Wyman | | | |
| | Cloak and Dagger | Gary Cooper-Lilli Palmer | | | |
| | Deception | Bette Davis-Paul Henreid | | | |
| | Escape Me Never | E. Flynn-I. Lupino-G. Young | | | a3/9/46 |
| 518 | Her Kind of Man | Z. Scott-F. Emerson-D. Clark | 78 | 5/11/46 | a12/22/45 |
| | Humoresque | J. Crawford-J. Garfield-O. Levant | | | |
| | Janie Gets Married | Joan Leslie-Robert Hutton | | | a11/24/45 |
| | Life with Father *T | I. Dunne-W. Powell-E. Taylor | | | |
| | Never Say Goodbye | Erroll Flynn-Eleanor Parker | | | a12/1/45 |
| | Night and Day | C. Grant-A. Smith-J. Wyman | | | |
| | Nobody Lives Forever | J. Garfield-G. Fitzgerald | | | a3/23/46 |
| | Of Human Bondage | P. Henreid-E. Parker-J. Knowles | | | a8/16/44 |
| 519 | One More Tomorrow | Ann Sheridan-Dennis Morgan | 87 | 6/1/46 | a11/26/44 |
| | Open Verdict, The | S. Greenstreet-P. Lorre-J. Lorring | | | a3/9/46 |
| | Sentence, The | Ann Sheridan-Robert Alda | | | |
| | Shadow of a Woman | Andrea King-William Prince | | | a4/28/45 |
| | Stolen Life | B. Davis-G. Ford-W. Brennan | | | a3/31/45 |
| | The Man I Love | Ida Lupino-Robert Alda | | | a11/24/45 |
| | The Time, the Place & the Girl *T | D. Morgan-J. Carson-J. Wyman | | | a12/1/45 |
| | Two Guys From Milwaukee | Dennis Morgan-Joan Leslie | | | a3/23/46 |
| | Two Mrs. Carrolls | H. Bogart-B. Stanwyck-A. Smith | | | a11/24/45 |

## MISCELLANEOUS

| | | | | | |
|---|---|---|---|---|---|
| | A Boy, a Girl and a Dog (D) | Harry Davenport-Sharyn Moffett | | Film Clas | a10/4/44 |
| | Accent on Horror | Bela Lugosi-Nat Pendleton | | SGP | |
| | Adventure For Two (D)F | Laurence Olivier-Penelope Ward | 89 | | b12/22/45 |
| | Adventure in Music (M) | Jose Iturbi & Others | 62 | | b5/27/44 |
| | Battle for Music (Doc.)F | London Philharmonic | 74 | Four Conts | b10/30/45 |
| | Bella Donna | M. Oberon-G. Brent-C. Korvin | | UWP | |
| | Captive Heart (D)A | Michael Redgrave-Rachel Kempson | 108 | Eagle-Lion | b4/13/46 |
| | Caravan (D)A | Steward Granger-Jean Kent | 122 | Eagle-Lion | b4/20/46 |
| | Crainquebille (D)A | French Cast | 59 | Hoffberg | b10/28/44 |
| | Curley *T | Frances Rafferty-Larry Olsen | | Hal Roach | |
| | Dark Is the Night (D)A | Irina Radehenko-Ivan Kuznetsov | 70 | Artkino | b3/23/46 |
| | Dark Mirror | O. deHavilland-Lew Ayers | | UWP | a4/6/46 |
| | 1812 (Hist.) | Russian Cast | 95 | Artkino | b9/16/44 |
| | Fall of Berlin (Doc.)F | | 70 | Artkino | b9/15/44 |
| | I Know Where I'm Going (D)F | Wendy Hiller-Roger Livesay | 91 | GFD | b1/5/46 |
| | Journey Together (D)F | Ed. G. Robinson-Bessie Love | 80 | Eng. Films | b3/9/46 |
| | Love on the Dole (D)A | Deborah Kerr-Clifford Evans | 89 | Four Conts | b10/20/45 |
| | Open City (D)A | Aldo Fabrizi-Anna Magnani | 100 | Mayer-Bur'n | b3/9/46 |
| | Strange Holiday (D)F | Claude Rains-Robbie Stebbins | 57 | Elite | b10/27/45 |
| | Years Between, The (D)A | Michael Redgrave-Valerie Hobson | 100 | Eagle-Lion | b4/13/46 |

# SHORT Booking GUIDE

## 1945-46 PRODUCT

## COLUMBIA

### ALL-STAR COMEDIES (20)

7404 A Bird in the Head.....Fair ..... 17 .. 4/13/46
7434 A Hit With a Miss.....Good ..... 16 .. 3/ 2/46
7432 A Miner Affair.....Poor ..... 18½..11/10/45
7403 Beer Barrel Polecats..... 17 .....
7436 Blonde Stayed On, The..... 16½.....
7423 Calling All Fibbers..... 16½.....
7422 Dance, Dunce, Dance!....Funny ..... 18½..10/27/45
7426 Get Along Little Zombie ..... 17 .....
7433 High Blood Pressure.....Fair ..... 19 .. 3/16/46
7425 Hiss and Yell..... 18 .....
7401 If a Body Meets a Body..... 18 .....
7438 Jiggers, My Wife!..... 18 .....
7421 Mayor's Husband, The...Funny ..... 16 ..11/10/45
7402 Micro-Phonies ..... 17 .....
7437 Mr. Noisy ..... 16½.....
7435 Spook to Me.....Funny ..... 17 .. 3/ 2/46
7406 Three Troubledoers ..... 17 .....
7405 Uncivil War Birds..... 17 .....
7409 Vine, Women and Song (Billy Vine) ..... 22½.....
7424 When the Wife's Away..... 17 .....
7431 Where the Pest Begins..... 17 .....

### COLOR RHAPSODY (5)

7502 Polar Playmates ..... 6½.....
7501 River Ribber ..... 6 .....

### COMMUNITY SINGS (10)

7657 Christmas Carols ..... 10½.. Re-Sale
7651 No. 1 (Leibert) Cowboy Hit Tunes.....Good ..... 9½..11/17/45
7652 No. 2 (Baker) You Belong to My Heart..... 10 .....
7653 No. 3 (Don Baker) Dream .....Fair ..... 10 .. 3/ 2/46
7654 No. 4 (Baker) Good, Good, Good .....Fair ..... 11 .. 2/23/46
7655 No. 5 (Leibert) No Can Do .....Good ..... 10 .. 4/13/46
7656 No. 6 (Baker) That Feeling in the Moonlight..... 9 .....
7657 No. 7 (Leibrt) Chickery Chick ..... 10 .....
7658 No. 8 (Baker) Symphony.....
7659 No. 9 (Baker) Aren't You Glad You're You.....

### FILM VODVIL (5)

7951 Milt Britton & Band..... 11 .....
7952 Randy Brooks & Orch..... 10½.....
7953 Morale's Copacabana Orchestra .....Excellent ..... 11 .. 2/23/46
7954 Three Sets of Twins ..... 10 .....
7955 Art Mooney & Orch..... 11 .....

### FLIPPY

7601 Catnipped .....Amusing ..... 7½.. 3/ 2/46

### FOX & CROW

7752 Foxey Flatfoots ..... 6 .....
7751 Phoney Baloney ..... 7 .....
7753 Unsure-Runts ..... 7½.....

### PANORAMICS

7902 Strange Hunger .....
7901 The Magic Stone..... 10 .....

### PHANTASIES (4)

7702 Kongo Roo ..... 6 .....
7701 Simple Siren ..... 6½.....

### SCREEN SNAPSHOTS (10)

7851 No. 1 (25th Anniversary Special) ..... 9 .....
7852 No. 2 (Harlow Wilcox & H. Von Zell)..... 10 .....
7853 No. 3 (Fashions, Rodeo, etc.) .....Interesting .... 9 .. 2/23/46
7854 No. 4 (Hollywood Celebrations) .....Interesting .... 9 .. 2/23/46
7855 No. 5 (Movie Stunt-men & Doubles) ..... 9 .....
7856 No. 6 (Wendell Niles and Prindle) ..... 9½.....
7857 No. 7 (Victory Show) ..... 9½.....
7858 No. 8 (Looking Back) .....
7859 No. 9 (Judy Canova Radio Show) ..... 10 .....

### SPORT REELS (10)

7801 Champion of the Cue..... 7½.....
7802 Puck Chasers ..... 10 .....
7803 Cadet Cagers ..... 8½.....
7804 Mermaid's Paradise .....Good ..... 9½.. 3/ 9/46
7805 Rasslin' Romeos ..... 9½.....
7806 Canine Champion ..... 9½.....
7807 Timberland Athletes .....
7808 Diving Aces .....

### SERIALS (3)

7160 Hop Harrigan ..... 15 Chaps. 4/13/46
7120 Jungle Raiders ..... 15 Chaps.
7140 Who's Guilty? ..... 15 Chaps.
Chick Carter, Detective..... 15 Chaps.

## METRO-GOLDWYN-MAYER 1945-46

### CARTOONS (16)

W-731 Flirty Birdy ..... 7 .....
W-733 Quiet Please .....
W-732 Wild and Woolfy..... 8 .....
W-734 Lonesome Lenny .....Fair ..... 6 .. 4/ 6/46
W-735 Springtime for Thomas..Good ..... 8 .. 4/ 6/46

### TRAVELTALKS (12)

T-714 Glimpses of Guatemala.....
T-713 Land of Mayas.....
T-712 Merida and Campeche....Good ..... 8 ..12/ 1/45
T-715 Visiting Vera Cruz.....Interesting .... 9 .. 4/ 6/46
T-711 Where Time Stands Still.Good ..... 9 ..12/ 1/45
T-716 The Million Trail.....

### MGM SPECIALS (4)

A-701 A Gun In His Hand..... 19 .....
A-702 Purity Squad .....Excellent ..... 20 ..11/24/45

### PETE SMITH SPECIALTIES (10)

S-756 Badminton .....Good ..... 9 .. 1/ 5/46
S-753 Bus Pests .....Funny ..... 10 .. 1/ 5/46
S-767 Fala at Hyde Park.....Interesting .... 11 .. 1/26/46
S-571 Football Thrills of 1944..Excellent ..... 8 ..12/ 1/45
S-755 Gettin' Glamor ..... 9 .....
S-752 Guest Pests .....Very Funny ... 9 .. 1/19/46
S-754 Sports Sticklers .....

### PASSING PARADE (6)

K-774 Golden Hunch .....Excellent ..... 10 .. 2/ 9/46
K-771 Great American Mug....Very Good ..... 10 ..11/24/45
K-773 People on Paper.....Excellent ..... 11 ..12/ 1/45
K-775 Magic on a Stick.....
K-776 Our Old Car.....Nostalgic ..... 10 .. 1/26/46
K-772 Stairway to Light.....Good ..... 10 ..11/24/45

### MGM MINIATURE (6)

M-781 Strange Destiny .....Good ..... 10 .. 1/26/46
M-782 Spreadin' the Jam.....Fair ..... 10 ..11/24/45
M-783 Musical Masterpieces ..Excllent ..... 10 .. 4/ 6/46

## PARAMOUNT 1945-46

### GEORGE PAL PUPPETOONS (8)

U5-1 Jasper and the Beanstalk.Good ..... 8 ..10/27/45
U5-2 My Man Jasper.....Fair ..... 8 .. 3/16/46
U5-3 Olie for Jasper..... 7 .....
U5-4 Together in the Weather..... 7 .....
U5-5 Jasper's Derby ..... 8 .....

### LITTLE LULU (6)

D5-1 Man's Pest Friend.....Good ..... 8 .. 2/ 9/46
D5-2 Bargain Counter Attack..... 7 .....
D5-3 Bored of Education..... 7 .....

### NOVELTOONS (6)

P5-1 Friendly Ghost .....Very Good ..... 7½.. 2/23/46
P5-2 Cheese Burglar ..... 7 .....
P5-3 Old Macdonald Had a Farm ..... 7 .....
P5-4 Sheep Shape ..... 7 .....

### MUSICAL PARADES (6)

FF5-1 Little Witch .....Very Good ..... 20 ..11/10/45
FF5-2 Naughty Nanette .....Entertaining .. 20 .. 2/16/46
FF5-3 College Queen ..... 19 .....
FF5-4 Tale of Two Cafes..... 18 .....

### POPEYE (8)

E5-1 House Tricks ..... 8 .....
E5-2 Service With a Guile....Fair ..... 6 .. 4/13/46
E5-3 Klondike Casanova ..... 8 .....

### POPULAR SCIENCE (6)

J5-1 No. 1 .....Interesting .... 10 ..11/17/45
J5-2 No. 2 .....Interesting .... 10 .. 2/16/46
U5-3 No. 3 .....Interesting .... 10 .. 3/16/46
J5-4 No. 4 ..... 10 .....
J5-5 No. 5 ..... 10 .....

### SPEAKING OF ANIMALS (6)

Y5-1 Animal-ology .....Very Funny ... 9 ..11/ 3/45
Y5-2 Hillbillies .....Very Good ..... 9 .. 2/23/46
Y5-3 In the Postwar Era.....Fair ..... 9 .. 3/16/46
Y5-4 In the Wilds..... 9 .....

### SPORTLIGHTS (10)

R5-1 What a Picnic.....Interesting .... 9 ..10/18/45
R5-2 Paddle Your Own.....Good ..... 9 ..11/17/45
R5-3 Running the Team.....Good ..... 9 .. 2/23/46
R5-4 Good Dog ..... 10 .....
R5-5 Dixie Pointers ..... 10 .....
R5-6 Rhythm on Blades.....Excellent ..... 9 .. 3/16/46
R5-7 Testing the Experts..... 9 .....
R5-8 Riding the Hickories..... 9 .....

### UNUSUAL OCCUPATIONS (6)

L5-1 No. 1 .....Interesting .... 10 .. 2/16/46
L5-2 No. 2 ..... 10 .....
L5-3 No. 3 .....Good ..... 10 .. 3/16/46
L5-4 No. 4 .....Interesting .... 10 .. 4/13/46

## RKO RADIO 1945-46

### DISNEY CARTOONS (18)

64103 A Knight for a Day..... 7 .....
64101 Canine Patrol ..... 7 .....
64105 In Dutch .....Funny ..... 7 .. 3/16/46
64102 Old Sequoia .....Funny ..... 7 ..10/13/45
64104 Pluto's Kid Brother..... 7 .....

### EDGAR KENNEDY (6)

63401 Big Beef, The.....Good ..... 17 ..11/24/45
63402 Mother-in-Law's Day ..... 18 .....
63403 Trouble or Nothing.....Funny ..... 18 .. 2/16/46

### FLICKER FLASHBACKS (7)

64201 No. 1 .....Funny ..... 7 ..11/17/45
64202 No. 2 .....Funny ..... 7 .. 1/26/46
64203 No. 3 .....Amusing ..... 7 .. 2/ 9/46
64204 No. 4 .....Good ..... 8 .. 3/16/46
64205 No. 5 .....Good ..... 7 .. 4/13/46
64206 No. 6 ..... 9 .....
64207 No. 7 ..... 7 .....

### HEADLINER REVIVALS (4)

63201 The Derby Decade..... 22 .....
63202 Russian Dressing ..... 18 .....
63204 Sea Melody ..... 19 .....
63203 Twenty Girls and a Band..... 18 .....

### LEON ERROL (6)

63701 Beware of Redheads..... 17 .....
63702 Maid Trouble .....Funny ..... 18 .. 2/23/46
63703 Oh, Professor Behave..... 18 .....

### RAY WHITLEY WESTERN MUSICALS (4)

63501 Western Welcome ..... 18 .....
63503 Ranch House Romeo..... 17 .....
63502 Sagebrush Serenade ..... 19 .....
63504 Rhythm Wranglers ..... 19 .....

### SPECIAL

671 The House I Live In....Excellent ..... 18 ..10/13/45

### SPORTSCOPES (13)

64304 Arcare Up .....Fair ..... 8 .. 2/ 9/46
64301 Athletic Items .....Good ..... 8 ..11/24/45
64302 Battling Bass .....Good ..... 8 ..11/17/45
64308 Black Ducks and Broadbills ..... 8 .....
64303 Ten Pin Titans.....Good ..... 8 .. 2/ 9/46
64307 Quarter Horses .....Good ..... 8 .. 3/ 9/46
64305 Ski Master ..... 8 .....
64306 Winning Basketball .....Good ..... 8 .. 4/ 6/46

### THIS IS AMERICA (13)

63102 T. V. A.....Interesting .... 18 .. 1/26/46
63101 Airline to Everywhere....Excellent ..... 17 .. 1/ 5/46
63103 Great Lakes .....Excellent ..... 16 .. 2/16/46
63104 Report on Japan.....Interesting .... 19 .. 3/ 9/46
63105 Street of Shadows.....Excellent ..... 16 .. 4/13/46
63106 Two Million Rooms..... 16 .....

### WAR ACTIVITIES

Here Come the Yanks....Interesting .... 10 ..10/16/45

## 20th CENTURY-FOX 1945-46

### MOVIETONE ADVENTURE (10)

6260 Across the Great Divide.....
6258 Along the Rainbow Trail.Excellent ..... 8 .. 4/13/46
6254 Bountiful Alaska ..... 8 .....
6259 Cradle of Liberty.....
6253 China Carries On.....
6256 Louisiana Springtime ..... 8 .....
6257 Lost Lake .....
6252 Magic of Youth.....
6251 Memories of Columbus.....
6255 Song of Sunshine..... 8 .....

### SPORTS REVIEWS (6)

6353 Diving Dandies .....
6355 Golden Horse .....
6301 Pins and Cushions.....Interesting .... 8 .. 3/ 2/46
6351 Ski Aces .....Excellent ..... 8 .. 2/23/46
6352 Time Out For Play..... 8 .....
6354 Sea Sirens .....

### TERRYTOONS (20)

6506 Bad Bill Bunion.....Funny ..... 7 .. 8/ 2/46
6517 Dinky Finds a Home..... 7 .....
6511 Fortune Hunters ..... 7 .....
6502 Fox & the Duck.....
6520 Golden Hen ..... 7 .....
6514 It's All in the Stars..... 7 .....
6518 Johnstown Flood ..... 7 .....
6501 Mighty Mouse in Gypsy Life ..... 8 .....
6506 Mighty Mouse Meets Bad Bill Bunion..... 7 .....
6508 Mighty Mouse in Krakatoa .....Amusing ..... 7 .. 3/ 9/46
6513 My Old Kentucky Home..... 7 .....
6519 Peace-Time Football ..... 7 .....
6503 Swooning the Swooners.....
6510 Svengali's Cat .....Amusing ..... 7 .. 3/ 2/46
6509 Talking Magpies .....Good ..... 7 .. 3/ 9/46
6507 The Exterminator ..... 7 .....
6515 Throwing the Bull..... 7 .....
6516 Trojan Horse ..... 7 .....
6504 Watch Dog .....
6512 Wicked Wolf ..... 7 .....
6505 Who's Who in the Jungle.Good ..... 7 .. 3/ 2/46

### MARCH OF TIME (13)

1 Palestine Problem .....Informative .... 17 .. 9/15/45
2 American Beauty .....Interesting .... 18 .....
3 18 Million Orphans.....Excellent ..... 17 ..11/ 3/45
4 Justice Comes to Germany .....Impressive ..... 21 11/24/45
5 Challenge to Hollywood...Interesting .... 18 .. 1/ 5/46
6 Life With Baby.....Very Good ..... 20 .. 2/ 2/46
7 Report on Greece.....Very Good ..... 19 .. 3/ 2/46
8 Night Club Boom.....Good ..... 21 .. 4/ 6/46

## UNIVERSAL 1945-46

### NAME BAND MUSICALS (13)

1309 Banquet of Melody..... 15 .....
1304 Cuban Madness .....
1301 Solid Senders .....Very Good ..... 15 ..11/24/45
1302 Hot and Hectic.....
1306 Melody Stampede .....Good ..... 15 .. 1/26/46
1381 Sing and Be Happy.....Very Good ..... 10 .. 3/ 2/46
1307 Swing High, Swing Sweet.Entertaining .. 15 .. 3/ 2/46
1303 Syncho-Smooth Swing ...Good ..... 15 .. 2/23/46
1310 Swinging Down the Scale.....
1308 Takin' the Breaks..... 15 .....
1305 Tin Pan Alley Tempos...Fair ..... 15 .. 2/23/46

### PERSON-ODDITY (15)

1361 Gabriel Heatter Reporting .....Interesting .... 9 ..11/17/45
1362 Hill-Billy Artist .....Interesting .... 9 ..10/27/45
1366 Maestros of the Comics...Interesting .... 9 .. 3/ 2/46
1363 Paper Magic .....Interesting .... 9 ..11/10/45
1364 Pottery Poets .....Good ..... 9 ..12/ 1/45
1365 Front Line Artists.....Good ..... 9 ..12/ 1/45
1367 Wings of Courage..... 9 .....
1368 Cartune Crusader ..... 9 .....
1369 Scientifically Stung ..... 9 .....

### SERIALS (4)

Lost City of the Jungle.....
Royal Mounted Rides Again .....Actionful ..... 19 .. 1/19/46
Scarlet Horseman .....
Secret Agent X-9.....

### SING AND BE HAPPY

1381 Sing and Be Happy.....Very Good ..... 10 .. 3/ 2/46
1382 Merrily We Sing..... 10 .....

### SPECIAL FEATURETTES

1201 Tiny Terrors of the Timberlands .....
1203 Roosevelt—Man of Destiny..... 18 .....

### TECHNICOLOR CARTOONS (13)

1324 Apple Andy .....Good ..... 7 .. 2/16/46
1323 Mousie Come Home.....
1322 The Peet and Peasant....Very Good ..... 7 ..10/27/45
1321 Loose Nut .....
1325 Who's Cooking Who.....

### VARIETY VIEW (15)

1348 Chimp on the Loose..... 9 .....
1347 Dog Tale ..... 8 .....
1342 Go North .....Very Good .... 9 ..10/13/45

| | | | | |
|---|---|---|---|---|
| 1364 Grave Laughter | Amusing | | 9 | 11/24/45 |
| 1344 Doctor of Paintings | | | | |
| 1345 Jungle Capers | Amusing | | 9 | 2/23/46 |
| 1341 Queer Birds | Interesting | | 9 | 11/10/45 |
| 1346 Script Teas | | | 9 | |

## VITAPHONE-WARNER BROS. 1945-46

**BLUE RIBBON CARTOONS (13)**

| | | | | |
|---|---|---|---|---|
| 2307 Daffy Duck & Egghead | | | | |
| 2306 Fresh Fish | | | | |
| 2303 The Good Egg | | | | |
| 2305 Little Lion Hunter | | | | |
| 2302 Lyin' Mouse | | | | |
| 2301 Sunbonnet Blue | | | 7 | |
| 2304 Trial of Mr. Wolf | | | | |

**FEATURETTES (6)**

| | | | | |
|---|---|---|---|---|
| 2101 Barbershop Ballads | Fair | 20 | | 8/25/45 |
| 2102 Star in the Night | Outstanding | 20 | | 10/27/45 |
| 2103 All Star Musical Revue | Entertaining | 20 | | 12/ 1/45 |
| 2104 Good Old Corn | Good | 20 | | 12/ 1/45 |
| 2106 Hitler Lives? | Excellent | 20 | | 1/ 5/46 |
| 2105 Musical Shipmates | | | | |

**MELODY MASTERS (10)**

| | | | | |
|---|---|---|---|---|
| 2601 Spade Cooley, King of Western Swing | Excellent | 10 | | 8/25/45 |
| 2605 Headline Bands | Very Good | 10 | | 3/ 2/46 |
| 2602 Here Comes the Navy Bands | Fair | 10 | | 10/13/45 |
| 2606 Jan Savitt & His Band | Good | 10 | | 4/ 6/46 |
| 2603 Musical Novelties | Fair | 10 | | 11/17/45 |
| 2607 Rhythm on Ice | | | | |

**MERRIE MELODIES—LOONEY TUNES**

| | | | | |
|---|---|---|---|---|
| 1716 Baby Bottleneck | Very Funny | 7 | | 3/30/46 |
| 1717 Elmer's Hare Remover | Excellent | 7 | | 3/30/46 |
| 1718 Daffy Doodles | | | | |
| 1719 Hollywood Canine Canteen | | | | |
| 1720 Hush My Mouse | | | | |

**SPECIAL**

| | | | | |
|---|---|---|---|---|
| 2901 The Nine Hundred | Outdated | 10 | | 10/27/45 |

**SPORTS PARADE (13)**

| | | | | |
|---|---|---|---|---|
| 2507 Fin 'N Feathers | | | | |
| 2506 Let's Go Gunning | | | | |
| 2501 Sports Go to War | Outdated | 10 | | 10/13/45 |
| 2502 Holiday on Horseback | | | | |
| 2503 Michigan Ski-Daddle | | | | |
| 2505 Snow Eagles | Excellent | 10 | | 3/30/46 |
| 2504 With Rod and Gun in Canada | Very Good | 10 | | 4/ 6/46 |

**TECHNICOLOR ADVENTURES (6)**

| | | | | |
|---|---|---|---|---|
| 2801 Fashions for Tomorrow | | 10 | | |
| 2802 In Old Santa Fe | | | | |
| 2803 All Aboard | Fair | 10 | | 4/ 6/46 |

**TECHNICOLOR SPECIALS (8)**

| | | | | |
|---|---|---|---|---|
| 2001 Frontier Days | Good | 20 | | |
| 2002 Forest Commandos | Excellent | 20 | | 3/ 9/46 |
| 2003 Movieland Magic | Good | 20 | | 3/30/46 |
| 2004 Gem of the Ocean | | | | |

**VITAPHONE VARIETIES (6)**

| | | | | |
|---|---|---|---|---|
| 2401 Alice in Jungleland | Interesting | 10 | | 11/17/45 |
| 2402 Miracle Makers | | 10 | | |
| 2405 Peeks at Hollywood | Interesting | 10 | | 3/ 2/46 |
| 2406 Smart as a Fox | | | | |
| 2404 So You Think You're Allergic | Fair | 10 | | 1/19/46 |
| 2403 Story of a Dog | Interesting | 10 | | 8/25/45 |

## Huxley Story to Screen

Zoltan Korda, at present directing under the Bogeaus banner, has announced the purchase of screen rights to "The Gioconda Smile" from Aldous Huxley, who considers it one of the best of his short stories. Korda plans to produce the film independently with a $1,500,000 budget, the casting to begin in June. Meanwhile, Seymour Bennett is making a screen adaptation.

## Scott for 'Embezzler' Lead

It seemed likely this week that Zachary Scott, who appeared opposite Joan Crawford in Warner's production of James M. Cain's story, "Mildred Pierce," would have the leading role in the second Cain property owned by WB, "The Embezzler." No date has been set thus far for the studio kick-off on the film. Scott is currently working in "Stallion Road."

## Selznick Renews Peck

Gregory Peck, starred by David O. Selznick in "Spellbound" and "Duel in the Sun," has been re-signed by the producer to play the leading male role in "Benedict Arnold," a Technicolor production which Selznick plans to put into work late this year.

## Set for a Top Role

Rhys Williams has been set for one of the top roles in Dore Schary's production of RKO Radio's "Katie for Congress," in which Joseph Cotten, Ethel Barrymore and Loretta Young have the leads.

## Green, Rose Collaborate

Howard Green will collaborate with Arthur Rose on the screenplay of RKO Radio's "Prison Story," which Martin Mooney will produce under Sid Rogell's supervision.

# CLASSIFIED ADVERTISING

**Ten cents per word (10 words minimum). No cuts or borders.** No charge for name and address. 5 insertions for the price of 3. Money order or check with copy. Ads will appear as soon as received unless otherwise instructed. Address: Classified Dept., SHOWMEN'S TRADE REVIEW, 1501 Broadway, New York 18, N. Y.

### HELP WANTED

WANTED: ASSISTANT MANAGERS to start immediately. State experience. Salary expected and references in application. Weir Cove Theatres, Weirton, W. Va.

### NEW EQUIPMENT

24" BLADE PEDESTAL FANS, $49.50—Buy Now—require only 1/6 Horsepower motor; limited quantity blowers, 5,500 cfm $75.00; sizes up to 33,000 cfm; Griswold 35-mm. splicers; shelfworn, $19.95; Navy surplus—dimmers—2450W, $22.50; 2000W, $19.95; 1650W, $13.50; Dual Telephone set, $13.50; Panic Bolts, $22.50; Coated Lenses, $45.00. Spring Catalog ready. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

OPA APPROVED INCREASE, BUT WE'LL SELL SOUND screens at old prices until June first—Crystal Beaded, square foot, 44½c; Super Flextone Plastic Coated, guaranteed fungus-proof, washable, 37½c. Samples free. S.O.S. Cinema Supply Corp., 449 West 42nd St., New York 18, N. Y.

SIMPLEX TYPE DOUBLE BEARING MOVEMENTS $59.50; 15 ampere rectifier bulbs $5.55; Cetron photocells $3.95; Exciter lamps 39c; Splicers $4.69; Slides, 92c box of 50. What do you need? Star Cinema Supply Co., 440 W. 45th St., New York, N. Y.

### POPCORN

SPECIAL GIANT PREMIUM S. A. CORN $9.25 popping volume $85.—$100. Regular S. A. corn $8.25 approved OPA popping volume. FOB Nashville, Tenn. Blevins Popcorn Co.

GIANT S. A. POPCORN, certified to pop over $100 per bag, $10.50 per hundred pounds. Popcorn boxes, regular 10c size, holds 2 ozs. of popcorn $5.50 per thousand. New 25c size holds 5 ozs of popcorn $11.98 per thousand. F.O.B. Chicago, Illinois. Houtz Popcorn Co., 3506 N. Lockwood Ave., Chicago, Ill.

### POPCORN SUPPLIES

KETTLE KLEENING KIT COMPLETE FOR $6.00 containing Char-X, liquid kettle cleaner, wipes, spatula, oil. Everything to keep your kettle Spic and Span. Blevins Popcorn Co., Nashville, Tenn.

### PRINTING

$3.95 THOUSAND PRINTED. 6¾ envelopes, 8½ x 11 letterheads, 8½ x 7¼ billheads—statements. Business Cards $2.00 thousand. Mail-N-Save Gift Service, P. O. Box 192-A, Gloucester, Mass.

### SITUATION WANTED

VETERAN. Ten years' experience theatre manager—publicity director. Go anywhere. Pearce Parkhurst, 29A Elm Street, Gloucester, Mass. Phone Gloucester 1973.

VETERAN wants theatre now operating. Give particulars, Kaufman, 1919 Surf Ave., Brooklyn 24, N. Y.

### SOUND EQUIPMENT

NEW MULTICELLULAR HIFREQUENCY HORNS with PM unit, filter network, $125.00; New 868 type Photocells, $1.95; Automatic Record Changer, $29.75; New Zeiss Ikon 35-mm. Sound Projectors, $275.00; New 30W Theatre Amplifiers including Monitor, $125.00; RCA PA Amplifiers, $95.00. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

### STUDIO EQUIPMENT

MOVIOLAS, $195.00; Densitometer, $125.00; Hollywood 2000W Studio Fresnel Spots, $57.50; Bellhowell Production Camera complete, $5,750.00; 16-mm. Sound Printers, $975.00; 16-mm. Single System Recorder, $880.00; Double System, $695.00; Freehead Tripods, $52.50; Akeley Newsreel Camera, Gyrotripod, $795.00; Eyemo Camera, $245.00. Send for list, S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

### THEATRE GAMES

DIE CUT BINGO CARDS—$20.00 in 10,000 lots. Smaller quantities, $2.25 per 1,000. 1-75, 1-100. IMMEDIATE DELIVERY. S. Klous, c/o Showmen's Trade Review, 1501 Broadway, New York City 18 N. Y.

FOR YOUR BINGO GAMES. Buy your cards from us—controlled or uncontrolled, dye cut, play right, priced right—service supreme. Samples on request. Premium Products, 354 W. 44th St., New York 18, N. Y.

### THEATRE SEATING

350 REBUILT, REUPHOLSTERED STAFFORD HEAVY PANELBACK boxspring chairs, $5.95; 150 American ditto, $5.95; 504 Irwin ditto, $5.95; 300 American rebuilt, reupholstered red striped velour padded back, boxspring, metal lined, $7.95; 408 American ditto, $8.45; 520 American 7 ply veneerback 5 ply seat chairs, $4.75; 575 American veneerback springless cushions, $5.35; Beautiful Cardinal Red Leatherette, 52" wide, 100 yards per roll, $1.14 yard; cut lengths, $1.25; Wire for stock list. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

THEATRE CHAIRS 600 Streamlined full upholstered American Seating Company chairs. 1000 spring cushioned relacquered ¾" insert panel backs 900 spring cushions, 1000 veneer chairs. We upholster chairs. Write for prices and photographs. Phone Lenox 3445. Jesse Cole, 2565 McClellan Ave., Detroit, Mich.

### USED EQUIPMENT

MORE WAR SURPLUS BEADED 52" x 72" TRIPOD Screens, good condition, $9.95; fair $6.95; as is, $4.95; (tripods worth money alone); 16-mm. Reels or Cans, 400'—23c; 800'—34c; 1200'—44c; Heavy Duty Vacuum Cleaner, rebuilt, $97.50; Brandt Penny Direct Coin Changers, $99.75; Coinometers with Pennies, $69.50. Spring Catalog ready. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

VETS ESTABLISH YOUR OWN HOUSE—Complete Army Theatre Booth Outfits—Holmes professional latest type sound projectors, 2000' magazines; lens; Strong Arclamps; rectifiers; motors; adjustable heavy pedestals; 30 watt amplifiers; monitor; 2 way Multicellular horn system, everything ready to go, $1995.00. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

FOR SALE—Three front shutter Motiograph heads, two Motiograph Sound heads, two Motiograph bases and lamphouses with large reflectors, Strong rectifiers, Ultraphone Amplifier using latest type tubes. Equipment now in use available three weeks. No reasonable offer refused. L & N Theatre Corp., Antioch, Illinois.

POWERS 6B MECHANISMS, REBUILT, RENICKELED, $99.50; Simplex, mechanisms, rebuilt $210.00; Simplex movements, good, $4.95; Peerless lamphouses, reconditioned, $165.00 pair; Morelite lamphouses, reconditioned, $119.50 pair; Write us your requirements. Star Cinema Supply Co., 440 West 45th St., New York 19, N. Y.

THEATRE SEATS—PROJECTORS—Folding Chairs. 16-mm. film—lights—new screens. Lone Star Film Co., P. O. Box 1734, Dallas, Texas.

WILL SACRIFICE TWO MODEL K MOTIOGRAPH. Mechanisms with deluxe bases, complete Western Electric Model M-10 Mirrophonic sound system. Strong Zipper changeovers, Cyclex arc lamps complete and extra parts and supplies. USED BUT SHORT TIME. Write—Mrs. Katie Mellinger, 705 S. Randolph St., Champaign, Ill.

COMPLETELY REBUILT 6B Powers, with sound, with incondence light $500.00, with baby-Strongs Lamps and rectifiers $700.00. Write John M. Welch, R No. 1, Burley, Idaho.

### WANTED TO BUY

SIMPLEX, SOUND EQUIPMENT, LAMPHOUSES, RECTIFIERS, etc. Star Cinema Supply Co., 440 W. 45th St., New York 19, N. Y.

OLD EQUIPMENT CASHED IN—WHAT'VE YOU GOT? Box 715, Showmen's Trade Review, 1501 Broadway, New York, N. Y.

# MOMENTUM*

FROM

ALEXANDRE DUMAS'



## "The Wife of MONTE CRISTO"

*80,000,000 PRE-SOLD MAGAZINE READERS!

WORLD PREMIERE

BROKE RECORDS... GLOBE NEW YORK

HELD OVER

2nd BIG WEEK BALTIMORE

HELD OVER

2nd BIG WEEK CINCINNATI

HELD OVER

3rd BIG WEEK CHICAGO

PRC

IS ROLLING UP THE GROSSES!

**AND PRC'S CINECOLOR HIT "THE ENCHANTED FOREST" STILL BREAKING RECORDS THROUGHOUT THE COUNTRY!**

# SHOWMEN'S TRADE REVIEW

THE SERVICE PAPER OF THE MOTION PICTURE INDUSTRY

REVIEWED IN THIS ISSUE


| | |
|---|---|
| Blue Sierra | 22 |
| Cluny Brown | 25 |
| Drifting Along | 24 |
| In Fast Company | 22 |
| O.S.S. | 22 |
| Rainbow Over Texas | 24 |
| Rendezvous 24 | 26 |
| Strange Triangle | 24 |
| Swamp Fire | 24 |
| The Glass Alibi | 26 |
| The Searching Wind | 22 |
| Without Reservations | 24 |

**PRODUCT GUIDES**
Begin on Page 45



Vol. 44 No. 17

MAY 11, 1946

Entered as second class matter February 20, 1940, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly by Showmen's Trade Review, Inc., 1501 Broadway, New York 18, N. Y., U. S. A. 10 cents a copy, $2 a year.

CHARLES E. 'CHICK' LEWIS
Editor and Publisher




Malcolm Kingsberg (See Page 4)


**Showmen's Silhouettes . . . . . See Page 12**

**Avoid Summer Letdown . . . . See Page 17**

©CIB 20343
MAY 13 1946

RADIO CITY MUSIC HALL

RANDOM HARVEST
11 WEEKS

MRS. MINIVER
10 WEEKS

VALLEY of DECISION
9 WEEKS

DRAGON SEED
8 WEEKS

WHITE CLIFFS OF DOVER
7 WEEKS

6

"GREEN YEARS"

5

4

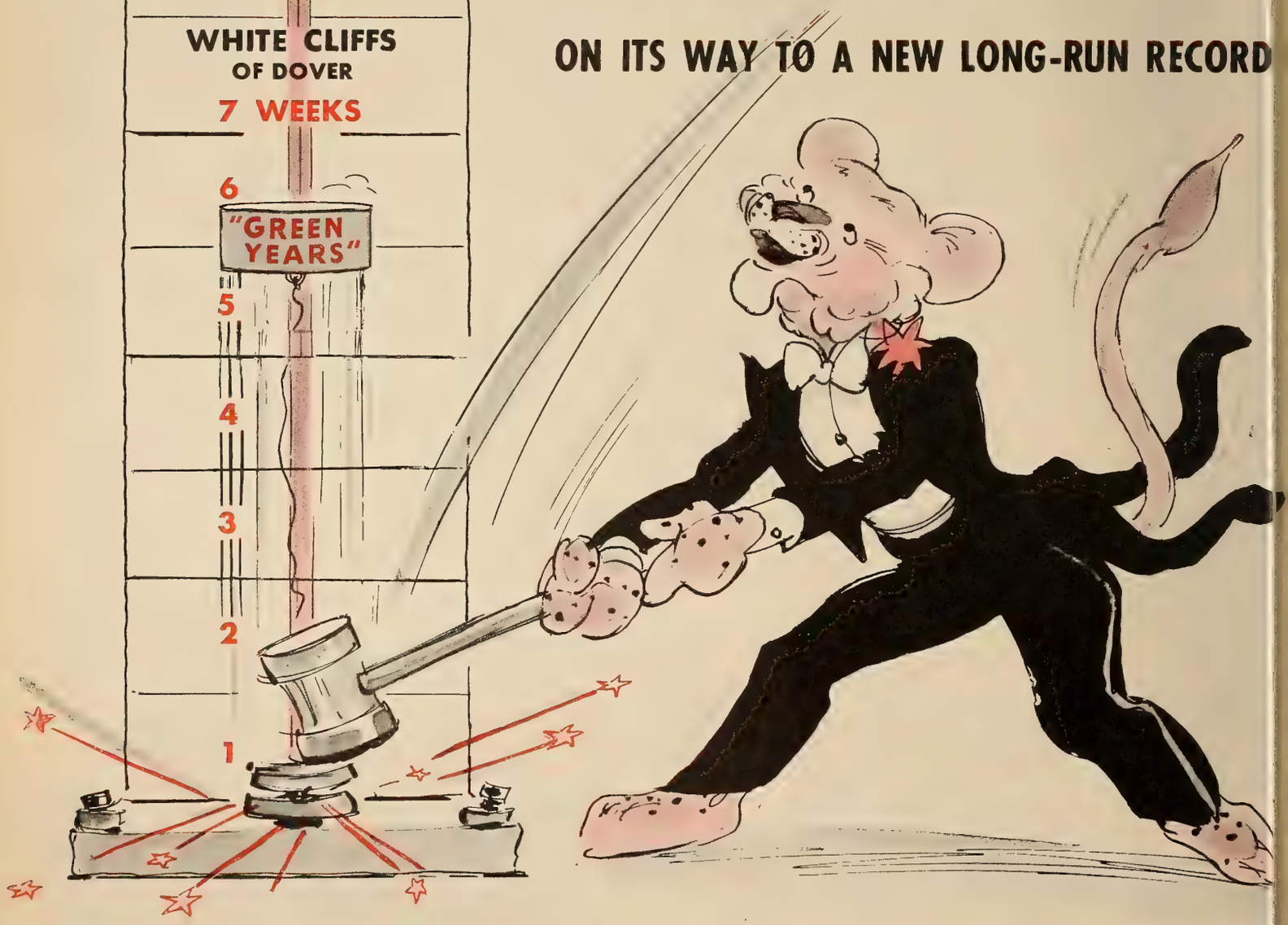
3

2

1

# "GOING UP!"

## ON ITS WAY TO A NEW LONG-RUN RECORD



"The Green Years" is making Music Hall history! Already it has set new all-time M-G-M records with a NEW high each successive week for three weeks in a row! And now in full stride for another long and profitable M-G-M run!

*You can say it again: "THE GREEN YEARS is a wonderful motion picture!"*

# EDITORIAL PAGE

## TRADE OBSERVATIONS

S.MP.E. One of several highlights of the meeting of the Society of Motion Picture Engineers in New York this week seems fortuitous as a reminder of the vital role that this organization of technicians can perform in behalf of the film industry.

The event referred to was the presentation of a scroll to Warner Bros. for their pioneering efforts in the practical application of talkies to the commercial motion picture theatre.

This in turn recalls the hectic times which followed the introduction of sound back there in the late 'twenties and early 'thirties. How much money it cost the theatre field to stumble its way through the maze of gimcracks and gadgets which came into the market for sound film presentation is not known specifically. But it must have been a huge sum. Such things could happen again, may happen in a relatively short time because of television.

The Society of Motion Picture Engineers can, and we believe it will, set up a program of watchfulness and determination to pass on to the exhibitors all possible information and guidance on matters which may affect the amount of projection room space and the equipment that may be needed should television be developed to a point of practical necessity to the average theatre.

* * *

STOUT FELLAS. Considering the severe out-of-pocket costs to theatres in many cities by reason of the coal strike, there is a manly show of patriotic observance of official regulation regarding brownouts, blackouts and closedowns on the part of theatremen. Thus in another emergency the motion picture men of the country take their stand as stalwart citizens who are ready, willing and able to shoulder responsibilities and financial losses in the performance of duty to their community and their country.

* * *

MORE FIRST RUNS. There is steady though not sensational trend in the direction of easing the first-run bottleneck by means of that simple device of creating additional first-run theatres as occasion permits.

In several cities some film companies which have no theatre affiliations have resorted to a policy here and there of putting a particular picture into first run in a situation which formerly had no first run status.

One of the interesting phases of this experimentation is that some of the distributor head-men were more than pleased with results of the smart showmanship which was put on by the "smaller" theatremen for their presentation of the first run showings—with excellent results at the box-office, of course.

* * *

HOW HIGH IS UP? We invite critics of motion picture theatre admission prices to visit the box-office of the "big top" circus and have a look at the prices asked (and collected in great quantities, judged by the gate at Madison Square Garden) for tickets for the "greatest show on earth."

For further education on how high circus show admissions are in comparison to the movie theatre, we invite the critics to pay the six dollars (count 'em $6.00) for a ticket to a matinee performance and then go on in and have a look at what they get for their money.

Maybe we're just prejudiced, but, by comparison with shows you can get on the screen at any movie theatre, that "greatest show on earth" line seems a super-colossal phoney.

* * *

WELCOME. The Tenth Annual Convention of the Variety Clubs of America, now known as the International Variety Clubs, will convene in New York next week.

Several hundred Barkers and their guests will participate in this first post-war convention. It will be a most important gathering; the scene of decisions that will further extend the magnificent works for charity performed by this great organization, as well as the scene of many impressive events, including the Humanitarian Award Dinner.

To all the members of the Variety Clubs, to the organization itself, and to its guests at this forthcoming convention, we extend a cordial welcome.

*"CHICK" LEWIS*

NATIONAL NEWSREEL

# Theatres Close, Brownout as Authorities Act To Save Coal

Marquee lights threatened to go out again across the nation as authorities in several areas sought to conserve strike-struck stockpiles of bituminous coal with orders designed to save electricity by curtailing or closing theatres.

Hardest hit to date was Virginia, where the eastern section was wholly closed down by the State Corporation Commission, and Chicago, where less than half a dozen theatres remained open under the curtailed operating hours specified by the Illinois Commerce Commission.

Other spots which felt the coal shortage with moves ranging from curtailed operations to enforced or voluntary brownouts were: Philadelphia, with a voluntary brownout in the majority of theatres; Akron, Ohio, where theatres volunteered to cut their lights approximately 50 percent; Washington is on brownout; Detroit, Cincinnati, considering brownouts.

Indianapolis was reported on the verge of creeping industrial paralysis as the coal strike deprived it of the essential fuel. The Indiana Statewide Rural Electric Cooperative was moving to cut current supplies.

### Capital War Restriction

In Washington, exhibitors went on a self-imposed "war restriction" basis in the face of the capital city's most serious power emergency. The District of Columbia's Motion Picture Theatre Owners placed all downtown and neighborhood houses on "wartime" basis, eliminating all marquee, electric signs and display signs in front of theatres. Only the minimum light required for safety is used. Several houses, including Warners' Earle, are using kerosene lamps in the lobbies.

Washington is the hardest hit city in the eastern area, with the entire city ordered browned out.

Theatres in rural Virginia went under complete blackout Thursday night. The order limits all but essential business to 24 hours' electric power a week. The action was taken when officials estimated that less than 20 days' coal supply was on hand unless power consumption was curtailed.

In Chicago, the Commerce Commission ordered theatres closed on Sundays and limited weekday operations to four hours, from 2 p.m. to 6 p.m. Shortly after it was issued, all chains and the bulk of independent houses closed completely, finding the curtailed schedule made operations practically impossible from a wage and service angle. The exhibitors there are seeking permission to operate 10 hours on Saturdays and Sundays and to close the remainder of the week. They claim this will achieve the same result of coal conservation.

Combined daily exhibition loss during week days was placed at around $200,000. The Great States circuit had 22 of its houses closed by the strike and some 43 operating. At Quincy, East St. Louis, Alton and Edwardsville, where electricity comes from the water power furnished out of Iowa, houses are operating full time. The circuit's Prince Theatre at Joilet, Ill., is operating, with a Diesel engine furnishing power.

Balaban and Katz, as well as several other exhibitors were reported trying to buy fuel oil generators so that they could operate without restrictions.

In New York a City Hall spokesman refused to predict what action the city would take. He declared at the moment that the situation was not grave and explained that the city had taken a survey of coal stock piles in all its essential services and was surveying the coal on hand of private industry, presumably with a view to commandeering it should a crisis arise.

However, unverified reports persisted that New York was heading for a brownout and possibly some curtailment of amusements operations.

The entire nation will not be directly affected by an electrical shortage because of the large areas where water power or fuels other than coal are used to produce electrical energy. Studio production in California will not be affected. However the best box-office centers of the country in the midwest and the east will be severely hurt by restricted hours.

Roughly speaking, everything east of the Mississippi River and north of the Potomac (with the exception of large sections of New England) depends upon coal to manufacture electricity. Ohio, New Mexico, Wyoming and Indiana are coal-dependent areas.

Montana, Idaho and Minnesota for the most part use water power. The Pacific Coast uses water power and fuel oil. In the south, Texas and Louisiana burn natural gas. New England, in the main, central New York, and the Buffalo area use water power.

Several showmen felt that the shortage of soft coal would not affect the box-office nearly so badly by curtailed operations and closing as the blow it would deal the national economy when it closed down industry and cut off payrolls.

All New Jersey theatres agreed late Thursday to a voluntary brownout.

## *Anyway, 'Twas a Headline*

**The Metropolitan Opera Company had a grand idea to beat Chicago's electric cut regulations last week by generating its power from fuel oil. But like many a good idea, it went haywire.**

**The opera management chartered a 6000-ton lake ship, had it tugged into the river next to the Chicago Opera House, and hooked up the lighting system to the ship's oil-run engines to generate power. It looked like what the doctor ordered until the ship broke moorings and crashed into the docks of the Daily News Building.**

# Harford Theatre Files $30,000 Triple Damage Suit Against Majors, 2 Circuits

Eight majors and two exhibitor circuits operating around Baltimore were made defendants in a $30,000 triple damage suit under the Sherman-Clayton Act, filed in the federal district court of Washington this week by the Harford Theatre.

The suit, which follows the pattern set by the successful Chicago Jackson Park case, is the second to be filed against virtually the same defendants by a Baltimore independent. Several weeks ago Attorney Robert E. Scher, counsel in the present case, filed a similar suit on behalf of the Linden Theatre.

Named as defendants are Paramount, RKO, 20th Century-Fox, Warner Bros., MGM, Columbia, United Artists, Universal, and the Durkee and Rome circuits. Durkee operates about 26 houses in Maryland; Rome, about 13.

The suit charges: (1) That the two circuits "virtually divided" the territory among themselves and conspired with the distributors; (2) that the exhibitors discriminated in film rentals and cancellation privileges; (3) that clearance was used to perpetuate monopoly.

The petition, in part, reads:

"The Durkee defendants and the Rome defendants have entered into an agreement whereby the two circuits do not compete with one another and whereby both circuits combine their purchasing power to obtain from the distributor defendants preferences and advantages over independent exhibitors.

"The exhibitor defendants, in acquiring their circuits of theatres, have not gone into the same competitive areas to any appreciable extent. On the contrary, generally speaking each circuit has gone into neighborhoods not occupied by the other. This has resulted in a virtual division of neighborhoods between them.

"In the few instances where both circuits operate theatres in the same neighborhood, the policy of operation, prices of admission and division of product between the theatres is mutually agreed upon. There are interlock-

(*Continued on Page* 11)

### INDEX TO DEPARTMENTS


| | |
|---|---|
| Advance Data | 51 |
| Box-Office Slants | 22 |
| Feature Booking Guide | 45 |
| Feature Guide Title Index | 45 |
| Hollywood | 42 |
| Newsreel Synopses | 41 |
| Regional Newsreel | 32 |
| Selling the Picture | 26 |
| Shorts Booking Guide | 52 |
| Short Subject Reviews | 41 |
| Theatre Management | 17 |


### Malcolm Kingsberg

(The Man on the Cover)

President of RKO Theatres, Inc., a subsidiary of Radio-Keith-Orpheum Corporation. Mr. Kingsberg first became associated with the industry in 1933 when he was appointed to the post of vice-president of Keith-Albee-Orpheum Corporation, and was elevated to the presidency last February. Mr. Kingsberg began his business career as a reporter on the Springfield (Mass.) Daily News, following his graduation from Harvard. In 1922 he turned his talents to the financial field as a member of the Goldman, Sachs & Co. organization. In 1932, Mr. Kingsberg joined M. J. Meehan & Co., and continued that association until his appointment to an executive office with K-A-O.


**SHOWMEN'S TRADE REVIEW**

*Title and Trade Mark Registered U. S. Patent Office*
Published every Friday by Showmen's Trade Review Inc., 1501 Broadway, New York 18, N. Y. Telephone LOngacre 3-0121. Charles E. 'Chick' Lewis, Editor and Publisher; Tom Kennedy, Associate Editor; James A. Cron, General Manager; Ralph Cokain, Managing Editor; Harold Rendall, Equipment Advertising Manager; West Coast Office, 6777 Hollywood Boulevard, Hollywood 28, California; Telephone Hollywood 2055; Ann Lewis, manager. London Representative, Jock MacGregor, 16 Leinster Mews, London, W. 2; Australian Representative, Gordon V. Curie, 1 Elliott St., Homebush Sydney, Australia. Member Audit Bureau of Circulations.

All contents copyright 1946 by Showmen's Trade Review, Inc.
Address all correspondence to the New York office. Subscription rates: $2.00 per year in the United States and Canada; Foreign, $5.00. Single copies, ten cents.

## NATIONAL NEWSREEL

# E. Indies Gov't. Film Monopoly Looms—Lowe

The government of the Netherlands East Indies may send a feminine representative to the United States shortly in an effort to buy American pictures outright for distribution through a proposed government-operated system in that Pacific area. Al Lowe, United Artists Far East division manager, declared in New York Thursday.

Lowe, who had completed a 60,000 mile trip which took him into the Pacific, Australia, India, Egypt, South Africa, England, France and Portugal, said he had informed the representative whom he met in Australia that he did not believe United Artists would be interested in the deal she contemplated.

Under this contemplated five-year plan, a government-owned distribution set up would purchase films outright and then distribute them to Netherlands East Indies theatres.

In discussing the international situation, Lowe said reconversion was making some headway but the future depended greatly upon loans by the United States government.

Competition of home-made films is getting stronger in India, he declared, adding that Indian production was going full blast. Indian equivalents of distributors were in some instances offering houses playing British and American product, a weekly rental equivalent to their highest weekly profit if they would let them take over the houses to play Indian films.

In India, Lowe explained, the producer advertises his film for sale upon completion, disposing of provincial rights to various buyers, who in turn dispose of their rights, so that the film passes through several hands before it finally reaches the theatre.

Lowe reopened the United Artists branch in battered Manila where pictures are playing at high admissions. Product is that which was hidden from the Japanese for the most part, he said.

## Mayer is Far East Head

Charles Mayer, one-time managing director for 20th Century-Fox in the Netherlands East Indies and Malaya, is scheduled to leave New York May 20 to asume charge of the Motion Picture Export Association activities in Japan and Korea. He replaces Mike Berger who returns to his Universal post.

## Italy Quota Question Up

That Italy may be using the motion picture industry as a trading point to get a larger list of free imports into the United States appeared likely in Washington this week as it became known that the Italian government was considering a film quota system again. The move is being pushed by the Italian film trade association.

### To Handle Russo 16-mm.

Herman Shawn of Toronto has organized World Films to handle Canadian distribution of Soviet 16-mm. films. Prior to his enlistment in the RCAF, Shawn had handled Russian product in the Canadian territory.

## *Slaps Canadian Tax*

**Spurred on by complaints of local exhibitors, the Vancouver City Council this week petitioned the Dominion Government to remove the present war tax of 20 per cent on amusements. Tone of the complaint was voiced by one of the councilmen who said the tax was a "heavy burden on the theatres."**

# Demand for Foreign Language Films Here is Unsubstantial

## *National Groups Offer Little Support to Product From Their Homelands*

Only one of New York Chinatown's three theatres plays Chinese films regularly as a daily policy. In French-founded New Orleans, French films are such duds that they are no longer even booked occasionally. These are two of the paradoxes in the paradoxical situation of foreign-language pictures in the United States.

For despite the fact that in this country there are many communities where racial and cultural ties with foreign lands are pronounced, the market for foreign-language films is lean, a survey by SHOWMEN'S TRADE REVIEW proves. Though some of this may have been caused by a dearth of foreign product due to the war years, it remains that even before the invasion of Poland, foreign-language films were showing steadily diminishing returns at the box-offices of American theatres.

The two cities which top the nation for the popularity of such films are New York and Washington.

In New York there are seven theatres which make a policy of foreign-language pictures. The majority of such product is French, but there is one theatre each for Spanish, Russian, Italian and Chinese pictures. These are first run houses and have a fixed policy of foreign-language films. Many second run houses play such product on a split-week basis or less.

In Chinatown, only one of the three theatres serving that area plays Chinese product exclusively. The others, which double-bill major American product, use a Chinese film for midnight shows and the like.

### Washington is Good

Washington, the city of Embassies, is a good market for foreign films, with three houses playing them regularly, but not exclusively.

Sidney Lust's Hippodrome bases its programs largely around French and Russian films. The Pix uses foreign-language French films about once a month. The Little Theatre which is a "class" house will play any foreign-language product which comes up to the house's standard, and limousines of the diplomatic corps are regularly drawn up in the block where it is situated, despite the fact that it is in none too favorable a location.

The remainder of the nation shapes up as follows:

Cleveland—Practically no foreign product shown. The Square Theatre had an exclusive foreign-language policy which at first was highly successful but which gradually tapered off to nothing. The Cleveland Museum of Art holds an occasional showing of a so-called "art" picture.

Harrisburg—The public turned thumbs down on foreign films after Senate Manager Bob Sidman made a pre-war effort to boost them with strong advertising. "Mayerling," "Grand Illusion" and "Ballerina" got poor reaction; Padereskwi in "Moonlight Sonata" did better.

Madison, Wis.—A campus theatre (the Play Circle) has frequent foreign films but they are directed mostly at the University crowd.

Columbus, Ohio—Central Ohio occasionally has foreign language pictures.

Boston—A good market for foreign product with Italian films in the lead, but no houses have an exclusive policy.

Atlanta, Ga.—An experiment made by the suburban Emory several years ago failed. No first run house has run any of this product.

Detroit—The Cinema here has a foreign film policy with Russian pictures in the lead, Italian and Spanish making place and show. Polish, and French pictures are also played.

Memphis—No foreign films for this territory. Even English-made films fail.

Indianapolis—Occasional showings.

New Orleans—French pictures, which enjoyed what the local citizenry termed a *"succé d'estime,"* have dropped badly and are no longer booked. Even in the French-speaking sections of the city the product apparently cannot be made to pay. An occasional Spanish film enjoys some success; Russian product can't even be sold.

### Utica Books Poles

Albany, N. Y.—The Utica Theatre, Utica, plays foreign product for two-day stands about four times a year. They are usually Polish films. The Family at Utica also plays Italian and Polish pictures, while the Rialto uses an occasional Polish film.

Pittsburgh—The war cut down on the playing of foreign-language product here but the Art Cinema theatre in downtown Pittsburgh is holding on with German, Russian and French pictures. Major portion of the product is French.

Des Moines—None.

Oklahoma City—A few Spanish and Mexican pictures get a play.

Philadelphia—No exclusive foreign film runs, but Italian films get the best play of the Studio Theatre, the manager says. Russian films have fallen off, he adds, whether because of propaganda or other causes he is unable to say. Swiss pictures, recorded in French, enjoy good play.

Chicago—The World, directed by Abe Teitel, plays French and Russian films. The Blue Island, a circuit house, plays Mexican films, while the Uwetsky circuit's Essex has completed a deal for Scandinavian product.

Omaha—Two houses here (the Epstein circuit's Tivoli and Goldberg Theatre Enterprises' Fortieth Street) play foreign-language films about once a month. The Tivoli's majority is Russian product; Goldberg uses an occasional Swedish picture. L'alliance Francaise brings in about 10 French pictures a year as part of its program to aid those who seek to learn French.

## *It's 'binfordizing' Now*

**Memphis found a name for it—"binfordizing."**

**Don't run for your Funk and Wagnall's or Mr. Webster's Unabridged. For it ain't there. Don't even turn to the giant-volumned dictionaries which bear the accumulated knowledge of those literary gentlemen at Oxford University, you won't find it there either.**

**But citizens of Memphis know what it means for it was born in that Tennessee city this week in honor of Censor Lloyd T. Binford whose latest work in shearing film sequences showing negroes resulted in cutting the entire King Cole Trio's scenes from "Tom Breneman's Breakfast in Hollywood."**

## NATIONAL NEWSREEL

# Few Film Technique Courses In Schools, SMPE Informed

### *Unions Partly to Blame, Says Frayne; Engineers Honor Warners, Armat*

By AARON NADELL
Technical Editor

Adequate instruction in motion picture engineer techniques does not exist in American universities, and the closed shop situation in studios and theatres is partly to blame, Motion Picture Committee Instruction Chairman J. G. Frayne, told the 59th conference of the Society of Motion Picture Engineers at the Hotel Pennsylvania in New York Wednesday.



Don E. Hyndman

Praise of the work which the engineers had accomplished for the industry was also voiced by two industry leaders—MGM Vice - President William F. Rodgers, who addressed the opening luncheon of the convention Monday, and Albert Warner, who received a scroll from the SMPE honoring the services Warner Bros. had performed for sound. The SMPE also presented a scroll to Thomas Armat, inventor of the Bioscope.

Frayne, who was among several speakers at the current session, declared that university courses in cinematography, recording and projection are few. Even in Southern California, he added, where motion pictures are the major industry of the region, only one university attempts to train students for employment therein. If the studio unions took more liberal policy toward admitting properly qualified new members, Frayne said, the educational situation might improve.

"It would appear," he stated, "that the industry has advanced to a point where training for it should be recognized as calling for special instruction in our schools and colleges. It is high time for cinematography to be emerging from the strictly 'craft' classification into that of a full-fledged profession."

Speaking on the same program with Frayne, Nathan D. Golden, chief of the Commerce Department's Motion Picture Section told SMPE members that Russia was making a definitive bid to increase her competition in world markets.

The Russians not only are making attractive offers to top ranking German technicians, Golden said but they have stripped the huge studios of Berlin and Vienna of everything "but the knobs on the doors."

A new color process that gives unusual sharpness in the screened picture was developed by the Germans during the war, H. C. Harsch of Ansco revealed.

Harsch, who was one of the members of an investigating commission sent over by the United States government, placed the chemistry of the process before the engineers for their discussion.

### Praises Engineers

Paying unreserved tribute to the engineers for the job they did for motion pictures was William F. Rodgers, who declared the engineers had made "the most important contribution" to the development and growth of the motion picture industry.

Stressing the need to develop an intra- industry sense of team play he declared that the United States must be prepared to assist and receive foreign product as part of needed international reciprocity.

"I feel grateful," Rodgers said, "to speak to the Society of Motion Picture Engineers. Individually and collectively you . . . have made the most important contribution to the growth and stability of this great industry.

"The technical, or as I would rather put it, the scientific and engineering progress you have made in sight and sound, in presentation and projection, are the factors in a highly mechanical business that have made possible the production wonders. For it remained for someone with a vision and with the patience of a scientist and the foresight of an engineer to plan, and nurse through, experiments so important to the steady development of this business."

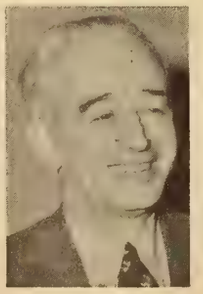
Rodgers pointed out that the distribution and exhibition of pictures was on a scientific basis which included surveys. He said that the motion picture was the greatest medium to preach national brotherhood.

"To accomplish this," he continued, "we must face the future of our business ready to assist producers everywhere in their efforts to re-establish motion pictures of their own, and

(*Continued on Page* 11)



Thomas Armat



William F. Rodgers

## Society to Hear New Formula on Acoustics

Discussion of a new mathematical formula applicable to the treatment of acoustics in the theatre was scheduled to be made before the 31st meeting of the Acoustical Society of America Friday (10) afternoon, at the Hotel Pennsylvania, New York, by Cyril M. Harris of Bell Telephone Laboratories. The formula was particularly developed, Harris explained, to meet conditions in which the acoustical effect of the lobby upon the auditorium requires a departure from the standard theories previously used.

The society banquet was to be held Friday night.

## Equipment Dealers to Meet

The 1946 four-day convention and trade show of the Theatre Equipment Dealers Protective Association will be held Sept. 30 through Oct. 3 at the LaSalle Hotel, Chicago.

## 'Janie' Tradeshow June 3

National tradeshowing of Warners' "Janie Gets Married" has been set for June 3.

## *Manual for Exhibitors*

**A suggestion that the Society of Motion Picture Engineers publish separately the information of direct help to the exhibitor which appears in its Journal, was made in a paper by Charles E. ("Chick") Lewis read at the SMPE conference this week.**

**Mr. Lewis, editor and publisher of Showmen's Trade Review and a former exhibitor and circuit executive, praised the work of SMPE in setting up standards and otherwise directly assisting in the advancement of screen presentations at the theatres. He declared that this valuable assistance would more quickly reach the theatremen were a way found to furnish the data, recommendations and findings of the Society in a form which the average exhibitor could use as a reference encyclopedia.**

**"You have compiled technical data . . . that is of the utmost practical value . . . I can think of no single aid to good projection that would be more helpful than to put this mass of expert information into the hands of the exhibitor in a form in which he can make effective use of it," the paper declared.**

# ANFA Meet Opens; Will Study NAVED Merger Plan

That efforts would be made to merge the nation's two principal 16-mm. groups—the allied Non-Theatrical Film Association and the National Association of Visual Education Dealers—was seen in New York this week as ANFA opened its first national trade show and sixth annual conference in the Hotel New Yorker Thursday.

Listed for discussion at Friday morning's session is a report of a special committee which had been appointed to study the possibilities of such a merger. The presence of NAVED officers at the ANFA meeting also lent color to the rumors that important units in both groups favored such a merger. No official explanation of the resolution was made but it was understood that should it be favorable and acceptable to the convention, the actual merger might be a matter of several months, since both associations would have to confer on the matter.

ANFA's convention opened Thursday with President Horace O. Jones paying tribute to the 16-mm. industry for the part it had played during the war.

"I don't think it is generally known," he said, "that we were called upon by the army and navy after Pearl Harbor to do the greatest job of visual education in the world."

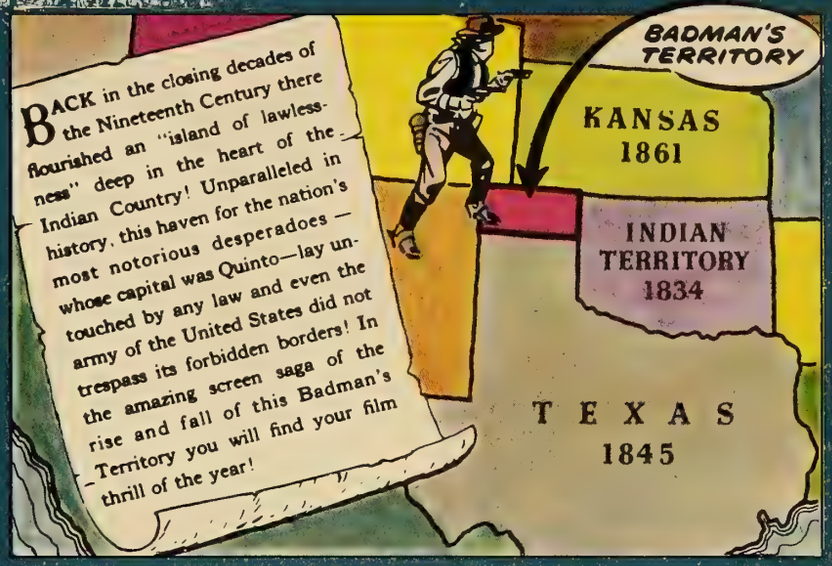
Reports of the officers and appointment of the following committees took place at Thursday's sessions:

Resolutions—Richard F. O'Neil, chairman, Harold Baumstone, William F. Kruse, Stanley Atkinson, Harry Post; Libraries and Dealers—E. E. Carter, chairman, Ray Swank, Carl Kunz, James Duncan, J. K. Lilley, D. Hoffarth; Distributors and Producers—Sam Goldstein, chairman, Emerson Yorke, J. Kopfstein, Fletcher Smith; Ballot—Saul Jeffee, chairman, Ray Bingham, Wilfred L. Knighton; Exhibit—Harold Baumstone, Henry A. Morley, Wilfred L. Knighton; Motion Picture Exhibit—William L. Rogers, chairman, William Lewin; Program—Thomas J. Brandon, William L. Rogers; Entertainment—Milton Saltzburg, chairman; Banquet—Samuel Goldstein, chairman; Hotel Arrangements—George H. Cole, chairman.

Sessions were to continue throughout Friday and to close with elections Saturday morning.

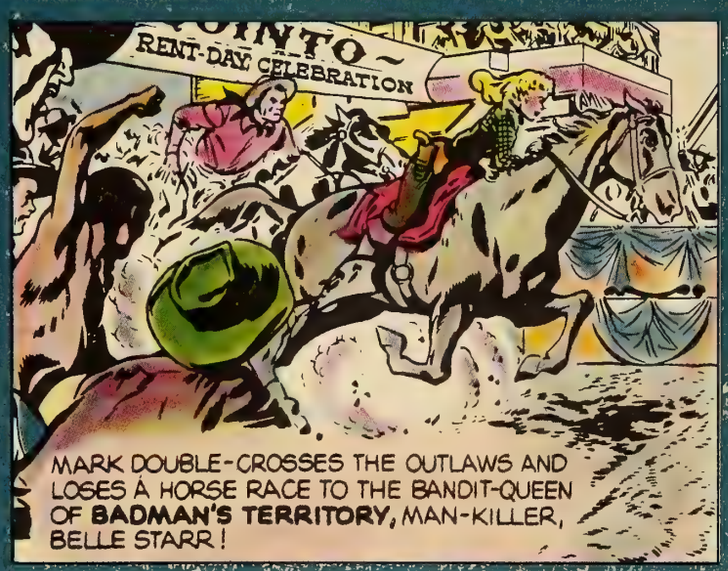

See them ALL..
IN ACTION... IN ONE PICTURE!
Wanted
Jesse James
Wanted
Frank James
Wanted
Grat Dalton
Wanted
Bill Dalton
Wanted
Bob Dalton
Wanted
Belle Starr
Wanted
Hank McGee
Wanted
Sam Bas

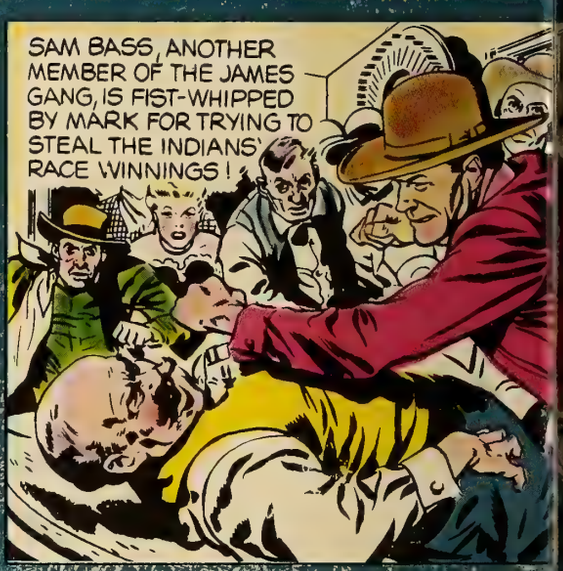
# EPIC SAGA OF A LAND BEYOND THE LAW..! BADMAN'S TE











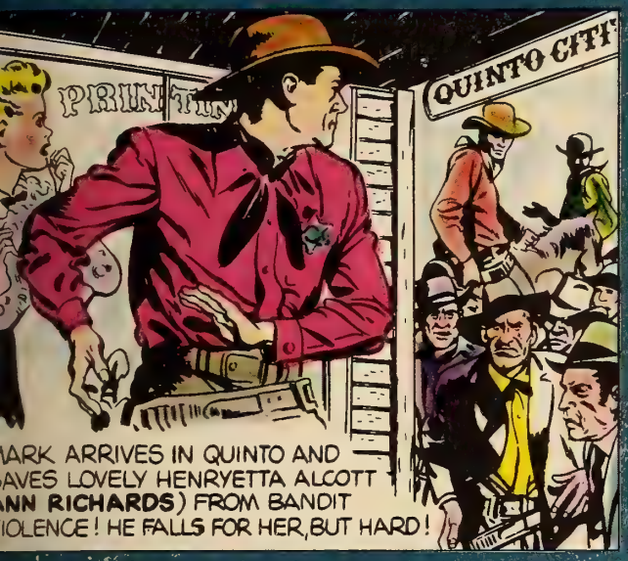




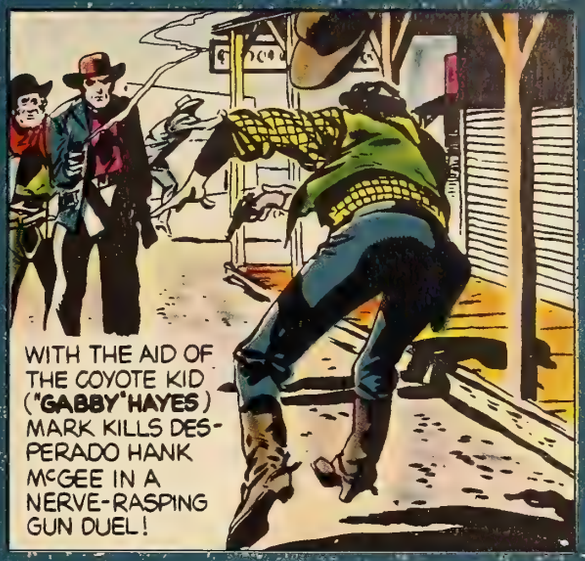

## 114 LEADING NEWSPAPER COMIC SE

(full page in tabloid-size papers) . . . ADDITIONALLY, full-page display ads will run in 58 MAGAZINES, including Life, Look, Liberty, True, Pic. . . . Inside Detective, Front Page Detective . . . 14 movie fan magazines . . . 37 Popular Publications — western, mystery, romance, sports, railroad and

TORY'.....VIOLENCE-FILLED HEART OF THE OLD WEST!




ARK ARRIVES IN QUINTO AND
AVES LOVELY HENRYETTA ALCOTT
NN RICHARDS) FROM BANDIT
IOLENCE! HE FALLS FOR HER, BUT HARD!



WITH THE AID OF THE COYOTE KID ("GABBY" HAYES) MARK KILLS DESPERADO HANK McGEE IN A NERVE-RASPING GUN DUEL!




EANWHILE, THE NOTORIOUS DALTON BROTHERS
AR OUT OF THEIR HIDING PLACE IN QUINTO
ND ARE WIPED OUT IN THE BLOODY COFFEY-
LE BANK ROBBERY!








Watch for the screen's mightiest saga of Frontier Outlaws . . . soon at your favorite theatre!

# BADMAN'S TERRITORY

starring

RANDOLPH SCOTT · ANN RICHARDS · GEO. 'GABBY' HAYES

Produced by NAT HOLT · Directed by TIM WHELAN

Original Screen Play by JACK NATTEFORD and LUCI WARD

An RKO RADIO PICTURE

RKO RADIO



The man with the gun and the girl with the pen, who brought law and order to America's infamous 'island of lawlessness!'

TIONS WILL RUN THIS HALF-PAGE AD.

adventure magazines. The most extensive coverage ever massed in selected media to pre-sell a great special attraction—

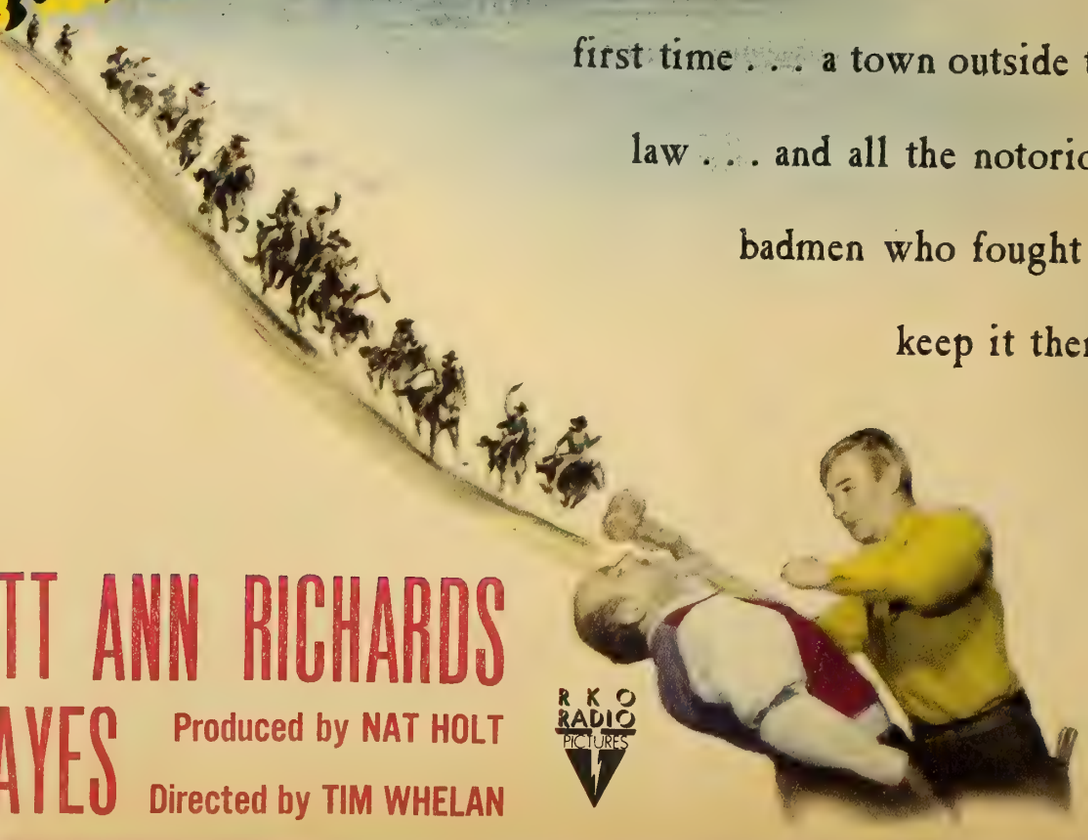
GRAND TOTAL NATIONAL CIRCULATION OF 56,924,305

THE GREATEST FRONTIE
DRAMA SINC
"CIMARRON



# BAD MAN'S TERRITORY

The screen tells it for the first time . . . a town outside the law . . . and all the notorious badmen who fought to keep it there!



RANDOLPH SCOTT ANN RICHARDS
GEORGE "GABBY" HAYES

Produced by NAT HOLT
Directed by TIM WHELAN

RKO RADIO PICTURES

Original Screen Play by JACK NATTEFORD and LUCI WARD

# NATIONAL NEWSREEL

## Sues Majors, Circuits Under Trust Law

(*Continued from Page* 4)

ing directorates between the various corporations in the two circuits, officers and directors of the Rome organization serving as directors of corporations in the Durkee circuit and vice versa.

"In many instances, exhibitors other than defendant exhibitors are compelled to pay as much or more for old pictures than the defendant exhibitors are required to pay for the same pictures on the early runs.

"The purpose and effect of these discriminatory practices has been to prevent and restrain the competition of such other exhibitors in the City of Baltimore and to perpetuate the exhibition monopoly of the exhibitor defendants in the neighborhoods in which they operate.

"In the City of Baltimore, clearance has been and is being used as a device to bring about and perpetuate the monopoly of the exhibitor defendants in early run distribution of motion pictures in the neighborhoods in which they operate theatres and as a means of restraining the trade of other motion picture exhibitors.

"By operating all of the theatres in each circuit as a unit and pooling their buying power, each of such circuits has obtained what is commonly referred to in the industry as circuit buying power. By reason of such circuit buying power, defendant exhibitors have been able to obtain from the defendant distributors many concessions and competitive advantages which have permitted them to monopolize and control first neighborhood exhibition in all neighborhoods where they operate theatres, restrain the trade of other exhibitors in such neighborhoods."

According to the suit, at least three of the defendants' theatres are close to Harford and in the same competitive area. Despite this, the suit alleges, Harford has to wait 14 days after runs at two of the theatres and seven days after run at the third theatre before it can get product.

## Sweigert Div. Head in Para. Territory Shuffle

Earle W. Sweigert, who entered film business as a Paramount salesman at Philadelphia in 1917 and rose to a district manager there, this week was promoted to middleastern division sales manager by Distribution Vice-President Charles W. Reagan in a move which realigned some of the Paramount divisions.

Sweigert replaces William E. Erbb, resigned.

In the division realignment, Hugh Owen's northeastern and southern divisions adds Al Kane's District of Boston, New Haven, Buffalo and Albany. Sweigert's mideastern division takes over Harry Goldstein's district of Cleveland, Cincinnati and Detroit from J. J. Donohue's central division. George A. Smith's western division remains unchanged.

Meanwhile at the third Paramount short subject sales regional sales meeting in Philadelphia last week, Sales Manager Oscar Morgan said the increasing popularity of cartoon shows for children and for increasing coordinated short subjects, had led Paramount to devise a short subjects "package."

"These packages," Morgan stated, "are designed to offer one-hour short subject programs, palatable to patrons of all ages."

### Rites Held for Leopold Bader

Funeral services were held in New York last Friday (3) for Leopold Bader, 75-year-old father of film publicist Dave Bader. Other relatives surviving are his widow Ira; Mrs. Jeannette Corwin, a daughter, and two sisters.

## *Say 'No' to Ad Films*

**Stating that screen advertising is undesirable, the Motion Picture Theatre Owners of Ontario this week, acting in behalf of Ontario's exhibitors, turned down several offers from industrial firms and advertising agencies to sell screen time for advertising trailers. The would-be advertisers wanted to book clips on a scheduled basis and offered to pay regular rentals.**

## MGM 16-mm. Plan Has 'Time to Pay' Feature

MGM this week was ready to launch its 16-mm. program for distribution of educational films abroad, backed up with a service plan which offered schools, labor unions and other organizations long-term financing to cover film and equipment costs.

The plan, President Arthur M. Loew of the International Corporation said, also provides for: 1) film service on annual or longer basis, with rentals based on number of pupils or organization members in the audience, number of film subjects covered and ability of the lessor to pay; 2) prints delivered not on a day-by-day basis but for as long a period as the lessor needs them; 3) sliding scale of costs to cover differences in operations; 4) assistance in obtaining and using equipment (MGM will not sell or recommend equipment, it was emphasized).

Loew spokesmen said the educational films would be restricted to the membership of schools or organizations purchasing them and would not be allowed to compete with the 16-mm. or 35-mm. entertainment operations. They also said that MGM planned to acquire foreign-made educationals and documentaries for international distribution. The latter, they added, would be available to schools and cultural organizations in the United States.

Two such pictures for this type of American release are the English "Penicillin" and the French "The Pasteur Institute."

## RKO First Quarter Shows 97c a Share Profit

Consolidated net profits of RKO and subsidiaries after deducting taxes and other allowable charges for the first quarter of 1946 was $3,675,953.74, or approximately 97c a share of common stock, the company's annual report revealed this week.

This represents an increase of $2,534,909 over the same period in 1945, while the net annual profit for the year ending Dec. 13, 1945 jumped to $6,031,085.24 in comparison with $5,206,378.46 for the same period in 1944.

In his report to stockholders President N. Peter Rathvon declares that at the end of 1945 RKO and RKO Radio Pictures had no funded debt in public hands and that refinancing of RKO Theatres' funded debt in February by three per cent debentures had retired substantially all the previously existing theatre funded debt. The increase in working capital from this refinancing was estimated at $10,000,000.

## Two More Exchanges Acquired by PRC

PRC acquired two more exchanges this week, with President and General Manager Harry H. Thomas announcing purchase of the Chicago franchise, formerly owned by Henri Elman. Clarence Phillips, who was formerly with Columbia Pictures, will manager the exchanges, Thomas said.

From Atlanta came word that the deal was set whereby PRC would acquire the Atlanta and Charlotte offices formerly owned by the Katz brothers.

## Tells SMPE Colleges Offer Few Film Courses

(*Continued from Page* 6)

just as we will send them our product, so must we be ready to accept whatever of their products are suitable to our audiences and throw into the discard once and for all that too old bias against so-called 'foreign pictures.' We could not maintain the high standard of production here if we could not expect to achieve world distribution over there. Any barriers that are erected because of our reluctance to give the proper recognition to good pictures, regardless of their sources, will only react on the quality of our production."

Major Albert Warner, who thanked the engineers for their citation, added his praise.

"The importance," he declared, "of the engineer in the field of motion pictures has never been fully appreciated. Few persons know how much we owe you men."

The scroll which Warner received on behalf of his company, printed in medieval manuscript styles, states:

"Scroll of achievement presented to Warner Brothers in recognition of their pioneering courage and efforts in the development of sound recording and sound reproduction for motion pictures, their faith in the technical inventions that gave a new entertainment and educational medium to the world, their leadership in the adoption of new technical creations and improvements in the field of motion pictures, and the encouragement they have thereby given to engineers to bring forth new ideas and create better standards in the motion picture art.

"This scroll of achievement is presented to Warner Brothers by the Society of Motion Picture Engineers. . . ."

Armat's scroll was accepted by his son Lt. Comdr. Brooke Armat.

Sessions of the conference were to continue through Saturday night.

## New Schine Plan Proposes 3 Corporation Division

The Schine circuit, facing a complete breakup of its chain theatres following the recent unfavorable anti-trust suit decision, this week proposed a new plan to Federal Judge Knight in Buffalo that called for realigning the circuit into three smaller corporations, each separate from the other in operation, but without change in stock ownership. The geographical division of the three corporations, as outlined to Judge Knight by Willard S. McKay, counsel for the Schine interests, is as follows: one for New York, one for Ohio, and the other covering the circuit's properties in Kentucky, Maryland and Delaware.

## Detroit Strike Settled

Detroit's strike-bound exchanges were due to reopen Friday as agreements were finally reached between the IATSE backroom employes Local B-25 and the major exchanges. Detroit is the last city to settle its backroom contracts, which have averaged 15 per cent wage increases for a 40-hour week throughout the nation. The Detroit deal give a 10 per cent retroactive wage increase from Dec. 1, 1943 to Dec. 1, 1945 and a 15 per cent raise from that date to Dec. 1, 1947.

# NATIONAL NEWSREEL

## THE PERSONAL SLANT

The Treasury Department's hard-headed realists to whom two and two are said to mean nothing less than 4 billion, united this week to give Cartoonist Walt Disney credit for selling the bulk of $50,000,000 in savings bonds bought by babies and small children during the past two and a half years. The bonds, of course, were bought by proud parents but the certificate which Disney designed to stimulate such sales—bordered with Pluto, Donald Duck, Bambi, Pinnochio, Mickey Mouse and the Seven Dwarfs—got credit for turning the trick. And Disney got—a certificate of Distinguished Service, presented to him at his Burbank studios.

Arthur Rank's British-made "Caesar and Cleopatra" will get off to its American start in approximately 100 cities, United Artists General Sales Manager J. J. Unger told a two-day meeting of district managers in Chicago last week.

United States Pictures President Joseph Bernhard is off to the coast again to see what talent and writer representatives have to offer.

Spyros Skouras has accepted the chairmanship of the Greater New York Fund Campaign's Manhattan Motion Pictures Committee. This year the Fund seeks $5,900,000, which is 25 per cent more than was contributed last year.

## SHOWMEN'S SILHOUETTES by Dick Kirschbaum




**Next Week** ..... **W. F. (BILL) CROCKETT**

MGM Studio Story Head William Fadiman flew in from the coast to talk with home office officials.

Jack L. Warner bids fair to be one of the most decorated men in Hollywood. This week another citation was awarded him as the Latin American Consular Association awarded him its "El Diploma de Honor" for "Hitler Lives." The award, which has been previously presented only to men in political or educational life, was made by Chilean Consul General Juan Pradenas, president of the consular courts "in recognition of effort and work for world understanding and better relationship among men." Two weeks ago Warner was cited by the Hollywood Foreign Correspondents Association.

Another motion picture partnership was on its way to a silver anniversary this week as Monogram Board Chairman W. Ray Johnston, and Executive Producer Trem Carr celebrated the twentieth anniversary of Rayart Pictures which they founded in 1926.

Motion pictures have made important contributions to education and will pay a more important part in the future, March of Time's Advertising Director P. A. Williams told the Parent Education Conference in Washington last week.

Abe Platt, who during the past 16 years was a B&K district manager in Chicago, this week joined Paramount International's theatre department.

MGM Assistant General Sales Manager Edwin W. Aaron is hanging his hat up again in the Broadway office after a trip to the coast.

MGM's Leon Algrant sailed for Italy this week to become comptroller of the reconstituted MGM offices there.

Charles R. Craikes, educational consultant for the DeVry Corporation will teach a six weeks' course in audiovisual aids at Northwestern University this summer. Craikes, back from a trip through the five Canadian provinces of Nova Scotia, New Brunswick, Prince Edward Island, Quebec and Ontario reported that they had established central libraries in connection with visual education.

Goldwyn General Sales Manager Arthur Sachson is off for a trip to Philadelphia and Atlantic City.

Arnold Stoltz, national director of advertising, publicity and exploitation for PRC Pictures, was to leave Friday for a two-week vacation in Lakewood, Ohio, to join his family there.

Monroe W. Greenthal, ad and publicity director for United World this week stepped into one of the company's vice-presidencies. President Matty Fox is due back in New York this week.

Will Whitmore, Western Electric Company advertising manager, sailed this week from San Francisco, en route for Bikini Island where he will take part in the electronic engineering activities in connection with the atomic bomb tests to be held this summer.

### *New Telephone Number*

**Effective immediately, the new telephone number of Showmen's Trade Review is LOngacre 3-0121.**

## NATIONAL NEWSREEL

### Coming Events?

**The job situation in Missouri has become as tight as it was during the depression, according to a report made last week by Will S. Denham, U. S. Employment Services director. Denham declared that there are now eight job-seekers for every job in the "show-me" state, with virtually every type of activity represented. An inventory of 40 employment offices in the state showed 106,713 job seekers, including 62,693 war veterans, for only 13,585 positions open. The effect of the situation at the box-office is not yet apparent.**

### French Space Scarce; So She'll Try Mexico

Studio space—not money—is the roadblock holding up motion picture production in France, Mme. Denise Tual, producer of "Angels of Sin" and other French pictures, declared in New York last week.

The space situation is so serious, Mme. Tual added, that she is considering production of one French film in Mexico. In fact her visit to the United States, she said, was preliminary to going to Mexico to see what could be done toward producing a picture there with a French imported cast supplemented by Mexican actors who speak French.

Money for production is available in France, she declared, and the postwar system of theatre checking, which is a semi-governmental cooperative system, has been materially improved since the war.

"The producer is now assured of getting his correct percentage of the *comptrolle* (box-office)" she said.

The war had some effect on studios, but fire did the most damage when it burned two of Pathe's Paris studios and two of Nicea's at Nice. About 10 studios are available, she added.

Cameramen, laboratory workers and other technicians are available for production but the French industry suffers from a definite shortage of stars.

"We cannot afford to spend the money Hollywood does in developing new talent and making them popular with the public," she said.

France made about 50 pictures last year, Mme. Tual revealed.

### Kaufman to International

Les Kaufman, veteran Hollywood publicity man, will leave his post as publicity chief for Republic studios to join International Pictures as advertising and publicity director.

Bob Goodfried, PRC studio publicity head, was Republic's leading candidate for the post which Les Kaufman resigned, according to a report in Hollywood Wednesday.

# Expect Variety Club Report To Show Doubled Charities

## *National Convention Opens In New York May 15 for 4 Day Run; Banquet May 18*

An increase in charity donations that will set a new high for the organization's contributions to hospitals, homes and other institutions caring for the ill and the underprivileged is expected to be reported at the national convention of the Variety Clubs of America in New York next week when final results are made known regarding 1945 activities by the "Heart Committees" of the various Tents. One Tent is known to have practically doubled the original pledge for its Heart fund made at the beginning of 1945.

The meeting, which will be the first full-fledged national gathering of the Variety Clubs since the pre-war convention at Atlantic City in 1941, is scheduled to open next Wednesday (15) at the Astor Hotel, and will attract a total of 300 registrants according to estimates by the campaign committee Wednesday.

The first official business of the convention will be the meeting at 10 a.m. on Wednesday with National Chief Barker R. J. (Bob) O'Donnell presiding at a meeting of the national officers and canvasmen. Registration will be carried on all day Tuesday, commencing at 9 a.m.

The complete program follows:

Tuesday, May 14. Preliminary Registration for all Delegates, National Canvasmen, Chief Barkers and Barkers. Eighth Floor—Astor Hotel.

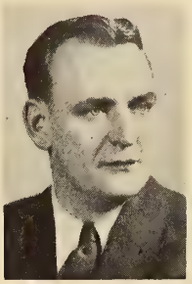
Wednesday, May 15. Registration—all day—for everyone as indicated above. Eighth Floor—Astor Hotel; 10:00 a.m., Meeting of National Officers and National Canvasmen. Eighth Floor—Astor Hotel; 12:30 p.m., Luncheon—for National Officers and National Canvasmen; 2:30 p.m., Meeting of National Officers and National Canvasmen reconvenes; 7:00 p.m., Dinner at "21" Club—for National Officers and National Canvasmen.

Thursday, May 16. Registration for all who have not already checked in; 10:00 a.m., Opening Business Session—for all attending the Convention. Eighth Floor—Astor Hotel; 12:30 p.m., Luncheon for all delegates and Barkers attending the Convention as registered representatives; 2:00 p.m., Business session reconvenes. (For evening activities—see schedule of events to be given out at Convention.)

Friday, May 17. 10:00 a.m., Business session for everyone attending Convention; 12:30 p.m., Luncheon for all delegates and Barkers attending; 2:30 p.m., Final Business Session. Election of National Officers.

Saturday, May 18. 11:00 a.m., Meeting of newly elected National Officers and Canvasmen; Afternoon—free for shopping, sightseeing—and so on; 7:00 p.m., Cocktail Party in foyer of Grand Ballroom, Hotel Astor; 8:00 p.m., Humanitarian Award Banquet—stag and informal.

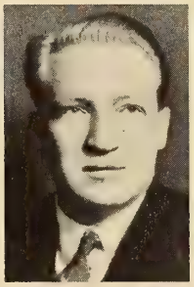
### Variety Clubs' National Officers



John H. Harris
Big Boss



R. J. O'Donnell
Chief Barker



Carter Barron
1st. Asst. Chief Barker



Earle Sweigert
2nd Asst. Chief Barker



Wm. K. Jenkins
Property Master



Marc Wolf
Dough Guy



C. E. "Chick" Lewis
Publicity Director



James G. Balmer
Ceremonial Officer

# *Refuses to Pull 'The Outlaw'*

**Loew's City Manager Martin C. Burnett this week refused to cancel showing of Howard Hughes' "The Outlaw" at the State in St. Louis upon request of Monsignors John W. Marren and Alfred G. Thompson of the Catholic Church.**

**Burnett explained that the theatre was under contract to play the much-discussed film and that he could obtain no substitute at the last moment.**

**The clergymen advised him that the picture had been banned by the Legion of Decency. Presumably both were acting on the Legion ruling, for neither was thought to have viewed the picture.**

**Later Monsignor Thompson said further action would possibly be taken, adding: "If there is anything too obscene in it we'll get the police on it."**





SPYROS SKOURAS, and HAROLD J. FITZGERALD, left and right, who served as national chairman and national campaign director, respectively, in the 1946 Red Cross campaign by the industry, headed the film industry delegation which reported to President Truman this week on results of the theatres collection.

# Industry Topped Goal in Red Cross Campaign

The motion picture industry completed its 1946 assignment for the Red Cross in a blaze of glory this week as representatives of the industry gathered in Washington for simple but impressive ceremonies which were to culminate Thursday night with the report to President Truman by Spyros Skouras, of final figures for the collections at theatres during the week March 20-26. It was estimated that the report would show the money raised by the motion picture industry for the Red Cross 1946 fund hit a figure well over the goal set for the drive. Estimates were based on reports from various sections of the country that collections were running about 15 per cent ahead of quotas—on that basis the industry's final total was estimated to be far in excess of the four million-dollar mark.

Though many leaders in exhibition distribution and production were among the industry's representatives on this occasion, it was the men of the "24-Hour Club" (film salesmen and exhibitors) who took the spotlight which focussed on the industry during the ceremonies at the nation's capital. These exhibitors and distributors were selected for actual performance during the drive, and thir efforts in behalf of collections for the Red Cross won them the distinction of a visit to the White House and personal greetings from President Truman.

The champion collection men of the recent campaign were the guests of Spyros Skouras, national chairman and Harold J. Fitzgerald, campaign director of the drive and of Basil O'Connor, national director of the Red Cross.

The group left New York for Washington on Wednesday evening. They were scheduled to leave Washington Friday morning for a return to New York that will feature a series of activities to include a tour of Radio City Music Hall, Roxy Theatre and the National Broadcasting studios, and culminate in a dinner in their honor at the St. Moritz hotel, followed by a theatre party at the "Are You With It" show.

Members of the 24-Hour Club are listed below. Following are some of the industry personalities who attended the Washington ceremonies:

Spyros Skouras, Joseph Bernhard, Sam Shain, Harold J. Fitzgerald, Jack Kirsch, Bernie J. Hynes, William J. Kupper, Martin Moskowitz, Harry Brandt, Joseph Weil, Roger Ferri, William White, Dan Michalove, Francis Harmon, Ned Depinet, Joe Vogel, Malcolm Kingsberg, Harry Kalmine, Irving Kahn, Herman Robbins, Don Velde, Charles Schlaifer, Sam Rinzler, Morris Kinzler, Rodney Bush, Dan Polier, Donald A. Henderson, Tony Muto, Carter Barron, John J. Payette, Frank La Falce, Louis C. Boochever, Glen Norris, Ben Caplan, Fred S. Kogod, Bill Michaelson, C. E. Peppiatt, Sol Sorkin, Frank Boucher.

## Make Your Own Stars, Advises Mary Pickford

Independent producers will have to develop their own name stars, Mary Pickford declared in New York Tuesday upon her return from Europe.

"It's a vicious circle," Miss Pickford said. "The banks won't finance a picture unless you have a big name; the big names all belong to the big companies. The only chance the independent has is to do what Selznick did—develop his own."

## Reiner in New Post

Manny Reiner this week was appointed South American manager for Vanguard Films and David O. Selznick, according to an announcement made by Vice-President Neil Agnew.

Reiner is scheduled to leave June 1 to open the Mexico City office and later will go to Argentina and to Brazil to open headquarters in Buenos Aires and Rio de Janeiro.

## *Champion Red Cross Collectors*

**Exhibitors Eric Shinkel, Washington, D. C.; Mack Jackson, Alexander City, Ala.; Ernest Fitzgerald, Brockton, Mass.; Hiram Parks, Brownfield, Texas; Fred Lind, Rifle, Colorado; William Eberline, San Francisco; Willis Shaffer, Atchison, Kansas; Carl Buermele, Detroit; Al Noroff, New York City; J. J. Clark, Ontonagon, Mich.; John Weber, Lebanon, Pa.; Benjamin Schwartz, Chicago.**

**Distributors: Maurice Artigues, Paramount, New Orleans; Robert E. Carnie, Paramount, Kansas City; Harold Michaels, Universal, Denver; Howard Levy, MGM, New York City; James Devlin, Paramount, Milwaukee; B. T. Burnside, Warner, Memphis; Francis Guehl, Universal Pittsburgh; George Jackson, RKO Radio, Portland, Ore.; John McFadden, RKO Radio, Philadelphia; Robert Clabeaux PRC, Buffalo; Otto Ebert, RKO Radio, Indianapolis.**



John McFadden



Eric Shinkel



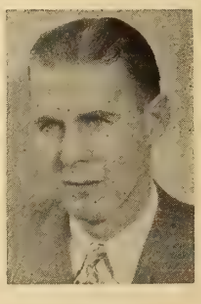
Carl Buermele



Harold Michaels



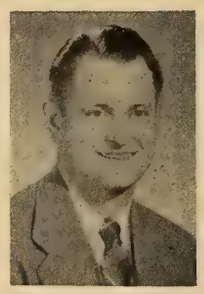
Fred Lind



Robert Clabeaux



Maurice Artigues



Willis Shaffer



B. T. Burnside



Ernest Fitzgerald



William Eberline



Howard Levy



Robert E. Carnie



Hiram Parks



Francis Guehl



James Devlin



George Jackson


What the public and live showmen have
for
A NEW SERIES
OF Greater WESTERNS
FROM REPUBLIC
IN
MAGNACOLOR
Greater THRILLS!
Greater SPECTACLE!
Greater ENTERTAINMENT!

# ALL THE ACTION AND COLOR OF THE WEST NOW IN MAGNACOLOR



## 4 ALL-STAR PRODUCTIONS

*Starring*

*Monte* **HALE** *and Adrian* **BOOTH**

*in*

**HOME ON THE RANGE**
**MAN FROM RAINBOW VALLEY**

NOW IN RELEASE





**LAST FRONTIER UPRISING**
**SANTA FE SUNSET**

NOW IN PRODUCTION

PRINTED IN U.S.A.

# THEATRE MANAGEMENT

## Theatre Etiquette Topic Of School Poster Contest

Seventeen schools participated and more than 800 entries were received in a poster contest on "Theatre Etiquette" sponsored by the Seventh District of the Illinois Federation of Women's Clubs, Chicago, among grade schools. MGM, the only producing and distributing company participating, gave two screenings of "Bad Bascom" as rewards to the 60 finalists from the fifth, sixth, seventh and eighth grades. Cash prizes were offered by the Federation and Better Motion Picture Council of Chicagoland.

The committee of judges included Mrs. Charles R. Holton, former president of the Better Motion Picture Council; Mrs. W. C. Wilkinson, chairman, Seventh District, Illinois Federation of Women's Clubs; William Bishop, MGM's Chicago exploitation representative; Mrs. J. Chesser, president, Better Motion Picture Council, and Mrs. Blanche Rose, art chairman, Seventh District, Illinois Federation of Women's Clubs.

One of the winning posters featured a winking owl and this copy: "Good Conduct in the Des Plaines Theatre—Like An Owl—Be Wise, Be Silent, Behave." Another, displaying the proper seating posture for a moviegoer, describes the illustration with such encircled admonishments as "sit still," "quiet," "feet down," "hats off," "don't talk."

## Theatre Focal Point of Drive to Curb Accidents

The important place that a theatre can occupy in the life of a community or neighborhood is well illustrated by the recent Junior Safety Drive of Los Angeles, which was made possible through a tieup between the Miracle Mile Association and El Rey Theatre, managed by Ed Harris. The sponsors of the drive, which was designed to reduce the accident rate, won the cooperation of the police and fire departments, Parent and Teachers Association, churches, schools, Camp Fire Girls, Boy Scouts and Girl Scouts. With this help behind them the Miracle Mile group and El Rey were enabled to put on a drive that netted city-wide attention and the praise of political and organization officials.

The ten-day drive was initiated on April 17 with a special Easter Vacation party at El Rey which featured on the screen "Son of Lassie" and on the stage a quiz contest and demonstration of safety and first aid by deputy auxiliary police, Girl Scouts and Boy Scouts.

Safety literature, furnished by the police and fire departments, was distributed at busy intersections, homes and stores by 100 Boy Scouts. For special efforts to promote safety by boy and girl participants in the drive the police and fire departments awarded citations. The drive was climaxed with a luncheon given by the Miracle Mile Association.

## *Church in Comfort*

**A new use was found for drive-in theatres in St. Louis when Easter services were conducted at the Manchester Road Drive-in Theatre for the aged, crippled, and shut-ins. The theatre management made the arrangements with the Lutheran Church, Missouri Synod. What made the services possible was that the worshippers remained in their automobiles throughout the ceremonies.**



## The Brass Tacks of Efficient Picture Theatre Management

### *CLEAN UP & AVOID SUMMER LETDOWN*

**By Jack Jackson**

*Old Man Summer can be a very tough competitor for the theatre, and veteran managers know that only too well. In this article, the author specifies certain "must" items for check-up and clean-up so as to set the showplace in order to meet the rivalry of the great outdoors, the beaches and the amusement parks, for the time—and admission money—of the general public. Follow this step-by-step plan for giving the theatre that "cool" appeal via proper housekeeping and showmanship.*

That ear-caressing rustle you hear among the budding trees isn't a listless lullaby. Instead it is, at one and the same time the swan song of cool weather and the muffled marching music of Old Sol's oncoming army.

Take warning Mr. Showman, get out of lethargy's lap and start prepping and polishing to meet and beat that most versatile and accomplished antagonists to menace the constant flow of patronage to your theatre—Old Man Summer.

I know, it's been awful tough these past few years with freon practically off the market; repair parts difficult to get—and almost impossible to have installed; condensers leaking; fan-bearings burnt; belts worn out; shafts wobbly and no end of other annoying circumstances. But, things are better now and, if you are far-sighted enough to get your orders in promptly, there is a good chance of having the essential repairs and materials on hand to again make your establishment "the coolest place in town." And, there is more than an even chance that the labor to install and care for the equipment is available. Those Army and Navy men now back in "civies" have had a heap of experience with the legions of Old Sol and many of them have brought back a bag of clever frost-biting tricks that will make you bug-eyed.

Even if you happen to be behind the eight ball so far as getting anything new in the way of cooling equipment is concerned there are still many ways in which you can do a bang-up job of giving your theatre the appearance of being cool—after all a swell job of camouflage has cooled many a perspiring brow—and I don't need to tell you that appearances, (or impressions conveyed) exert a dominant influence on the cogs of the ticket machine.

### Don't Use Acid in Brass Pipes or Fittings

If you happen to have a refrigeration plant be sure to call in a capable mechanic to examine it for possible leaks in the pipes, condensers, tubes, etc. Be sure that the entire "carrying" system is clean, using the flue mop if the fittings are brass and the system is operated with freon, and acid if it happens to be an old ammonia system. Don't use acid in brass pipes or fittings, particularly in the condensers.

If you have a water-washed air system be sure that all rust is removed from the pipes and that outlets are clear. Many of these systems clog up with dirt during the winter months and are highly inefficient if they are put in use without proper attention. Be certain that the flow of water is properly regulated—water costs money and you can pitch a pile of profits down the sewer by not regulating its flow. Have a thorough inspection made of fans, bearings, louvres, belts and all other moving parts arranging for a few hours of rehearsal at night before putting the plant in operation.

The examination is less arduous if the installation consists of a blower fan and exhaust units exclusively. There are but few of these left and their age makes it necessary to be cautious about the possibility of breakdown, but the refurbishing job on this type of equipment consists of checking the various moving parts, the oil feeds, etc. Whatever system you are using it is essential that you have all the leads into the theatre proper (vents, fan openings, etc.—as well as the shields for outlet units) properly and thoroughly cleaned. Should you miss this angle you are likely to be buying

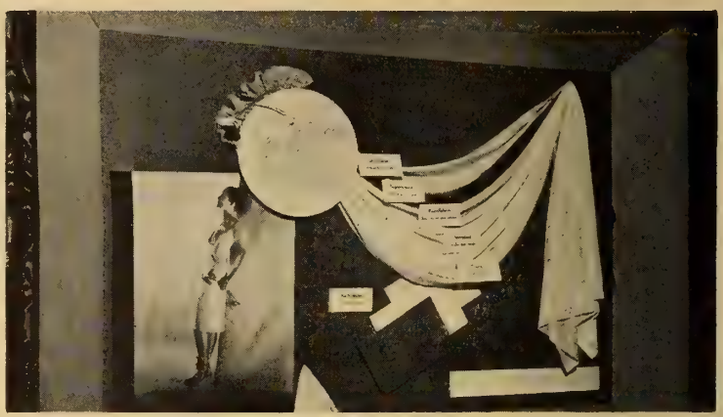
(*Continued on Page* 19)

## THEATRE MANAGEMENT

# Displays Promote Industries of Minneapolis













Photographs on this page indicate the degree to which the Radio City Theatre in Minneapolis, one of President-General Manager John Friedl's Minnesota Amusement Company houses, extends its facilities to local industries in its efforts to fulfill what it considers to be its duty to the public beyond that of purveying motion picture entertainment. Under the managing directorship of Frank Steffy and with the aid of Publicists Everett Siebel and Don Alexander, the theatre recently embarked upon a plan to introduce prominent local industries to the movie-going public. The initial exhibit, covering the entire mezzanine floor of the 4400-seat house, featured the first public theatre showing of the Norden Bombsight. This, along with many restricted Army tank sights, gun sights, B-29 controls, etc., featured products manufactured by Minneapolis-Honeywell. The second exhibit, partly pictured here, tied in with the third anniversary of the theatre and coincided with the 30th anniversary of Munsingwear. Highlight of the display was an actual nylon knitting machine in full operation during theatre hours. Fifty pairs of the stockings manufactured in the theatre were given away each day in a contest, and the same quantity were given away for the best answers to "Why I Am Contributing to the 1946 Red Cross Fund." Steffy, with the aid of his associates, plans to present exhibits of other outstanding Minneapolis industries at frequent intervals.

THEATRE MANAGEMENT

# Clean Up Now, Avoid That Summer Letdown—Jackson

(*Continued from Page* 17)

clothing—or at best paying the cleaning bill for the clothing of patrons who happen to sit within radius of the grime, dust and smut that is certain to fly in all directions when a dirty plant is put in operation. If the exhaust outlets are stuffed up you are not going to get maximum efficiency from even the best of equipment. Even if your theatre is equipped with ceiling or oscillating fans set in wall brackets, be sure the blades, shields, etc. of the fans and the hanging or wall fixtures to which they are attached are cleaned thoroughly before putting them in use.

Unless you are adept in this kind of work it would be best that you employ expert repairmen and devote your own time to the matters with which you are more familiar yet play an equally, if not more, important part than the refrigeration or cooling system in combatting the opposition that summer is certain to bring. There are many easily handled and inexpensive ways of creating eye-appeal and of "manufacturing" an atmosphere of coolness. For instance:

Seat slip covers in light blues, greens, etc. are available or can be made by any seamstress at trifling cost. If you happen to be fortunate and possess a supply, be sure to send them to the laundry.

## Remove Gum, Candy

Get after the carpets and make sure that gum, candy residue, etc. is completely removed and that the vacuum is worked overtime for a week or more to insure a clean start. This, only in the event you are unable to secure powdered carpet cleaner or some other material that will dismiss the musty odor of winter's use and eliminate the dust when the cooling systems are put to work.

If you are unable to obtain "cool" colored bulbs to replace the reds, canarys and oranges now in the general house-lighting scheme, get some 10-watt clears and a supply of green and blue gelatin to give the theatre that cool and comfy appearance. Don't overlook the necessity of treating the shadow-boxes and other display frames in like fashion.

Make certain that every "hot" colored light and every "hot" colored display is supplanted with material that will emphasize the "cool" angle. The only red lights that have any place in the theatre during the summer season are the legally-required exit markers.

By all means exert yourself to cool the lobby and to go overboard in arranging an atmosphere that will immediately impress the incoming patron. In addition to freshening the appearance of attraction frames, etc. there is the possibility of exhibiting scenes of outdoor life or pastoral and sylvan art work. These are available from display companies serving the local department stores. Placing a few or these above the entrance and exit doors—or even using them to completely cover the area immediately below the ceiling—will go a long way toward making the patrons "think" cool.

Now for the front. Don't hang up last years "cool" banners if they are at all shabby or dirty. New ones are being advertised at low prices and the investment will more than pay ro itself in the clean appearance it gives. Do arrange to correct the lighting in or on your display frames and the bordering material in which the accessories for current and coming attractions are exhibited.

Tissue paper streamers—replaced regularly—as marquee hangers will help if you can arrange for an oscillating fan to sweep and agitate the array to give the impression of gentle breezes emanating from the theatre proper. Use care in placement of the fan and try to conceal it as much as possible.

If at all possible make use of some paint in the foyer, lobby and on the outside display frames. Tones of green are best suited where rough usage is required with blues in the higher places. Nothing makes the place smell and feel fresher than a new coat of paint so try to make use of even a little bit to cover the doors, foyer walls, etc.

Be sure that you give plenty of attention to the rest rooms. More friends are made and more comment created by neat-appearing rest rooms than almost any other part of the theatre—except the shows themselves. Again, exert yourself to give a cool atmosphere and make use of fans where the temperature is not regulated by the house cooling system. I honestly believe that a smelly, humid rest room does more to discourage theatre attendance during hot weather than any other single factor.

Your cleaners can help a lot by the attention they give to dusting the seats after sweeping and by opening all theatre doors for a complete airing during the cool hours of early morning. These employes can also make it a point to dust all protruding ledges, bannisters, etc. the last thing before leaving.

There are many deodorants that lend themeslves to creatin gthe impression of coolness such as wintergreen, pine, etc. Make use of these temperately, but don't under any circumstances allow your cleaning staff to substitute spraying for washing and cleaning with good old soap and water.

Care of your candy counter during hot weather is highly essential as neglect is certain to cost plenty of money in spoiled and damaged merchandise. Be extra careful about the store room where confections are kept. Cleanliness is one of the surest protectors against the costly ravages of insects, and keeping the place cool will prevent spoilage and deterioration of the merchandise.

## Clean Summer Uniforms

Caution the help about care of the summer uniforms and arrange for frequent cleaning and laundering. Be sure that special attention is given to making the cashier comfortable. It is very hard for her to keep a smiling happy personality at full throttle when she is sweltering in a hot box. After taking care of all this, start planning for special activities that will keep the feet of amusement seekers turned toward your theatre when Old Man Summer's cohorts — playgrounds, picnic, beach trips, amusement parks, a day in the country, and so and so on—start bidding for the favor of your customers. Get that "cool" copy or art into the ads, use an institutional line calling attention to the comforts of your theatre; start a good serial to interest the kiddies (and the grownups too); institute Saturday morning matinees for the youngsters at special prices, with favors from the ice cream merchant or the soda pop dealer—many a family weekend has been stopped by a youngster's insistence to go to his Saturday theatre club meeting. Make use of "flesh" attractions when the occasion permits. It's good business to keep variety in the amusement diet you serve your customers even if you don't enjoy big profits. It keeps 'em coming and that's the most important duty of managing a theatre during the summer months—or any other months. Try to get the merchants to stage a bathing review, a summer fashion show, etc. Tie up with the ball games to induce the afternoon amusement seekers to attend your theatre at night.

You have a fight ahead of you, Mr. Showman and you'll have to do a better job than ever before if you intend to hold your own against Old Man Summer and his gang—which has been augmented by a lot of fellows who piled up money in shipyards, etc., and are going into all forms of borderline showbusiness. There'll be carnivals, street fairs, and concession joints galore this year and it's going to require lots of show brains and plenty of show brawn to keep your own business on an even plane or well as to discourage the infringers so they won't be at it again next year and in the years to come.

# Doubly wonderful in a wond



GLENN FORD

Bette
IS IN THE
HIT OF

"A Sto
AT THE

Directed by CURTIS BERNHARDT Screen Play by Catherine Turney • Adapted by Margaret Buell Wilder • From a Novel by Karel J. Benes • Music by Max Steiner


lly different Double Role!
avis
GGEST
LIFE
en Life"
HOLLYWOOD
TWENTIETH ANNIVERSARY
Warner
OF TALKING PICTURES
DANE CLARK
ALSO WALTER BRENNAN · CHARLIE RUGGLES

# THE BOX OFFICE SLANT

## Blue Sierra

**MGM** **Drama** **94 mins.**

**AUDIENCE SLANT: (Family) Another Lassie picture in Technicolor for the general public. Has all the elements necessary to entertain all those who enjoy animal pictures.**

**BOX-OFFICE SLANT: This is on a par with other Lassie pictures and should do the same kind of business.**

Cast: Elizabeth Taylor, Frank Morgan, Tom Drake, Selena Royle, Harry Davenport, George Cleveland, Catherine Frances McLeod, Morris Ankrum, Mitchell Lewis, Jane Green, David Holt, William Wallace, Minor Watson, Donald Curtis, Clancy Cooper, Alfalfa Switzer, Conrad Binyon, and Lassie. Credits: Directed by Fred M. Wilcox. Original screenplay by Lionel Houser. Photography, Leonard Smith. Produced by Robert Sisk.

**Plot:** A young girl and her devoted puppy are separated when he has an accident. Upon his discovery he is sent to an Army dog training center and then to the front lines, where he saves many lives with his bravery. Returned to this country with shattered nerves, he runs wild and become known as a "bad dog" until his young mistress finds him again and takes him home.

**Comment:** Here is another "Lassie" picture for the legion of fans developed since the introduction of this series some years ago. It follows the standard pattern set for most dog stories: the unfailing love and loyalty of an animal. And because of this it is a natural tear-jerker and the kind of picture that will appeal to practically any audience. Its enjoyment is two-fold: the interest and entertainment it carries in the unfolding of the story and the exceptional beauty of the magnificent Technicolor photography. It is the latter that makes most of the shots breathtakingly beautiful, especially in the opening sequences which show the different birds and beasts in their natural habitat. The players are all splendid in their parts, with Elizabeth Taylor and Frank Morgan having the largest roles. But it is Lassie who really carries the picture. Whether it be the understanding direction of Fred M. Wilcox, or her trainer, who gets the credit for the performance she turns in, it is uncanny the way she interprets what is demanded of her. She does it with such intelligence and ability that one finds it difficult to believe she is what is generally referred to as "a dumb animal." The picture as a whole has all the entertainment elements the average dog lover expects to find, which makes it a very good offering for any situation. Production was handled by Robert Sisk.

## O.S.S.

**Paramount** **War Drama** **107 mins.**

**AUDIENCE SLANT: (Family) All the sure-fire melodramatic elements of danger, the battle of wits and nerve between the heroic and villainous factions plus the aura of impressive reputation and patriotic appeal of the now much-publicized Office of Strategic Services personnel in the late war.**

**BOX-OFFICE SLANT: Should prove a strong attraction in average situations on the strength of Alan Ladd's following and the exploitable features of the title and story material.**

Cast: Alan Ladd, Geraldine Fitzgerald, Patrick Knowles, Richard Benedict, Richard Webb, Don Beddoe, Onslow Stevens, Gavin Muir, Joseph Crehan, Egon Brecher, Gloria Saunders and others. Credits: A Richard Maibaum Production. Directed by Irving Pichel. Written by Richard Maibaum. Photography by Lionel Linden. Art direction by Hans Dreier and Haldane Douglas. O.S.S. Technical Consultants: Commander John M. Shaheen, USNR, Lieutenant Raphael G. Beugnon, AUS.

**Plot:** Alan Ladd is named head of Team Applejack (O.S.S. unit assigned to blow up an important rail tunnel in Normandie in connection with the invasion of Hitler's "Fortress Europe" and opening of the second front) when the originally designated chief of the team is killed by Nazis. Ladd heads out on the mission with Geraldine Fitzgerald (whom he thinks should be at home instead of on this dangerous assignment), and Richard Benedict. The girl proves her worth when a certain German colonel interested in art visits the studio she has set up in the Normandy town. She plays upon his conceit to get her aboard a train running through the heavily guarded sector which Team Applejack must penetrate. A modeling clay that is actually an explosive is used to blow up the tunnel. The three members of the Team continue their communication with the American invading forces in Normandy—until the colonel the girl had duped catches up with them. They try to escape after Benedict is trapped and killed by Nazis. However, they receive O.S.S. orders to move up to the Rhine and there they accomplish one of the great exploits by which the O.S.S. aided in the plan of crucial battles in which the Allies bested the enemy with a minimum of losses in men —but only after the girl is captured by the Nazis while Ladd is forced to stick to his post to communicate vital information to an American observation plane.

**Comment:** This is good, solid melodrama of a kind that was successful before the late war—and long before that. However, it has the added glitter of being melodrama that concerns the exploits of the Office of Strategic Services—the famed O.S.S. which was so hush-hush until the war was over and which now enjoys a prestige far surpassing that of the FBI or any other similar organization in which daring and adventure are the order of business every hour of the day and night. Alan Ladd has the part of the American whose exploits are followed from his first appearance as a trainee for O.S.S. duties right on to a final fadeout that has plenty of punch. There is an element of love or romantic interest between Ladd and Geraldine Fitzgerald, chosen by the O.S.S. for this dangerous mission because of her knowledge of France and other qualifications. There is, also, the lurking element of danger and suspense from the early scenes of this story right on through to the end, and theatremen can promise average audiences far above average excitement and thrills when they offer "O.S.S." on their screens.

## Legion of Decency Ratings

**(For Week Ending May 11)**

**SUITABLE FOR GENERAL PATRONAGE**

Rainbow Over Texas — Sun Valley Cyclone
Under Arizona Skies

**SUITABLE FOR ADULTS ONLY**

Little Mr. Jim — Somewhere in the Night

**OBJECTIONABLE IN PART**

Adventure in Blackmail

## In Fast Company

**Monogram** **Comedy-Drama** **63 mins.**

**AUDIENCE SLANT: (Family) The fans will enjoy this latest Bowery Boys picture for it has plenty of humor and entertaining moments.**

**BOX-OFFICE SLANT: One of the best of this series. Should do well at the box-office.**

Cast: Leo Gorcey, Huntz Hall, Jane Randolph, Judy Clark, Bobby Jordan, Billy Benedict, David Gorcey, Douglas Fowley, Marjorie Woodworth, Charles D. Brown, Paul Harvey, Luis Alberni, Mary Gordon, Bernard Gorcey, George Eldredge, William Ruhl, Dick Wessell, John Indrisano, Frank Marlowe, Marcel de la Brosse, Stanley Price, Charles Coleman, Walter Soderling. Credits: Produced by Lindsley Parsons and Jan Grippo. Directed by Del Lord. Screenplay by Edmond Deward, Tim Ryan and Victor Hammond. Photography, William Sickner. A Jan Grippo production.

**Plot:** The Bowery Boys get mixed up in a cab war between a big tycoon and a small owner and take over the small company's cabs when its driver is injured in an accident engineered by the manager of the big company. They get to the owner and convince him of his manager's gangster methods. The affair ends when the manager and his men are taken to jail.

**Comment:** Most followers of this series, will find this latest offering one of the best. It has a good story which has been understandingly directed, thus giving it a lot of humor as well as human touches, a combination that will be enjoyed not only by the fans, but by many others as well. In the type of roles customarily assigned them, the Boys perform in their own inimitable ways, but this time with a restraint that improves the acceptance of the many strange situations they find themselves in and adds much to the entertainment value of the picture as a whole. Due credit must be given Del Lord for his capable direction and Jan Grippo and Lindsley Parsons, who produced.

## The Searching Wind

**Paramount** **Drama** **105 mins.**

**AUDIENCE SLANT: (Adult) An excellently made picture with a strong message. For those who enjoy outstanding dramatic fare, it will register solidly. For others, those seeking only escapist entertainment, it should be made a "must," for it is important at the present time that everyone learn just what brought our present world condition about. And these latter folks will find themselves greatly entertained by the picture.**

**BOX-OFFICE SLANT: Because of its subject, this picture may have a limited appeal, but it is worthy of extra selling, for it is an outstanding film in every respect. Stress the love angle.**

Cast: Robert Young, Sylvia Sidney, Ann Richards, Dudley Digges, Douglas Dick, Albert Basserman, Dan Seymour, Ian Wolfe, Marietta Canty. Credits: Directed by William Dieterle. Screenplay by Lillian Hellman. Based on the play by Lillian Hellman. Photography, Lee Garmes. Produced by Hal B. Wallis.

**Plot:** This is the love story of three people, told against the background of history-making world events from Mussolini's march on Rome to the Duce's inglorious death 23 years later. The triangle involves a newspaperwoman in love with a diplomat, and the statesman's wife.

**Comment:** This story was originally written for the Broadway stage, where it played

*(Continued on Page 24)*



# *I WANT YOU TO MEET A BEAUTIFUL MUSICAL!*

"DO YOU LOVE ME" is one of the biggest of the big attractions that have made 20th Century-Fox musicals an industry tradition. It has youth, beauty and comedy. Its songs—"Do You Love Me," "I Didn't Mean A Word I Said," "Moonlight Propaganda" and "As If I Didn't Have Enough On My Mind"—will be hits by the time the picture opens in the key runs.

Maureen O'Hara has never been more beautiful—and her performance is outstanding. Dick Haymes' singing and romancing surpass his work in "State Fair." And Harry James and his orchestra give a surprise performance that will attract many new followers.

The extravagant predictions I made for "Leave Her To Heaven"—which have all come true—I now unhesitatingly repeat for this picture which will unquestionably rank with 20th's top Technicolor musical hits.

Tom Connors

TOM CONNORS
Vice-President in Charge of Sales

MAUREEN O'HARA • DICK HAYMES • HARRY JAMES in "DO YOU LOVE ME" in TECHNICOLOR with Reginald Gardiner, Richard Gaines, Stanley Prager and Harry James' Music Makers • Directed by GREGORY RATOFF Produced by GEORGE JESSEL • Screen Play by Robert Ellis and Helen Logan • Based on a Story by Bert Granet Dances Staged by Seymour Felix • Additional Dialogue by Dorothy Bennett • Music and Lyrics by: Jimmy McHugh, Harold Adamson; Herbert Magidson, Matty Malneck; Harry Ruby; Harry James; Lionel Newman and Charles Henderson

# BOX-OFFICE SLANTS

## The Searching Wind

(*Continued from Page 22*)

for sometime before Hal Wallis bought it for pictures. In doing this he displayed a great deal of courage, for the story is a preachment against Fascism and pictures of this kind do not usually sell at the box-office. But with his knowledge of the industry, Wallis evidently felt he could turn this story into a drama that would appeal to every moviegoer. The result seems to warrant this belief, for the picture is excellently directed, played and presented. But from the box-office angle, it looks like its appeal will be limited, for the names are not strong enough for marquee draw, and once word-of-mouth gets around that this is propaganda, the average moviegoer may not consider it the kind of escapist entertainment most folks seek in this chaotic period of postwar readjustment. However, for those patrons who seek outstanding dramatic fare, this film should register solidly. The cast is splendid, each individual player giving a sharply etched delineation of the character he or she portrays. Especially outstanding are Sylvia Sidney, Robert Young, Ann Richards and Dudley Digges. Introduced in a minor, but very important role, is Douglas Dick. His is a difficult assignment, but he comes through it with a skill that augurs well for his future. William Dieterle gets top credit for the excellence of his direction. Try selling this by stressing the love angle, for it should be seen by everyone interested in world affairs, and it is a picture worthy of their attention.

## Rainbow Over Texas

**Republic** **Western** **65 mins.**

**AUDIENCE SLANT: (Family) This latest Roy Rogers picture has the addition of an exciting horse race and an outstanding song number to please and entertain Rogers' fans.**

**BOX-OFFICE SLANT: One of the better Rogers films.**

Cast: Roy Rogers, Trigger, George "Gabby" Hayes, Dale Evans, Sheldon Leonard, Robert Emmett Keane, Gerald Oliver Smith, Minerva Urecal, George J. Lewis, Kenne Duncan, Pierce Lyden, Dick Elliott, Bob Nolan and Sons of the Pioneers. Credits: Produced by Edward J. White. Directed by Frank McDonald. Screenplay by Gerald Geraghty. Based on a magazine story by Max Brand. Photography, Reggie Lanning.

**Plot:** While Roy Rogers is on a tour, he meets a beautiful young girl disguised as a boy, running away from her tycoon father who wants to forget that he ever was a Texas cowboy and had a town named for him there. The girl helps Rogers foil the crooked element in the town and win the Pony Express Race in spite of the villains' attempts to disqualify him. Roy and the millionaire father become friends and it looks like romance for the singing cowboy and the girl.

**Comment:** Besides the other entertainment features usually inherent in Roy Rogers' pictures—and there must be many, for the films have quite a following—this latest one has the addition of an unusually fine horse race and an outstanding original song number called Cowboy Camp Meetin'. The race gives the film plenty of extra excitement, and this added to the customary amount of hard-riding, will probably have the audience stirred up to the point of hysteria before the final curtain. As for the song, it is one of those catchy numbers bound to capture the public fancy, especially in view of the fact that the man who sings the bass part, with the Sons of the Pioneers, leaves a lasting impression with his outstanding voice. The regulars in the cast, like Rogers, Dale Evans and George "Gabby" Hayes, all turn in their usual fine performances, and Sheldon Leonard makes a very smooth heavy. Frank McDonald, who directed many Rogers films before this, again turns in a job that's a credit to his record as an able director, and to Edward J. White who produced, goes credit for the picture as a whole.

## Drifting Along

**Monogram** **Western with Music** **63 mins.**

**AUDIENCE SLANT: (Family) Suffers from a weak plot and uninspired direction, but will fill its niche as a passable Western.**

**BOX-OFFICE SLANT: Should get by at houses that play Western product, but will not get any extra business in very many spots.**

Cast: Johnny Mack Brown, Lynne Carver, Raymond Hatton, Douglas Fowley, Smith Ballew, Milbourne Morante, Thornton Edwards, Steve Clark, Marshall Reed, Jack Rockwell, Lynton Brent. Credits: Produced by Scott R. Dunlap. Director, Derwin Abrahams. Story and screenplay, Adele Buffington. Photography, Harry Neumann.

**Plot:** A traveling champion cowboy gets a job as a hand on a ranch, after rustlers have kidnapped another cowhand and murdered the father of the girl who has the ranch. The leader of the crooks tries to force the young lady to marry him by holding the mortgage over her head, but the itinerant cowboy brings the culprit to justice, wins the girl's heart and rides away to another place—alone.

**Comment:** Perhaps the main trouble with this Western is its length, which is all too noticeable because of the slow pace and a below-average script. There isn't enough action to satisfy the average fan, and the villiain, Douglas Fowley, tries hard, but never succeeds in making himself a real menace. Lynne Carver looks okay, but her voice is ragged. Johnny Mack Brown has a very good name at the box-office and handles his part well, but could stand a few pounds off of his middle to qualify as a lean, hardriding cowboy hero. Musical sequences are average, and photography is in the same category. Raymond Hatton, Brown's sidekick, tries too hard to make his lines get across. Despite the picture's shortcomings, it should get by with Saturday matinee action fans.

## Strange Triangle

**20th Century-Fox** **Drama** **65 mins.**

**AUDIENCE SLANT: (Adult) Fairly entertaining, unpretentious story of illicit intrigue. Average audiences probably will like it; the more discriminating will find it just passable.**

**BOX-OFFICE SLANT: Obviously intended for the double-bill situations, into which class it should fit nicely.**

Cast: Signe Hasso, Preston Foster, Anabel Shaw, John Shepperd, Roy Roberts, Emory Parnell, Nancy Evans, Gladys Blake, Frank Pershing, Robert Malcolm, Jack Davis, Frank Wilcox, George Melford. Credits: Directed by Ray McCarey. Produced by Aubrey Schenck. Screenplay by Mortimer Braus. Adapted by Charles G. Booth from a story by Jack Andrews. Photography, Harry Jackson.

**Plot:** Preston Foster returns from the war to resume his job as investigator for a chain bank. While on a short vacation before taking up his duties he becomes involved with Signe Hasso, who picks him up at a bar. They have a three-day celebration and she disappears. Foster is more than a little in love with her but is disgusted when he learns she is married to the manager of one of the branch banks he is investigating. She continues her pursuit of Foster, is extravagant so that her husband steals from the bank. Foster has the FBI investigate her past and discovers she is a swindler. The husband also finds out, and in a showdown she shoots the husband and Foster kills her.

**Comment:** This is unpretentiously produced but directed as carefully as the script permits. Foster is good enough as the bank investigator and Miss Hasso is better than average as the unscrupulous wife. The film is slow in getting under way, and when it does begin to move, the action is not smooth, indicating that the cutter had difficulty maintaining continuity. As a whole, it fulfills its province as the supporting half of double-bill programs.

## Without Reservations

**RKO Radio** **Comedy** **107 mins.**

**AUDIENCE SLANT: (Family) A good light comedy with a tour of the U. S. thrown in, this should not have any trouble pleasing all audiences. Colbert, Wayne and DeFore turn in excellent performances.**

**BOX-OFFICE SLANT: Stars, a strong cast, and "guest bits" by Louella Parsons, Jack Benny, and Cary Grant—to say nothing of Mervyn LeRoy behind the megaphone—make this film sure going at the box-office. Word-of-mouth will be favorable too, so that extended runs are in order.**

Cast: Claudette Colbert, John Wayne, Don DeFore, Anne Triola, Phil Brown, Frank Puglia, Thurston Hall, Dona Drake, Fernando Alvarado, Charles Arnt, Louella Parsons. (Guest appearances by Jack Benny and Cary Grant). Credits: Presented by Jesse L. Lasky and Walter MacEwen. Directed by Mervyn LeRoy. Screenplay by Andrew Solt from the novel by Jane Allen and Mae Livingston. Photography by Milton Krasner.

**Plot:** Claudette Colbert, a novelist on her way to Hollywood for the story's film production, meets two Marines, Wayne and DeFore, on the train. She does not reveal her identity to them because she wants to sign Wayne to play the leading role in her picture. On the way across the country the principals fall in love, are put off the train, buy a second-hand car, become embroiled in numerous other escapades, part in misunderstanding, and are brought together again through the Cupid-like efforts of DeFore.

**Comment:** "Without Reservations" is in the tradition of "It Happened One Night," and although it does not come up to that comedy classic, it does well enough, thank you. Miss Colbert plays with delightful perkiness the role of the girl novelist who is taught by Wayne not to think so hard when in the presence of a man, while Wayne himself surprises with a light touch far different from his he-man stuff in Westerns. The changing panorama of the U. S. as the traveling trio approach Hollywood serves to give the picture fine pace, which is maintained throughout by LeRoy. With such a cast and the surprise appearances of Jack Benny and Cary Grant to play up, the box-office can do no wrong. Besides that, the picture holds up so well in the entertainment sense it will get fine word-of-mouth, so that extended runs are advisable.

## Swamp Fire

**Paramount** **Drama** **69 mins.**

**AUDIENCE SLANT: (Adult) Good melodrama about bar pilots that should please average audiences.**

**BOX-OFFICE SLANT: Will make a satisfactory second feature in any situation.**

Cast: Johnny Weissmuller, Virginia Grey, Buster Crabbe, Carol Thurston, Pedro DeCordoba, Marcelle Corday, William Edmunds, Edwin Maxwell, Pierre Watkin, Charles Gordon, Frank Fenton. Credits: Pro-

(*Continued on Page 26*)

"Best picture of the week is 'SUSPENSE'. Exciting mystery and romance make this a must-see!"

*Jimmie Fidler*

(ON 275 MAJOR NETWORK STATIONS)



# It's MONOGRAM'S Big One!

KING BROS. PRODUCTION starring BELITA · BARRY SULLIVAN
ONITA GRANVILLE · ALBERT DEKKER with EUGENE PALLETTE
IGUELITO VALDES · BOBBY RAMOS and His Band · A MONOGRAM PICTURE
Produced by MAURICE and FRANKLIN KING · Directed by Frank Tuttle

# BOX-OFFICE SLANTS

## Swamp Fire

(*Continued from Page 24*)

duced by William Pine and William Thomas. Directed by William Pine. Original screenplay by Geoffrey Homes. Photography, Fred Jackman, Jr.

**Plot:** A bar pilot on the Mississippi becomes involved in a drama of love and hate among the Cajuns of the Bayou country. A villainous trapper plots against him in order to get his girl, but all ends happily.

**Comment:** This is good dramatic fare for the second spot in any situation, for it is a well-developed melodrama about the bar pilots who handle the boats that run through the treacherous Bayou waters of Louisiana. It is interesting and informative in its unfolding, with enough suspense and excitement interspersed to make it above the average in program fare. Another item of interest is having Johnny Weissmuller in the leading role, for his name has always been associated with the role of Tarzan. So in selling this picture, stress the fact that this is a straight part for him, one which he does satisfactorily. Good performances are also turned in by Virginia Grey, Buster Crabbe and Carol Thurston, and William Pine's direction makes the picture colorful by his handling of the characters and the locale.

## Cluny Brown

**20th Century-Fox** **Comedy** **100 mins.**

**AUDIENCE SLANT: (Family) Audiences will find many amusing incidents in this film marking the return of the Lubitsch touch to the screen. The film deviates only slightly from the best-seller novel, and enhances the comedy element in doing so. The typical Lubitsch ending should bring howls in any theatre.**

**BOX-OFFICE SLANT: The names of Charles Boyer and Jennifer Jones, plus the fame of Ernst Lubitsch, should be a powerful draw. The popularity of the original novel, a Book-of-the-Month Club selection, will also greatly aid the box-office take. The picture is strong enough and entertaining enough to stand alone in any spot, and should prove to be one of the better grossers.**

Cast: Charles Boyer, Jennifer Jones, Peter Lawford, Helen Walker, Reginald Gardiner, Reginald Owen, Sir C. Aubrey Smith, Richard Haydn, Margaret Bannerman, Sara Allgood, Ernest Cossart, Florence Bates, Una O'Connor, Queenie Leonard, Billy Bevan, Michael Dyne, Christopher Severn, Rex Evans, Ottola Nesmith, Harold De Becker, Jean Prescott, Al Winters, Clive Morgan, Charles Coleman, George Kirby, Whitner Bissell, Bette Rae Brown, Mira McKinney, Philip Morris, Betty Fairfax, Norman Ainsley. **Credits:** Produced and directed by Ernst Lubitsch. Screenplay by Samuel Hoffenstein and Elizabeth Reinhardt. Based on the novel by Margery Sharp. Photography, Joseph La Shelle.

**Plot:** The setting is in England just before the war. A dreamy, impulsive plumber's niece takes over her uncle's chores on a spring Sunday afternoon and repairs the sink in a gentleman's apartment. She meets the gentleman's unexpected guest, a penniless Czech writer who, in payment for her fine repair job, gives her a couple of cocktails which make her slightly tipsy. The uncle arrives and chastises the niece for not acting properly, and makes arrangements to send her off as a maid at a country estate. Serving her first meal, she discovers her new friend, the Czech, is a guest there. Both guest and maid go through one unpredictable situation after another, after having agreed they were not meant for each other and sealing a verbal pact to that effect. Just when her beau, the village chemist, is to announce their coming marriage, the maid impulsively fixes his defective plumbing. This causes gossip and discomfort to the strait-laced chemist, but benevolently he plans to forgive her and marry her anyway. However, at the last moment, when the bankrupt writer is departing, maid and scribe decide they were meant for each other.

**Comment:** This film will be eagerly awaited by audiences everywhere for at least two good reasons. First, because of the popularity of the original novel, which was a best-seller here and in England. Secondly, this film marks the return of the famed Ernst Lubitsch direction to the screen after a three-year absence. His renowned "touch" is easily discernible in many of the comedy scenes which, if handled improperly would have fallen flat. The howl-provoking ending is typically Lubitsch, surprising even readers of the book. The entire cast, headed by Charles Boyer and Jennifer Jones, handle their roles superbly, with Una O'Connor, the village chemist's mother, doing an outstanding job in a role which contains not a single spoken word. The film is highly entertaining and will prove an excellent box-office draw wherever it plays. It deviates from the original book very slightly, and in such a way as to enhance its entertainment value.

SHOWMAN SAM SAYS: Keeping a theatre spotlessly clean, both physically and on the screen, is something that can't help build us good will.

**Editor's Note: Because the titles in the headlines of the Box-Office Slants on 20th Century-Fox's "Rendezvous 24" and Republic's "The Glass Alibi" were inadvertently transposed in last week's issue (STR, May 4, p. 20), the two reviews are reprinted below:**

## Rendezvous 24

**20th-Fox** **Drama** **70 mins.**

**AUDIENCE SLANT: (Adult) An unusually good picture, with a tense and timely mystery, which should thoroughly entertain the average audience.**

**BOX-OFFICE SLANT: Strong enough to stand alone, or as the top feature on a double bill, and word-of-mouth will increase its popularity.**

Cast: William Gargan, Maria Palmer, Pat O'Moore, Herman Bing, Eilene Janssen, David Leonard, Kurt Katch, John Bleifer, Henry Rowland, Paul Kruger, Ilke Gruning, Boyd Irwin, Evan Thomas, Leslie Denison, Douglas Fowley, Jon Gilbreath, Arthur Gilmore, Drew Allen, Lorraine Miller, Kay Connors, Leyland Hodgson, Marin Sais, John Banner, Otto Reichow, Arno Frey, Claude Wisberg, Betty Fairfax, and others. **Credits:** Produced by Sol M. Wurtzel. Directed by James Tinling. Story and screenplay by Aubrey Wisberg. Photography, Benjamin Kline.

**Plot:** A group of German scientists in a secret laboratory are at work on a scheme to destroy Paris with a radio-controlled atom bomb, but a young American agent is sent to interfere with their plans. He makes contact with a British agent who helps him, and also meets an attractive young woman German spy, posing as a Swedish journalist. With only minutes to go before the bomb explodes, they are all involved in a gun fight, with the American coming out on top.

**Comment:** This is a timely, thoroughly engrossing spy story about the dangers released by the discovery of atomic energy. It is filled with suspense, excitement and enough thrills to make the average audience feel they've gotten more than their usual share of entertainment out of a program offering. Story is well-told, sustaining the interest throughout, and the picture has the uncommon feature of being well cast. This is evidently due to the capable handling of Sol M. Wurtzel, who produced. One finds that each player typifies the character he or she portrays, which helps make the story ring true and gives the film a feeling of authenticity not usually found in spy stories. James Tinling has directed with understanding and ability, for he gets very fine performances out of each player, from William Gargan in the top role, down to Herman Bing in a minor role. The timeliness of its showing cannot be too strongly stressed at the present time, since all newspaper and radio constantly carry news about atomic energy and "what to do about it."

## The Glass Alibi

**Republic** **Mystery** **68 mins.**

**AUDIENCE SLANT: (Adult) One of the best murder mysteries ever produced in Hollywood, with beautiful direction and an unusually tight script.**

**BOX-OFFICE SLANT: Word-of-mouth should help this sleeper bring in extra dough. Worthy of plugging by exhibitors.**

Cast: Paul Kelly, Douglas Fowley, Anne Gwynne, Maris Wrixon, Selmer Jackson, Cyril Thornton, Cy Kendall, Jack Conrad, Walter Soderling, Vic Potel, George Chandler, Phyllis Adair. **Credits:** Produced and directed by W. Lee Wilder. Original screenplay by Mindret Lord. Photography, Henry Sharp.

**Plot:** A shrewd reporter marries a wealthy heiress, with six months to live, to get the money and live in luxury with the moll of a gangster, whom the reporter and the moll have double crossed. The young wife's heart ailment seems to improve, necessitating the murder of the heiress by the reporter. Complications arise when the gangster escapes jail. The reporter's alibi that he was at Palm Springs when his wife was murdered makes him guilty of a crime he didn't commit, when the moll is murdered by the gangster, who is in turn killed by police in a gun battle.

**Comment:** Everyone connected with this picture deserves bravos for its excellence. Certainly it is a fine murder mystery and ranks as tops among Republic's output. Writer Mindret Lord deserves special commendation for his air-tight script and skillful plotting. W. Lee Wilder, of course, deserves special mention for the double job he did of directing and producing the film, which is different all the way through. Dialog is snappy, action never lets up and the audience will be thoroughly entertained and intrigued by the twist ending. Douglas Fowley's stock ought to go up after his splendid performance as the ambitious reporter, and Anne Gwynne turns in one of her best performances as the alluring moll, making it a believable character. Maris Wrixon is extremely appealing as the heiress. The film's editor, Asa Clark, deserves praise for judicious cutting.

## Motorists Get 'Tickets'! Plugs for 'Whistle Stop'

Of course, the "stop, look and listen" theme is a natural gag for "Whistle Stop," but it all depends on how you do it. Manager Edward C. May of the Rosetta Theatre, Miami, Fla. did it all out. He distributed 2000 ad cards on the picture by handing motorists the cards (which looked a little like traffic violation tickets) as they stopped for red lights. No heads were broken—in fact, everybody seemed to think it a great gag.

Then May had eight railroad crossing signs made up of compo board, lettered with title, stars, theatre and play dates, which were mounted on all street intersections near the Rosetta. Police allowed the display, although technically it was against the law; they even commented on the clever likeness to the railroad crossroad signs.

SHOWMAN SAM SAYS: Trade reviews of pictures are certainly a great help to an exhibitor, but you can't really tell how good pictures are until you've counted up the take.




ON NEWSREEL assignments or production work, when lighting conditions are extremely poor, the natural choice is the high-speed Eastman Super-XX Negative Film, one of the family of Eastman Films, industry favorites for more than fifty years.

EASTMAN KODAK COMPANY, ROCHESTER 4, N. Y.
J. E. BRULATOUR, INC., Distributors
FORT LEE, CHICAGO, HOLLYWOOD

# EASTMAN SUPER-XX...when little light is available

# SELLING THE PICTURE




**GOVERNOR ACCEPTS GIFT FOR CHILDREN. Wisconsin's Governor Walter Goodland (left), surrounded by happy children, accepts a thoroughbred pony from Edward Holland, RKO Radio representative, and immediately designates the Martin Luther Children's Home, Madison, as the recipient of the gift. The pony, one of 250 to be given away during showings of "Badman's Territory" in Wisconsin, will have a "blessed event" in the autumn, and then the unfortunate children will have two ponies with which to romp and play.**

## 250-Theatre Ballyhoo Plan Stars 'Badman's Territory' Off with Bang

RKO Radio's multiple exploitation plan for "Badman's Territory," which takes in more than 250 theatres in six areas, proved its value when the first opening went off with a bang at the Riverside Theatre, Milwaukee on Thursday (May 9). In the surrounding Wisconsin territory 30 theatres participated in a build-up that had already benefited heavily by a six-week advance campaign put on by the Milwaukee *Sentinel*.

Perhaps the most striking feature of the RKO campaign for "Badman's Territory" is the "Pony Express" ballyhoo. Terry Turner, exploitation manager under S. Barret McCormick, director of advertising and publicity, purchased 250 ponies, which have been and are being paraded in the various cities prior to the openings. The scheme works out in the form of popularity contests in each situation, with a pony being awarded to the most popular boy.

### Attractive Trappings

These ponies are blanketed with attractive trappings featuring "Badman's Territory" and are sheperded down the main streets during school recess hours by four colorful Texas "sheriffs." The reaction of the kids can be imagined when they realize they all have a chance to win one of the ponies.

In Chicago, where the Illinois area premiere takes place next Wednesday (May 15) at the Palace, the advance campaign has also been running since April, with the *Herald-American* playing a leading part in plugging the contest. The *Herald-American*, in fact, thought so much of the pony stunt that it got up a poster addressed to its own boy paper carriers, telling them to get in on the contest—that they might win a beautiful Shetland pony. It also took part in pony street parades during April, ballyhooing its own tieup. A large advertising truck accompanied the ponies, identifying the theatre and the players. Thirty theatres were in on the campaign in the Illinois district.

The New England premiere, which is scheduled for May 30 at the Boston Theatre, will be carried through on a still larger scale, with 80 theatres involved. The Cincinnati campaign, with the premiere at the RKO Palace on June 5, takes in 55 theatres; this will be followed by a day and date premiere on June 12 at the Minneapolis and St. Paul with 30 theatres participating. In the Kansas City area 25 theatres are included.

Backing the separate area campaigns is a large-scale national advertising coverage in magazines and newspapers, highlighted by representation in 150 Sunday newspapers.




**RIDE 'EM, SONNY! During a street parade in Chicago, where the Herald-American is cooperating with the RKO Palace in giving away ponies in connection with the area premiere there of "Badman's Territory," a youngster sits astride a pony as cowboy Roy Skinner of Houston, Texas, waves his hat.**

## Chen Yu Sets National Ads for 'Duel in the Sun'

David O. Selznick's promotion department, under the direction of Ted Baldwin, has completed arrangements for a cooperative advertising campaign with Chen Yu, lacquer and lipstick company, which will result in additional extensive publicity for Selznick's "Duel in the Sun." Details for the projected campaign include the insertion of full-color magazine advertising, country-wide window displays, full department and chain store cooperation and valuable fashion publicity.

Chen Yu has created a special Sunburst Kit, consisting of nail polish and lipstick as inspired by Jennifer Jones and which is the basis of the national tieup. The opening shot in the campaign will be a series of full-colored magazine ads, all featuring a colored photo of Miss Jones and prominently displaying the 'Duel' sticker, which is to be included in all national tieups on the film. These ads will break in *Beauty Fashion* in May and June issues; *Vogue*, June; *Junior Bazaar*, June and the full Hillman's Women's Group of papers for July. In addition to this series, aimed at a vast feminine circulation, another series will break in July and August.

Direct aid to exhibitors has been planned in the tieup. Special window displays, now being prepared, will be of the panel-window type with pictures of Miss Jones as she appears in "Duel in the Sun." Arrangements have been set to have these displays appear in more than 25,000 department and chain store windows throughout the country.

At present all Chen Yu salesmen have been supplied with promotional kits containing information about window displays, co-op ads and fashion publicity material to assist exhibitors and store owners.

The Chen Yu tieup is a "first," marking the cosmetic concern's initial venture in cooperation with any film, with reaction from chain store managers indicating enthusiastic reception to the tieup and "Duel in the Sun."

## New Warner Photo Cards To Get Big National Play

A new national window tieup deal has been engineered by Warner Bros. by which stars of the company will be publicized by means of a picture service sent out by the company. Called "Hollywood Photo Flashes," the layout of photos will be designed along the lines of current news pictures, with Warner players and productions featured. The new posters are expected to be displayed in from 20,000 to 50,000 store windows throughout the country.

A new issue of Photo Flashes will be released each week. The first one features Errol Flynn and Eleanor Parker in "Never Say Goodbye."

## Will Spend $129,872 For 'Suspense' Advertising

Biggest magazine advertising campaign in the history of Monogram, involving the expenditure of $129,872, is now under way on the King Bros. psychological drama, "Suspense," with full pages in *Life, Liberty, Look, True Story, American Weekly* and all fan magazines, as well as cartoon series in Metropolitan Comics. Total circulation is 41 million, and only black-and-white page is in Life, others ranging from two to four colors. Campaign is being handled by Ruthrauff & Ryan, and is in addition to trade paper and radio advertising.

# SELLING THE PICTURE

## *Home Film Exploitation*

**A new company which plans to exploit motion pictures in the home by means of a new method incorporating the use of slide films through the medium of home projection, has been organized by Bud Lesser, who has arranged for the marketing and mailing of scenes from productions prior to release and currently playing. These scenes would be viewed in the home by entire families.**

**Currently, Lesser is making the slides at the RKO-Pathe studios where he has established headquarters.**

## Chambermaid Chosen in Boston 'Diary' Campaign

Search for Boston's most typical chambermaid highlighted the campaign for United Artists' "Diary of a Chambermaid" at the Majestic and Tremont theatres. Radio, posters, newspapers and other media advertised the contest prior to the selection of the chambermaid, following an intensive campaign planned by Don Martin, Joe Lavender and John Mahoney of the Tremont and Majestic, and Phil Engel, UA exploiteer. The Vendome Hotel, Grayson's department store and the Boston *Record-American* gave full cooperation.

With the selection of Alice Brynes as the winning chambermaid, a whirlwind tour got underway. Miss Byrnes first visited Grayson's for her complete new wardrobe as a photograher trailed along for shots at each counter. Marvel Beauty Salon was the next stop where the Cinderella girl got the "works"—manicure, permanent wave, shampoo, etc. Next on the menu was an elaborate dinner at the Vendome Hotel followed by Miss Byrnes' appearance on WEEI with Priscilla Fortesque. The chambermaid also was a guest of Trudy Richmond on her WCOP "Around the Town" broadcast. Much ado was made of the "Chambermaid" stunt via newspapers and word-of-mouth to result in excellent advance publicity for "Diary's" playdate.

Other exploitation aids to help "Diary" included a tremendous street banner, 900 two-sheets, four twenty-four sheets, illustrated "Diary" lobby standees and a huge front reproduced from the pressbook cover.

**SHOWMAN SAM SAYS: At the rate they're going into business there'll soon be as many independent producers as independent exhibitors.**

# New RKO Pan and 'Gilda' Get Rousing Opening Campaign

A proclamation from Mayor Hubert H. Humphrey of Minneapolis, hailing the opening of the new RKO Pan Theatre in that city and citing the producers of "Gilda" for their recognition of ". . . the importance of Minneapolis in the entertainment field," was the springboard for a widespread exploitation campaign in which Manager Verne Seesman systematically arranged a series of promotional events to cover every avenue of publicity and bring the story of Columbia' "Gilda" and the opening of his theatre to the attention of every resident of Minneapolis and its vicinity. Newspapers, radio, window displays, department store displays, cooperative newspaper advertising, phonograph records, and many special stunts were used to make the month-long campaign one of the most extensive ever given a theatrical event in that territory.

Art and press material were used extensively by motion picture editors, columnists and fashion editors on the three newspapers, including two outstanding layouts. The first of these was a three-column spread of photographs and a story which introduced eight well-known models who selected their "ideal dream man." One of the men selected was, of course, Glenn Ford, with the model who selected him mentioning his part in "Gilda." The second layout was a combination on "Gilda," showing scenes from the film, and the opening of the theatre, with shots of the interior. Because of its news value the latter elicited widespread interest.

Seesman then arranged with the advertising department of the *Star-Journal* and the merchants of Minneapolis for a full page of cooperative color advertising, with a banner headline hailing the opening of the theatre and featuring a four-column spread on the Northwest premiere of "Gilda."

Radio was another fertile field for publicity, with radio stations WLOL, WCCO and WTCN airing one-minute spots for six days prior to the opening and the orchestras of Johnny Low from the Flame Room of the Hotel Radisson and Art Stofft from the Minnesota Terrace of the Hotel Nicollet airing the two musical hits from "Gilda" for evening dancers.

A "man in the street" program was broadcast from the lobby of the new theatre on opening night, with Mayor Humphrey accepting the theatre for the city. There were interviews obtained from other celebrities attending the gala opening.

A total of 12 of Minneapolis' leading merchants used full window displays, with six other stores featuring departmental displays.

The two musical hits from "Gilda," recorded on Decca records, were distributed to some 6000 coin-operated machines in the territory, with about 40 leading record dealers using window and departmental displays on the recordings.

Special stunt exploitation was varied an included a banner four feet high, stretched across the street in front of the theatre four days before the playdate. A 40x60-inch enlargement of a special invitation was delivered to the Mayor of Minneapolis with all newspapers covering the event, and during the remodeling of the theatre 20x40 colorful display cards were placed in hotel lobbies and other commercial locations.

Five girls were used to cover the entire telephone directory in advance of the opening to invite the public to "Keep a date with 'Gilda'." A sound truck equipped with two directional horns and decorated with large display signs covered the entire downtown and suburban districts five days in advance of opening.

Another outstanding stunt, believed to be original, was the use of two men with cameras (no film in the cameras) who covered the city for two weeks in advance "snapping" passersby and handing them 3x5 cards announcing the opening of the new theatre and the premiere of "Gilda."

Fifty newsboys on downtown corners were supplied with aprons announcing the opening: 100 "Gilda" roses were presented to the first 100 women to enter the theatre; kleig lights were erected in front of the theatre and across the street for the opening; 1000 two-sheets, 100 six-sheets and 100 24-sheet posters were placed in central locations; 500 "welcome" and "See 'Gilda'" cards were placed in merchants' windows; 10,000 8x10 reproductions of Rita Hayworth were placed on newsstands, in windows and sniped on posts; a 40x60 blow-up covered with telegrams from various Hollywood stars was a feature of the lobby display.

## Concentrates on Schools, Colleges with 'Devotion'

With three colleges right in the city of Staunton, Va., and with the several city and county high schools having large libraries, Manager Frank Shaffer of Warner Bros. Dixie Theatre used a logical approach in his campaign for "Devotion" by aiming the main bolt of his exploitation efforts toward the large student group.

By printing large quantities of specially prepared book marks about the works of the Bronte sisters, placing them with the colleges and high schools and by going overboard in telling the public that "Devotion" is the real story of the writers of "Wuthering Heights" and "Jane Eyre," he concentrated his selling approach where he believed it would do the most good, since both previous films were big successes in the community.

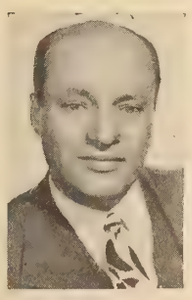
## Champs See 'Gay Blades'

By inviting the local high school ice-hockey championship team to attend a showing of Republic's "Gay Blades" at the Loew Poli-Bijou Theatre, New Haven, Tony Maselle, assistant to Manager William Brown, obtained a three-column art break in the *Journal-Courier* and also was able to obtain a sports column break, although the hockey season had passed.

## *'Advertising Will Do It'—Dembow*

**"Keep up the attendance pace by increased advertising" was the keynote of the address made by Vice-President George F. Dembow of National Screen Service to international representatives of the company at the convention concluded at the Waldorf-Astoria Hotel, New York, last weekend. Dembow declared it would be necessary for exhibitors to show renewed advertising vigor in order to retain the increased attendance won during the war, and that, although the media for such advertising was not different from those of the past, the AMOUNT of such promotion would count heavily. Dembow's message launched the company's sales drive for 1946 and introduced the new Colorart posters, recently added to the NSS Specialty Accessories group.**

**At an earlier session William B. Brenner, vice-president in charge of operations, reaffirmed the intention of NSS to maintain a high standard of service to exhibitors, notwithstanding difficulties of getting equipment. Other speakers were Arthur B. Krim, treasurer; John R. McPherson and Arnold Williams, managing directors of National Screen Service, Ltd. of London.**



George F. Dembow

SELLING THE PICTURE

# Exploitation De Luxe Marks 3-Theatre 'Sacramento' Bow

The recent tri-theatre world premiere of Republic's "In Old Sacramento" at the Capitol, Alhambra and Hippodrome theatres in Sacramento, Cal., was highlighted by personal appearances of co-stars William Elliott and Constance Moore in an elaborate program, heralded by the proclamation of "In Old Sacramento" day by Mayor George M. Klumpp of that city.

Secretary George Treves, representing Governor Warren of California, and numerous civic leaders were among the dignitaries who attended a special dinner on the premiere night, tendered in honor of the stars on a Sacramento river boat.

Elliott and Miss Moore flew from Hollywood for the gala ceremonies and were greeted at the airport by the Mayor and the civic council. They drove to the Alhambra Theatre, where the entire group transferred to open carriages and coaches and paraded to the Senator Hotel, premiere headquarters.

Radio commentator Erskine Johnson flew to Sacramento with the stars, and acted as master of ceremonies on the stages of the three theatres. Both stars later appeared on his nation-wide broadcast over Mutual, originating at KXOA.

Before the premiere, the stars rode in coaches in a huge costume street parade which was headed by three bands. It included the sheriff's posse, celebrants in early California costumes, and a mounted group of more than 1,000 riders. Elliott rode part of the distance on a Palomino horse.

The stars also attended a dinner given by the California Chamber of Commerce.

As a feature of the premiere at the Alhambra, prizes were awarded on the stage to audience members attending the "Horse and Buggy" opening in costumes best representing those of the Old California era. Station KXOA broadcast the festivities.

After visiting Sacramento Junior College and making personal appearances before the student body, the stars toured historical spots in and near the city, guided by Mayor Klumpp and his staff. They visited the newspaper offices of the Sacramento *Bee* and *Union* for interviews and photographs, and then attended a special luncheon given by a joint session of the Lions and Exchange Clubs.

Numerous other stunts were utilized for the premiere build-up. The official hostess for the Hollywood visitors was Mrs. Margaret Kaiser, the winner of a "Belle of Sacramento" contest, who was selected as best fitting an evening gown Miss Moore wears in the film. The gown itself was used as the center piece of an "In Old Sacramento" window display in Hale's Department Store, which also featured an elaborate background, stills from the picture, and a contest announcement.

Prizes were awarded outstanding windows in an "In Old Sacramento" display contest. Participants included the Weinstock and Lubin department store, whose window featured a facsimile of an early California placer mining sieve, selected 11x14s, and blow-ups of California pioneer scenes. A carriage wheel was featured in a Montgomery Ward special display, which was supplemented by stills, a world premiere three-sheet, and a female clothing dummy garbed in pioneer woman's dress.

An extensive advertising and publicity campaign for the world premiere blanketed numerous communities within a range of 50 miles from Sacramento, and included a full page co-op ad in the Sacramento *Shopping News.*

Radio coverage included interviews with the stars on Station KROY, KFBK, KCRA, and KXOA. Station KFBK conducted an Old-Timers Quartette Contest, with radio spots soliciting entrants, and a 30-minute program featuring the winners, the Bushers Barbershop Quartette.

Both the Alhambra and Senator theatres featured special displays ten days in advance of the opening. False fronts were utilized by the Capitol and Hippodrome. Complete city-wide coverage was obtained by street-car and bus signs and bumper strips.

Fay Reeder, Fox West Coast advertising director, William Martin Saal, executive assistant to Republic President Herbert J. Yates, and Les Kaufman, Studio publicity director, handled the campaign.




**CROWDS, CROWDS, MORE CROWDS. They gathered in front of the Fox West Coast Capitol, Alhambra and Hippodrome, as seen above, for the tri-theatre world premiere of Republic's "In Old Sacramento," which was highlighted by the personal appearances of the film's two stars, William Elliott and Constance Moore, who took part in a gala street parade and a Chamber of Commerce dinner. The elaborate campaign was handled by Fay Reeder, FWC advertising director, and Les Kaufman, Republic studio publicity head.**



**WOO WOO! This is the way Manager Edward C. May, Rosetta Theatre, Miami, dressed his service staff a week in advance of his showing of Columbia's "Bandit of Sherwood Forest." Did all right, too.**

## Weiss, Schlaifer Discuss 20th-Fox Promotion Plans

Elaborate plans for the exploitation of the season's new pictures were the subject of a week's discussion between Charles Schlaifer, head of the 20th Century-Fox advertising, publicity and radio departments, and George Weiss, representative of Harry Brand's department on the coast. Among the campaigns discussed were those for "Anna and the King of Siam," "Centennial Summer," "The Shocking Miss Pilgrim," "Home Sweet Homicide," "Claudia and David," "Three Little Girls in Blue" and "Margie."

World premieres of "Smoky" in Denver and Salt Lake City in June and of "Centennial Summer" in Philadelphia during July were also up for detailed consideration. Weiss left again for the coast on Thursday.

## 'Hollywood in Miniature' Exhibit to Go on Tour

A group of Hollywood citizens headed by Don Hartman, screen writer and producer, has formed a project whereby "Hollywood in Miniature," a group of exhibits representing an investment of more than a quarter of a million dollars, will be sent on tour, with the first exhibit scheduled to take place in New York.

Included in the exhibits are a general view of Hollywood, covering 40 city blocks, with every building in exact detail and at exact scale, with Hollywood and Vine as the center spot. There are also views of Malibu Beach, the Brown Derby, Hollywood Bowl, Grauman's Chinese Theatre and a typical motion picture studio. Floor space of about 1500 square feet will be necessary to house the exhibits.

## 'Gilda' Pressbook Cited

With citations flying thick and fast these days it was inevitable that the citers would reach pressbooks sooner or later. First to get the nod is that turned out by Columbia on "Gilda," which Betty French, theatre editor of the Akron (Ohio) *Beacon-Journal,* cites as "one of the most spectacular of the new manuals." Miss French described the high points which would be of value to exhibitors.

## Expand Publicity Setup

Establishment of a news copy and service department as part of the 20th Century-Fox advertising and publicity setup was announced this week by Charles Schlaifer. The new department will coordinate all news writing and furnish services to radio and the press.

# NATIONAL NEWSREEL

## Big Store Tieups Mark 'Bells' N. Y. Circuit Run

Bing Crosby and his recordings proved to be a ten-strike for the RKO Theatres exploitation staff when they handled "The Bells of St. Mary's" in the New York metropolitan district. By means of the Crosby records of numbers from the picture, store tieups were concluded for 27 locations, one of the largest promotions of the kind in some time. Besides this, the tieups led to an unusual number of co-op ads, while the regular advertising campaign included special copy and space for the Newark, N. J. and Westchester situations where it was figured the Broadway first-run had not drawn heavily. Publicists Fred Herkowitz and Vincent Liguori guided the campaign in Manhattan, Bronx, Westchester, and metropolitan New Jersey, while Pat Grosso and Ray Malone did the honors for Brooklyn, Queens and lower Manhattan.

Ten tieups in the Bronx included such stores as W. T. Grant, Vim Radio Shop, and the Roda Radio Shop. In Newark, Bamberger's and Kresge's, the city's largest department stores, were numbered among the nine locations cooperating. Another large store in on the deal was Sears Roebuck in Brooklyn. In the latter case PA announcements were made throughout the store concerning sale of the records and the picture. The Gertz store in Jamaica carried a contest in which 50,000 mailing pieces were distributed offering winners free "Bells of St. Marys" record albums.

## Colorful Ceremony Marks 'Yank' Border Premiere

A large delegation of film trade officials and press representatives from Toronto, Ontario, traveled to Niagara Falls for the Canadian premiere of 20th-Fox's release of Herbert Wilcox's English-made film, "A Yank in London."

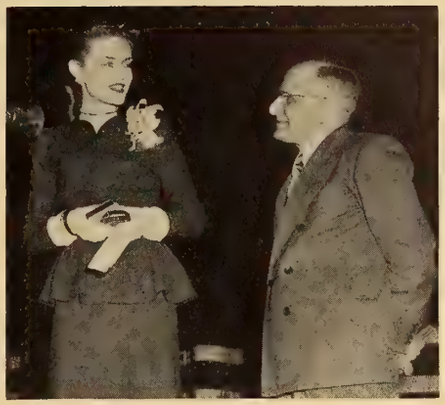
Coincident with the first-run engagement at the Seneca Theatre on the Canadian side and the companion showing at the Strand in Niagara Falls, N. Y. was a colorful ceremony in which British war brides from the Dominion and the States marched to the boundary line on the Rainbow Bridge to clasp hands in international friendship while a Kiltie band played the national anthems. More than 700 soldiers and prominent citizens marched in the Canadian parade.

The Toronto party comprised General Manager Syd Samson, Harold Bailey, Bill Reid, Lionel Lester and Emily Barret of 20th-Fox; Roy Tash and cameramen of Associated Screen News; Dan Krendel, Harrison Patte, Robert Myers and James Cameron of Famous Players' head office, and Helen Allen, W. M. Gladish and Hye Rossin for the press, as well as Sam Glasier, 20th-Fox promotion manager.

## 'Cinderella Jones' Contest Aimed at Kids in Maine

The glass slipper contests, which have featured virtually all engagements of Warners' "Cinderella Jones," received a new twist when the picture played the State Theatre, Portland, Me. Manager Harry Botwick arranged, not only the regular slipper contest, but added a contest for children based on the idea of a Cinderella search.

The juvenile stunt took place on two successive Saturday mornings with the cooperation of NBC Station WCSH's children's program, "Recess Time." Membership of "Recess Time" is more than 15,000. The contest enjoyed the endorsement of school authorities, and prizes awarded were in keeping with juvenile appeal.



**THE WINNAH. In nearly every key city where MGM's "Ziegfeld Follies of 1946" has played, contests have been held to find the girl who best meets the exacting requirements of a "Ziegfeld" beauty. Baltimore was no exception. In that city, the winning girl was 18-year-old Alma Witte, who is shown above on the stage of Loew's Century with Manager William K. Saxton. Miss Witte received a wrist watch and a "Z" pin set with rhinestones. The contest was heralded by a six-day publicity campaign engineered by Gertrude Bunchez, publicity director.**

## Fans Have Gable

Gable was back, all right, at Loew's Theatre, Richmond, Va., but in this case the fans had him. Manager George Peters arranged a 15-minute broadcast over station WRNL in exploiting "Adventure" at which Gable fans were interviewed by Edith Lindeman, Richmond *Times-Dispatch* dramatic critic. They flocked to the mike to welcome back their favorite and, for their efforts, received photos of the star. The plug went over big on the air.

## To Exploit with Songs

Title songs from Paramount's "The Searching Wind" and "To Each His Own" have been recorded and the record sent to 800 radio stations in the United States and Canada for use on popular music programs as part of the exploitation campaign on the pictures.

## Local Girl Angle Tops Schlenger's Campaign

Capitalizing on the presence of child star Connie Marshall, a former Staten Island resident, in the cast of 20th-Fox's "Sentimental Journey," Elias Schlenger, Fabian Staten Island ad and publicity director, launched a comprehensive campaign stressing the local angle before and during the picture's run at the St. George Theatre.

Using the old jumbo postcard idea, Schlenger, with the assistance of Manager Frank Rosana, set up an attractive, eye-catching lobby display. A 4x8-foot card, addressed to Connie at the 20th-Fox Studios, carried a message of greeting from her Staten Island fans. A sign, inviting the theatre patrons to sign the card and send their greetings, was placed under the card itself. A 40x60 blow-up of the starlet rounded out the display.

In two days, practically every inch of space on the card had been filled with signatures. The stunt proved to be a sure-fire attention-getter. The local paper heard of the comment and interest created, and sent a photographer down to take a picture, which broke on page three the following day.

In addition, Schlenger provided the paper with a biography of the child and this broke, together with a two-column picture of Connie.

A tieup was also made with a local children's shoe store, which paid the entire cost of 10,000 heralds on "Sentimental Journey," including the imprinting. The upper half of the back page was devoted to the theatre and placed emphasis on the fact that Connie was a "local girl who made good." The heralds were distributed at schools and in the theatre one week in advance of playdate.

Cooperative ads with a local toy shop and shoe store, carrying a cut of Connie Marshall and theatre and playdate credits, were run during the picture's engagement.

In addition, a special trailer, again with the local angle inserted, was spliced into the regular trailer which ran one week in advance.

Finally, the regular newspaper ads included art work and copy on the Staten Islander.

*SHOWMAN SAM SAYS: One possible way of getting back at those seat slashers might be to fill the cushions with hot water.*




**BOOK TIEUP. "Red" King, publicist of the RKO Boston Theatre set this tieup which displayed posters on both sides of 25 trucks of Greater Boston Distributors of Pocket Books in connection with the engagement of 20th-Fox's "And Then There Were None.**

# REGIONAL NEWSREEL

## ALBANY

Si Fabian, head of Fabian Theatres, addressed a group of theatre and exchange men at a luncheon held at Jack's Restaurant, recently with reference to the United Jewish Appeal. Pledges and contributions approximated four times the amount collected for the same cause last year. Out-of-town guests at the luncheon were Samuel Rosen, Louis R. Golding, Joseph Egan and Eddie Fabian.

Jean Johnson of the Paramount exchange left over the weekend to prepare for her forthcoming wedding. Event will take place at Somerville, Mass. and the groom will be Jack Brown of New Haven, Conn., Paramount salesman.

Visitors along film row included Kingsley Ryan of Ausable Forks and Keeseville; Frank Wertheim of Chestertown; George Thornton of Saugerties and Tannersville; Pete Vournakis of Strand and Liberty Theatres, Watertown; Harold Strassman of State, Glens Falls; H. Bernstein of Lincoln, Schenectady; Harry Savett of Savett Circuit; J. W. Bird of E. Arlington and Manchester, Vt.

John Rossi of Schroon Lake in town to set up bookings for summer opening of his Strand Theatre. During the winter months the Strand was open only weekends.

The lobby and booth of the Uptown Theatre, Bennington, Vt. was recently damaged by fire. There was no damage to the interior. The theatre, owned by Mrs. C. H. Buckley, has been closed for some time.

Harry Alexander is now working out of the Buffalo Fox office, in charge of the Syracuse territory.

Clifton R. Hall, Jr. (just recently released from service) takes over the Orvis Theatre, Massena on May 15, from Anthony J. Romeo.

Nate Dickman, Monogram division manager, shuffled off to Buffalo for several days.

Mr. and Mrs. Bob Adler (Monogram booker) celebrated their 13th wedding anniversary.

Al LaFlamme, manager of the Ritz, Albany, was on the sick list for several days with a bad throat infection.

Friends along Film Row were shocked to hear of the death of Charles R. (Daisy) Halligan from a heart attack last Friday. Mr. Halligan was long associated with the film industry as a booker with Universal and then manager of RKO.

Helen Wisper, manager's secretary, has been appointed Drive Captain of Albany Fox branch in the Andy Smith sales managers' drive.

James P. Faughnan, Warner contact manager, has just returned from a general theatre inspection tour upstate which included Jamestown, Elmira, Olean, Hornell and Wellsville.

At the expiration of his present lease on June 1, Phil Baroudi will again assume operation of the Northwood Theatre in North Creek, which has been under the management of Mrs. Tarbell.

Henry Frieder of Frieder and Grossman interests, Hudson, along Film Row for the first time in six months, since Brandt took over booking of pictures.

A large contingent of members of Variety Club of Albany, Tent No. 9 will attend the convention of the Variety Clubs of America at the Hotel Astor May 16-17-18. Included are C. J. Latta, Charles A. Smakwitz, Herman L. Ripps, Neil Hellman, Leonard Simon, Eugene Teper, Alton Mendleson, Arthur Newman, Nate Winig, Dr. Samuel Kalison, George Green, Henry Blatner, Ben Smith, Nate Dickman, Joseph Saperstein, Jack Olshansky, Welden Waters, Jerry Atkin.

## REGIONAL NEWS INDEX


Albany ..... 32
Atlanta ..... 36
Boston ..... 32
Chicago ..... 33
Cincinnati ..... 39
Cleveland ..... 38
Columbus ..... 32
Dallas ..... 32
Denver ..... 34
Des Moines ..... 40
Harrisburg ..... 33
Indianapolis ..... 39
Kansas City ..... 38
Los Angeles ..... 37
Memphis ..... 34
Montreal ..... 33
Milwaukee ..... 38
New Orleans ..... 38
New York ..... 33
Omaha ..... 36
Philadelphia ..... 40
Pittsburgh ..... 39
Portland ..... 35
St. Louis ..... 35
Toronto ..... 36
Vancouver ..... 37
Washington ..... 34


## COLUMBUS

Only the two families witnessed the informal marriage ceremony which united Milton R. Yassenoff, general manager of Academy Theatres, and Charlotte Haugh, daughter of Mr. and Mrs. Herrold S. Haugh of Croton, Ohio.

Local theatres will be among Columbus business firms affected by provisions of the new smoke control ordinance passed last week by the city council. Mayor Rhodes said he expected to start enforcement of the ordinance by June 1. The ordinance defines the density and volume of smoke permitted and provides fines from $10 to $50 for the first offense, $25 to $100 for the second violation and $50 to $200 for third offenders. There will be an educational campaign to instruct engineers in proper firing so that smoke can be minimized.

Jacob F. Luft, George Anagnost, Leo Haenlein and Leo Yassenoff are representatives of Tent No. 2 at the national Variety Clubs convention in New York.

Joe Sloan is again acting as relief manager at the Ohio, subbing for Arthur Egberts, who is convalescing at home following an emergency appendectomy. Walter Kessler, who filled in for several days at the Ohio, is back in the Great Lakes Loew division.

Annual Capital University May Day celebration was staged last Wednesday at the Ohio with Bernard McGraner, Ohio assistant, acting as "producer" for the event. Ann Sollers, Youngstown, was this year's Capital May Queen.

Allen Sparrow, Loew's western division manager, is planning a vacation in Florida.

Jerry Shinbach, Palace manager, joined the "horsey set" by staging a three-day hobby-horse contest on the Palace stage. Men and women, boys and girls, raced across the Palace stage on hobby horses, for cash prizes.

## BOSTON

Ralph Bankhart, RKO publicist, spent the weekend in New York and visited the home office.

Art Moger, New England publicist for Warner Bros., is currently visiting Syracuse, Rochester, and Buffalo.

John Dervin, Boston manager for United Artists, reports that James Winn, district manager, is able to be outdoors again and is rapidly recovering from his long illness.

Jack Goldstein, eastern publicity man for David O. Selznick, spent the weekend visiting relatives in Boston, where he formerly was RKO publicist.

Martin Glazer, former publicity director of Paramount and Fenway theatres is now connected with the staff of the Boston *Post*.

M and P Theatres executives held a monthly meeting and luncheon in the Statler last Thursday.

Sam Haase is recovering from his recent illness and is at present negotiating possible sale and purchase for clients of two or three theatres in this section.

Irving L. Wallins, formerly buyer-booker with Pouzzner Circuit, has announced his resignation. Wallins, who will continue to handle the booking for the Modern in Marlboro, is happy to welcome home his son, Lt. Jack G. Wallins, who has returned from the U. S. Army.

James McManus, district manager for M and P., because of his fine work with the Canadian Club of Maine, recently won a trip to Nova Scotia.

During the recent B.A.A. Marathon, Irving Conn, manager of the Kenmore theatre, allowed the newspaper men and cameramen to use the marquee of his theatre for their activities. The theatre is located two miles from the finish line in Copley Square, and many radio announcers selected this spot to conduct their broadcasting.

## DALLAS

Howard Skelton, just out of service, has been appointed manager of the Village Theatre at Houston. Skelton, who began his theatrical career as an usher at the Majestic several years ago. was manager of the Alabama before entering the service. John Ellis, replaced by Skelton at the Village, will be assigned to another post in Houston.

Film folks here and throughout the state extended their congratulations and best wishes May 1 to Lou Bissinger, who on that day celebrated his 40th year in show business. Bissinger has made an outstanding contribution to his community during the past 15 years through the YMCA Street and Newsboy Committee, having given away some 26,000 free admissions at his Queen Theatre to Dallas newsboys. Lou has a formula for good health and success consisting of two points: (1) Limit your worrying to 30 minutes every Friday afternoon, and (2) Relax by going to the movies one hour every day.

Bill Turk has been named new city manager for Griffith at Ada, Oklahoma, taking over management of the McSwain-Kiva-Ritz theatres there following transfer of Don Hall

# REGIONAL NEWSREEL

to the Ponca City, Okla. city managerial spot. Hall replaces Bob Browning, recently named city manager for Griffith at Oklahoma City.

Increases of five and ten cents in admissions prices of the five Standard theatres at Oklahoma City were announced last week by Ed Kidwell, general manager. Midwest, Criterion and Tower (first runs) have 10 cent hikes and the Ritz and Capitol have five cent raises.

C. O. Donaldson is the new manager of the Palace in Terrell. He was previously at the Star in Ringling as manager.

Ralph Yaden has purchased the Royal Theatre at Earlsboro, Oklahoma, from Melvin Anderson, and took over operation of the house May 1.

A $20,481 damage suit was filed in district court at Tulsa, Okla., last week against the Majestic Amusement Co., by a local woman who claimed she was injured in a fall at the Orpheum Theatre there last December 26.

## HARRISBURG

Zeva "Skee" Yovan, on the staff of Loew's Regent for 16 years, has been transferred to Loew's 2400-seat theatre in Indianapolis. His successor here will be Bob Sokol, coming from the Palace in Washington, D. C. Yovan, who has acted in every capacity from usher to relief manager, was honored at a farewell party in the Penn Harris Hotel last weekend. Sokol has been student assistant at the Washington house. The transfer was effective over the weekend.

Latest acquisition of the new Steel Theatres Corporation was the two-tract plot in Steelton, site of the new 1000-seat theatre, transferred by Harry Chertcoff for a consideration shown by revenue stamps attached to the deed as $16,000. Last March 2 the Steelton Bank and Trust Company conveyed the properties, which are located in North Front Street, Steelton, to Chertcoff, for $12,000. Chertcoff owns a chain of theatres in the area.

## NEW YORK

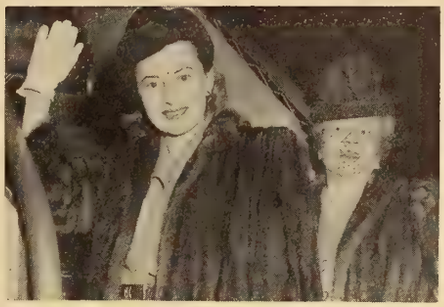
License commissioner Ben J. Fielding suspended two more theatre licenses last week for alleged violation of city ordinances regarding children's admissions. They were the Bronx Mt. Eden—license suspended for two days for assertedly admitting minors without escorts—and the Brooklyn Grove—license suspended for three days for reportedly not properly supervising audiences which contained children between the ages of 4 and 14. Both warnings were final, Fielding said.

The Motion Picture Trade Equipment Show sponsored by the Allied Theatre Owners of New Jersey, set for June 19, 20 and 21 at Atlantic City, promises to be the largest affair of its kind ever held. Edward Lachman, chairman of the convention committee, and E. Thornton Kelley, convention manager, report that, despite the unusual demand for room accommodations, they have completed arrangements with the Chelsea Hotel to care for all equipment men attending.

Joel Levy, out-of-town booker for Loew's, has returned to New York after spending a few days in New Haven.

An eight-pound son named Richard Harry was born to Mrs. Sidney G. Alexander, wife of Columbia Pictures' advertising manager, at the Jewish Hospital, Brooklyn, last week.

Elizabeth Taylor, star of MGM's "Blue Sierra," whose first book, "Nibbles and Me," based on her adventures with a pet chipmunk, will be published by Duell, Sloan and Pearce this month, has been invited to open the National Children's Book Fair here on May 18. This is an honor in the publishing world comparable to an Academy Award in the picture industry.



**PURPOSE: PUBLICITY. Olivia De Havilland and her mother arrive in New York for a series of publicity interviews arranged by her studio, Paramount. The fur coats? Well, it was still pretty chilly when they got off the plane.**

Max Wolff, purchasing head for Loew's and MGM, returned Thursday from a trip to Kansas City, Minneapolis, Milwaukee and Chicago.

Howard Hoyt, head of MGM's play department, has returned froma Miami vacation.

Charles K. Stern, Loew's assistant treasurer, and William G. Brenner, head of MGM's checking division, have returned from Kansas City.

## MONTREAL

William Tabah, assistant to the general manager of Confederation Amusements, was married last Saturday to Betty Barakett, daughter of dress manufacturer Mosa Barakett. The marriage took place at St. George Church.

Babe Coval of Warners has again left his Montreal post, this time to take up the position of Toronto manager. Gratton Kiely has taken over here. Gratton formerly sat in the slot when Babe was summoned to Trinidad.

Around town recently were Dave Griesdorf, Canadian general manager of PRC, who was on his way to Toronto after taking in the Maritimes. Romeo Coulliard, of the Tache in Montmagny and George Champagne, with three houses in Shawinigan Falls. . . Odeon's Eastern Division Manager C. J. Appel, who has added the Maritimes to his territory; and Mickey Iseman of Empire-Universal, who moved on to the Queen City after a four-day stopover.

Ike Sourkes, formerly of Monogram and latterly of Alliance Films, has struck out on own hook and is now in Northern Quebec on an extensive shopping tour.

Regal's Miss Corber is back from N'Yawk and reports that the subway crowds there are pantiwaists compared with the buckos right here at home.

Gordie Dan of Odeon says he is expecting John Davis, Rank's theatre director, back in Canada before the end of the month. Odeon has changed the Kent back from a first to second run house. The reason: not enough first rate English productions available to make the policy continuous.

Theatremen are beginning to clamp down on news of their theatre building activities. They fear the public might not take too kindly to watching structures for entertainment arise while there is still a drastic housing shortage.

## CHICAGO

The Hinsdale Theatre, Hinsdale, Ill., owned by George W. Kruger, recently joined the Allied Theatres of Illinois and the Allied Buying and Booking Circuit. This brings to nine the number of theatres added to the Allied circuit in a little more than two weeks.

Judge William Campbell this week ordered principals in the Oriental Theatre case not to continue proceedings in the state court until the Federal Court hearing is concluded. In the meantime the Oriental Operating Company was ordered to refrain from selling or transferring any assets of the theatre or building.

Jack Rose, Chief Barker, Jack Kirsch, Irving Mack, Henri Elman, Joe Bereson, Eddie Burnell and Sam Levinsohn have been appointed delegates to the Variety Clubs national convention, representing Chicago Tent No. 26.

The Wholesale Candy Jobbers, with strong representation in the amusement industry, held its first annual convention this week at the Hotel Sherman. The National Association of Popcorn Manufacturers also concluded a meeting this week, at which the popcorn outlook was seen as favorable, although some concern was voiced over a possible seasonal shortage.

The Monroe Theatre arbitration case has

(*Continued on Page* 34)



**SET BENEFIT FOR VARIETY TENT FUND. The luncheon meeting in Atlanta pictured above set details for a benefit football game to be played next September 28 between the Miami Seahawks and the Brooklyn Dodgers at Grant Field, Atlanta, with proceeds to go to the charity fund of the Variety Club of Atlanta. Seen around the table—left to right—are: Jimmie Gillespie, Charles Durmeyer, Dave Prince, William Bentley, Harvey Hester, Doug Wyckoff, John Fulton, Dean de Ovies, Fred Moon, Paul Jones, Fred Coleman, Frank Gaither, Willis Davis, Morris McLemore, Paul Wilson, Jack Martin, Pat McDonnell Jack Troy and Ernest Rogers.**

# REGIONAL NEWSREEL

(*Continued from Page* 33)

been postponed until June 4. Wilbur Cliffon is the arbitrator.

Capt. Harold Auten, Eagle-Lion executive in this country, shipped in from New York last week for conferences.

Recent members elected to the Variety Club, Chicago Tent No. 26 include Robert Lubliner, Emanuel Schwartz, M. J. Yahr, Ben Colman, George W. Kopp, Carl H. Fulton, Louis Lessman, Irving J. Wagner, Joseph W. Hicks, David Halper, Jan J. Frank, Victor Becker, Edward L. Vollers, Charles A. Moses, Henry Porter, Paul E. Prentiss, Harold L. S. Cowan and Thomas K. Fenton.

Will DeVaney, who has been with MGM for sixteen years in the Ohio territory, has been transferred to the Chicago exchange as city salesman.

New managers and assistant managers: Dave Gold to the Essaness Plaza Theatre, James Juaslano to the Mode Theatre, Herbert Repey to the Oriental, Louis Lamm to the Devon, and Lawrence Bosi to the Byrd.

Milton Woodward, RKO Theatres publicity director, is recovering from a recent operation, and expects to be back on the job next week.

Warren Slee, MGM publicity and transportation executive, has returned from his vacation in the Bahamas with Mrs. Slee.

The Loop Blackstone Theatre, up for sale because of tax foreclosure, is still unbought. Superior Court Judge Robert Crowe is demanding higher bids.

## DENVER

Denver was well represented at the opening of the new $200,000 Midwest Theatre at Scottsbluff May 4. The theatre had been built to replace the Egyptian, destroyed by fire last year. Among those present from Denver were Henry Friedel, Sam Langwith, Robert Hill, Barney Shooker, Gene Gerbase, Mayer Monsky, Charles Gilmour, Fred Knill, Frank Childs, James Micheletti, William Prass, C. J. Duer and Margaret Fitzsimons.

Bob Smith of Steamboat Springs was in town showing off his new Pontiac.

Tom Knight, who was on the Row the past week, says he plans to open his Shoshone, Wyo., theatre about June 1, or as soon as the population increases sufficiently. A government irrigation project and dam is going in near there.

Hamer Hicks, former operator at the Rex, Brighton, Colo., has been discharged from the Army and has gone back to work as operator at Monte Vista, Colo.

Lon T. Fidler, Monogram franchise holder, is attending a regional sales meeting in Chicago.

The Hart Theatrical Decorating and Display Co. has been awarded contracts for redecorating of the Pastime, Pinebluff, Wyo., and the Chief, Steamboat Springs, Colo.

V. J. Dugan, 20th Century-Fox exchange manager, is in San Francisco attending a managers' meeting.

The two small triangular parks on Film Row will really be beautiful this year. They have been set with flowers which will soon be in bloom.

Betty Vanderlike, assistant cashier at the RKO exchange, will go to Miami August 17 to be married to Sgt. Ray Buckman, who has just been discharged from the Army.

Esther (Shorty) Cleveland, owner of the Castle, Newcastle, Wyo., came to Denver to do some booking and have a good time, and of all things—caught the mumps.

Margaret Neun is now installed in the Paramount exchange as secretary to the manager.

Russell Guild, former Holyoke, Colo., exhibitor, just out of the Army, was visiting friends along the Row.

Jene H. Sombar, wife of the Paramount booker, has bought the Isis, Victor, Colo., from M. W. Kessey.

Pauline Hall, secretary to District Manager Hugh Braly, Paramount, has returned from one of her few vacations which she takes several years apart. She spent her time in Palm Springs, Phoenix and Mexico.

Carroll Robinson, resigned Warner Bros. checking supervisor, has joined PRC as salesman, and is out in the southern territory making the rounds with Bill Williams, manager.

Bernard Gold, former Metro booker, has gone back as office manager after taking a trip to Omaha.

John Ash, Metro auditor, is making one of his periodic checkups at the local exchange.

## *Adopts Bonus Plan*

**New York's Century circuit has adopted a bonus plan for its supervisors, managers, assistant manager and home office personnel based on increased profits, it was announced this week. This complements the free health and life insurance which the company already has in effect.**

**Vice-President Fred J. Schwartz, who announced the new bonus plans declared that the average time managers had been with Century was nine years, declaring he was "proud of the lengths of time Century employes stay with the company."**



**FUNDS WILL AID INFANTILE PARALYSIS VICTIMS. With Louis K. Ansell (left), of the March of Dimes executive committee, and Edward B. Arthur (extreme right), assistant general manager of Fanchon & Marco-St. Louis Amusement Company theatres, looking on, Matt Schulter of the theatre circuit turns over a check for $27,891.83 to Walter L. Metcalfe of the St. Louis-St. Louis County March of Dimes committee. The check represents half of the contributions taken in theatres and various film exchanges. A grand total of $73,489.83 was raised in St. Louis and eastern Missouri, the territory in which Harry C. Arthur, Jr. served as motion picture industry chairman in the 1946 campaign.**

## WASHINGTON

Plans were completed at a meeting of the Mothers' Day Luncheon Committee at the Willard Hotel, to make the annual Mothers' Day Luncheon the Variety Club's outstanding event of the year. Dr. Sylvan Danzansky was chosen general chairman for the affair, which will be held under the sponsorship of the Associate Members of the Variety Club. In view of the large turnout expected, the ballroom of the Willard Hotel has been engaged for the luncheon, which will be held next Monday. The Associate Members will be hosts at a cocktail party in the Club Rooms preceding the luncheon.

The Little Theatre will have a benefit showing of "The Open City" on May 28, proceeds to go to the sustaining fund of the Washington committee of American Friends for Italian Aid.

Nancy Sigmund of the Warner contact department is sporting a diamond on the third finger of her left hand.

W. Vincent Dougherty of Paramount Pictures is the proud papa of a baby girl. The Doughertys also have a son.

Washington theatregoers contributed $48,374.97 to the Cancer Drive, according to a report from John J. Payette and Carter T. Barron, local co-chairmen.

Rosamond Marshall, author of "Kitty," was Paramount's guest at a cocktail party.

Sidney Lust is planning "food matinees" in his Maryland houses to aid famine sufferers abroad.

Rick La Falce, public relations director of radio Station WWDC and former member of Warners' publicity department, has been appointed secretary of the Raymond F. Garrity Food Conservation Committee of the District of Columbia. The newly-founded committee, set up by the Board of District Commissioners, will strive to make local residents conscious of the need to save food to help famine-stricken countries.

John Caldwell Lea, Lea Theatre, Appomattox, Va., is increasing his theatre by 50 seats and adding a drug store and beauty parlor.

## MEMPHIS

Memphis Variety Club entertained with a luncheon Monday in the Forrest Room of the Gayoso Hotel in honor of the visit to Memphis of Ted Gamble, national director of the Treasury's War Finance Division and chairman of the board of the American Theatres Association.

Forrest Dunlap, Dallas theatre seat and office furniture manufacturer, and West Arkansas-Eastern Oklahoma exhibitor, reports that spring steel used in theatre seat cushions is extremely hard to obtain and is holding up seat orders all over the country. "We looked the country over for a supply of spring steel and finally managed to obtain some," he said. Mr. Dunlap reported that he plans to open an office in Memphis soon, and that he only recently purchased the theatre at Greenwood, Ark., a 500-seat house, from Clint Dunn.

Duke Clark, Paramount district manager at Dallas, accompanied by Tom Donahue, visited in Memphis this last week.

Norman Colquhoun, Republic southwestern

# REGIONAL NEWSREEL

manager, has returned to Dallas after several days at the Memphis exchange conferring with Tom Kirk, branch manager.

John Jenkins, Dallas distributor, renewed acquaintances at the Memphis Variety Club en route from Dallas to Atlanta.

Ed Cullins, Memphis suburban house operator, has purchased a lot at Park and Trezevant, a newly developing commercial area, as the possible future site of a theatre.

Allen Glenn, Paramount advertising manager at Dallas, was a recent Memphis visitor.

## PORTLAND

Mr. and Mrs. Kenneth E. Ames, formerly theatre operators here, have recently purchased the Dishman Theatre, near Spokane, Wash. They will also shortly let a contract for the erection of a new Millwood Theatre which will have an 800-seating capacity. The new corporation to run the two theatres will be known as Spokane Valley Theatres, Inc. The Dishman is being completely reconditioned and added space is being planned for construction to almost double the present capacity. Mrs. Ames has had wide experience in theatre and motion picture exhibition, having been Pacific Coast representative for a New York theatre equipment firm.

The new Liberty Theatre, Ridgefield, Wash., built at a cost of $40,000 by Mr. and Mrs. J. R. Hicks, has been dedicated to the memory of their son, Ensign Frank D. Hicks, who was killed on a naval patrol. Theatre and Film Row executives attended the opening recently in a body and dedicated the bronze plaque reading "Dedicated to the Memory of Frank D. Hicks, 1922-1946." The new theatre seats 400.

Frank Stannard well known Seattle manager has been named buyer and booker for the Alaskan theatres of the pioneer operator, W. B. Gross.

Ed W. Johnson of Spokane, and Dwight Spracher have leased the Raymond and Tokay theatres in Raymond, Wash., from A. G. Basil, and will take over operation of the houses early in June.

Junior Mercy, well known Eastern Washington theatre operator, and also owner of the Yakima Braves, baseball club, was host in Yakima, Wash., for film executives, including Vete Stewart, branch manager for Warners; Neal Walton branch manager for Columbia; Harry Blatt, salesman for Universal, and Ernie Piro, salesman for United Artists.

George Mitchell, recently with United Artists, has been named Portland manager for Republic Pictures, succeeding John Sheffield.

Paul Hull is the new eastern Washington sales representative for United Artists.

Walter Seale and Lowell Thompson announce plans for rebuilding a Drive-In Theatre near Spokane.

Lowell Parmentier, merchandise manager for Evergreen theatres, following a general survey, reveals that Oregon theatres are making substantial growth.

Sam Milner, former Universal exchange manager, recently visited "Slats" Wilson, Portland's Universal manager.

James Schiller, publicity and exploitation manager for Monogram, recently conferred with Manager Burle here.

The Palomar Theatre, Seattle, is closed for its annual spring "refreshening."

Frank Stannard has resigned from the Florence-Circle theatres in Seattle's Sterling circuit to become film buyer and booker for Alaska Theatres.

Milton Druck has been transferred from the Mission Theatre, Seattle to the Florence, and Charles Leaming has been transferred from the Madrona to succeed Druck.

Stan Goodman, back from Army European service, goes with the Sterling chain as manager of The Madrona.

Mark Cory, Portland manager for RKO-Radio, back from weekend on Puget Sound.

Eddie Yarborough, exploitation supervisor of 20th-Fox is visiting Portland and Seattle exchanges.

Les Theuerkrauf Jr. has joined his father in the operation of the Realart Theatre, South Tacoma.

Chet Robinette, salesman for 20th-Fox is back from an extensive southern Washington trip.

Raymond (Toby) Leitch, 53, retired actor-producer, died in Bremerton Hospital after a long illness. He operated the Old Third Avenue Theatre, Seattle, for many years.

## ST. LOUIS

Fred Wehrenberg's letter of protest against Mayor Kaufmann's proposed 5 per cent municipal tax on amusement admissions has been filed with the St. Louis Board of Aldermen. Mr. Wehrenberg is president or the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, and in his letter pointed out that the theatres are already assessed a total of 22 per cent in Federal and state taxes on their admissions and that it is unfair to single out the amusement industry for further taxation when, if necessary, the entire city should carry the load.

Vincent J. Helling recently entered upon his

(*Continued on Page* 36)

ALEXANDER FILM CO.
Colorado Springs, Colorado

**May 11, 1946**

MR. EXHIBITOR:

**The Alexander Film Company has been selected by the Institute for American Democracy to handle the distribution of a series of thirteen 90-foot films on Americanism.**

**These films are distributed on a sponsorship basis and the theatres are paid regular display rates for screening them.**

**If you want to help us to promote this worthwhile cause by screening these films, write us today for further details.**

***With 2 Smiles,***

J. Don Alexander

***President***

# REGIONAL NEWSREEL

(*Continued from Page* 35)
new duties as manager of the Henry Holloway Theatres in St. Louis County, including the Beverly, Universal City, Gem, St. John's Station, and Overland. For the past ten years he was associated with the Frisina Amusement Company, most recently as manager of that circuit's houses in Olney, Ill.

Martin C. Burnett, city manager for Loew's houses, including the State and Orpheum, for the past two years, has been assigned to a new executive position in the New York City offices of the company and leaves St. Louis immediately. He is being succeeded here by Orville Crouch, who returned recently after three years service as a captain with the Army Air Forces in the European campaign.

Cape Amusement Company, Inc., is the official name of the company that will own and operate the new 800-seat $100,000 motion picture theatre under construction at Cape Girardeau, Mo. The house has been named the Esquire.

## TORONTO

The Canadian Red Cross Society elected two film men of Toronto to its national executive board at the annual meeting who will be associated with the new Governor-General, Viscount Alexander of Tunis, as president. Col. John A. Cooper is vice-president of the Canadian organization, while the secretary of the Central Council is Hon. J. Earl Lawson, K.C., president of Odeon Theatres of Canada Limited.

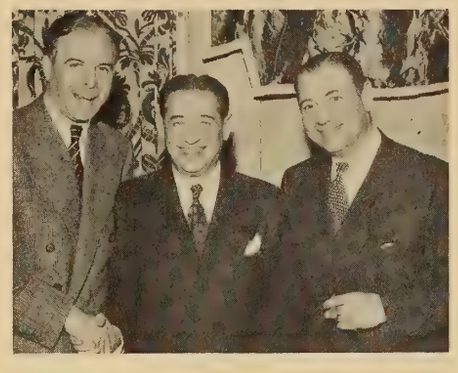
The will of N. L. Nathanson, leader of the Canadian film industry who died in 1942, was dealt with at a court hearing in Osgood Hall, when application was made by Mrs. Irene H. Nathanson and the Montreal Trust Co., executors and trustees, for an interpretation of a number of substantial charity bequests, the beneficiaries having been named in general terms. The court ruled that the sums were to be paid to the National Sanitarium Association, the Jewish Welfare and Child Service, Mount Sinai Hospital and the United Jewish Welfare Fund, all of Toronto.

Jack Arthur, district manager of Famous Players Canadian Corp., is producing a final military show which is to play the week of May 20 at the Royal Alexandra Theatre.

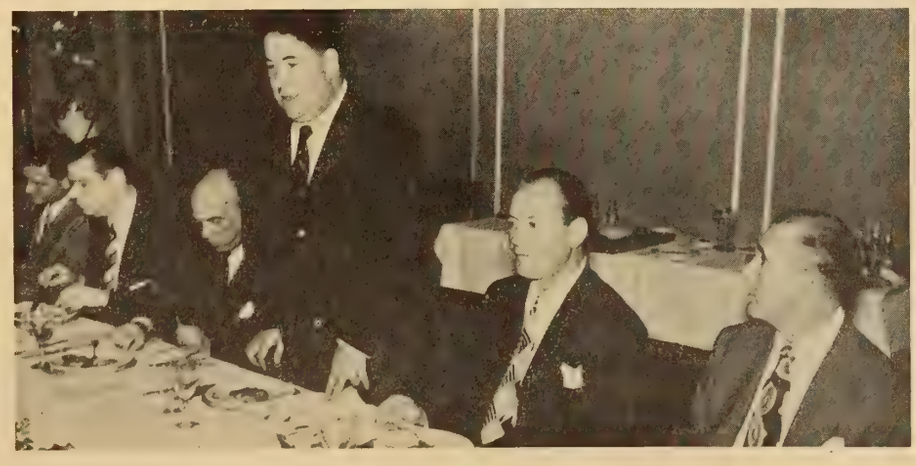
Advocates of Daylight Saving Time in St. Thomas, Ont., finally gained victory in that city when fast time was officially adopted by the local administration some days after the clocks had been changed in other Ontario centres through municipal by-laws. Railroad employes of St. Thomas had opposed the change because the railways have remained on standard time in their operation.

The Toronto branch of the Variety Clubs of America, the first to be established in the Dominion, will be represented at the 10th annual convention in New York May 15-18 by Oscar R. Hanson, president of Monogram Pictures of Canada, Syd Samson, general manager of 20th Century-Fox of Canada, and Ben Okun, president of Biltmore Theatres Ltd., Toronto. Head of the new Toronto Tent is J. J. Fitzgibbons, president of Famous Players Canadian Corp.

Manager Russ McKibbin of the Victoria Theatre and his Belgian bride, whom he married in Brussels last June, have been united in Toronto following her long-delayed arrival from Europe. McKibbin was one of the first managers of Famous Players Canadian Corp. to enlist with the Canadian Overseas Army.



**FAREWELL, WELCOME. Cinema Lodge B'nai B'rith paid tribute to its retiring president, Albert A. Senft (right), head of Sterling Sign Co., and welcomed its new president, Jack H. Levin (center), vice-president and general manager of Confidential Reports, at a dinner in New York last week. Alfred W. Schwalberg (left), vice-president and assistant general sales manager of United World Pictures, and honorary president of the lodge, presided.**



**VARIETY CLUB OF MEXICO FORMED. Formation of the Variety Club of Mexico, International Tent No. 1, took place recently at the Ambassadeurs Restaurant in Mexico City, with Lew Bray, special representative of R. J. "Bob" O'Donnell, National Chief Barker of the Variety Clubs of the United States, in attendance. Seen in the photo above are (l-r) Bob Graham, Paramount's supervisor for the Caribbean area; Osmit Bromberg, local United Artists representative; Arcady Boytler, Regis Theatre exhibitor; Luis R. Montes, circuit owner in Mexico; Lew Bray, and Max Gomez, RKO representative in Mexico.**

Secretary A. H. Jolley of the Motion Picture Theatres Association of Ontario continued his speaking tour of the Province for the film industry, with addresses before the Lions Club at St. Thomas and the Kinsmen's Club, Whitby. The St. Thomas engagement was arranged by Manager Les Preston of the Capitol and Manager William Payne of the Granada. At Whitby the details were in charge of Manager Mel Jolley of the Marks, Oshawa.

Duncan Campbell has resigned as manager of the Elwood Theatre, London, Ont., to go into another business at Burlington, and has been succeeded by Art Markle of Toronto.

## ATLANTA

Authors, publishers and literary agents who attended Atlanta's first Book Fair last week, made the Variety Club their headquarters. Leonard Allen, southern publicity and advertising manager of Paramount Pictures, entertained at a cocktail party honoring Rosamond Marshall, author of "Kitty."

Thomas Weber Sr., has reopened the Star Theatre for Negroes in Decatur.

Ollie Williams, Jr., Warner Bros. branch manager, has returned from Dallas, Tex., where he was summoned by the sudden death of his father.

Lionel and Mrs. Keene are motoring to West Palm Beach, Fla., to bring Mr. Keene's mother to Atlanta for the summer months.

Bill Collins, former Atlanta and North Georgia circuit operator, advises friends from Hollywood that he will start production on his first picture, "Peaches and Cream," within the month.

W. H. Rudisill Jr. has joined the sales force at Columbia Pictures.

Roy Hall, former head booker at Metro, is now with the Film Classics branch.

R. H. Bryan, branch manager of National Screen Service, has returned from New York.

Howard Wallace, Sack Amusement branch manager, is in Florida.

Melvin A. Brown, formerly of Charlotte, N. C., has succeeded C. Ashton Matthews as manager of the Peachtree Art Theatre.

## OMAHA

Pat Jolly has joined the Columbia sales staff. His territory has not yet been assigned.

Max McCoy, who was with Paramount here before the war, has been transferred from the St. Louis branch to Omaha.

Alvin Hendricks, assistant manager of the Variety Theatre in Lincoln, was in town on business.

Florence Low, head inspectoress at Columbia, has returned to her job following an operation.

Kay Kane, Branch Manager Jess McBride's secretary at Paramount, will wed Robert W. Theiler of Omaha, recently out of service, in June. The couple plan a California honeymoon.

Paul Back, RKO home office representative and formerly with the company at Kansas City, is in the city.

Herbert Berman, Columbia salesman, is back after two weeks of pinch-hitting in the Des Moines territory.

The Omaha Variety Club decided at its last meeting to hold most sessions on Mondays so more exhibitors from the territory can attend. The club also decided on a special gathering June 1 that will offer as entertainment acts from the Orpheum Theatre, golf and dancing. A big picnic also is planned for July.

Eleanor Horwich, Columbia cashier, made a trip to Sioux City over the weekend.

William Laird, Universal shipper, was married here to Alberta Savatzki, also of this city.

Just across the river in Council Bluffs, po-

# REGIONAL NEWSREEL

lice have announced a renewal of curfew enforcement regulations to curb juvenile delinquency. Children under 16 found unescorted on the streets between 10 p. m., and 5 a. m. will be held at the police station until parents arrange for their release. Violators may be subject to juvenile court action.

All exchanges along the Row now are on a five-day week.

Esther Lynn, 20th-Fox contract clerk, is back from a short visit to Grand Island.

The Carroll (Ia.) Theatre, operated by the Pioneer Circuit, has reopened following extensive remodeling. A fire forced the repair work.

In addition to out-state managers, District Chief Bill Miskell will take the following to the two-day Tri-State Theatres gathering in Des Moines: Rollin K. Stonebrook, Omaha manager; Ted Emerson , Orpheum; Donald Shane, Paramount; Stan Blackburn, city publicity head; Lou Kouzal, ad artist; and Rudy Soukup, lobby artists.

Omaha Sol Yaeger, now back from service, has joined the RKO exchange in Des Moines.

## VANCOUVER

Odeon Circuit managers held a golf tournament at Langara links last week. Micky Goldin of the Vogue was No. 1 in the field. Les Young of the Odeon New Westminster was runner-up. Local theatre managers of the two circuits, Odeon and Famous Players, will take on each other shortly for a silver mug donated by a local jeweler.

A deal being worked out between Russ McTavish, owner of the Cambie Theatre here, and Seattle theatre men may result in U. S. interests invading Vancouver soon.

A big amusement centre is planned for Calgary including a $300,000 modern theatre. Jack Barron, manager of the Grand, is head of the company. The theatre will be called the Uptown and will seat 1400, with construction to start in fall. Barron also announced that the Grand would be completely renovated.

Reapplication by Lloyd Owens to purchase 11 acres of property in Burnaby, B. C. on which he proposed to build a "drive-in" theatre was refused by city council. His offer of $16,000 was increased to $20,000, but the council still said "no," and will subdivide the property for lots for veterans.

Jack Brock of Lethbridge has purchased the amusement hall at Nanton, Alta. from Samuel Armstrong and, after alterations, will open it as an up-to-date theatre. Nanton is a farming community 50 miles south of Calgary.

Minister of Education for British Columbia George Weir has recommended closer censorship of moving pictures for the province, he announced last week.

Frank Gow, district manager for Famous Players, is away on an inspection trip to the interior, checking on the circuit theatres.

Two city landmarks well known to oldtime theatregoers, the National and Columbia theatres, soon will be so completely changed as to be beyond recognition. Both were popular homes of variety shows, plus films. The building will now house a chain furniture store. The theatres were next door to each other.

Jack Bernard, manager of the Odeon Theatre, North Vancouver, is doing big business each Saturday morning with his Odeon Movie clubs.

## LOS ANGELES

Francis Bateman, Republic west coast manager, has resigned to take an important position with Screen Guild. Bill Mariott, local branch manager, is expected to take over Bateman's job.

B. V. Sturdivant, director of Latin-American activities for National Theatres, visited from Mexico City, where he makes his headquarters.

Harry Marx, veteran manager of Grauman's Chinese, is in his home town of Louisville, Ky., for a three-month vacation. Bob Duke moves over from the Uptown to take Marx's place while he is gone. Harry Wallace takes Duke's spot, while Lou Grimm assumes Wallace's managerial duties at Fox's Beverly.

Bernie Wolf, National Screen Service division manager, attended a home office conclave in New York.

RKO bookers knocked themselves out trying to get last-minute dates for the Ned Depinet sales drive, which ended May 9. Harry Cohen, RKO manager, has been ailing at home.

George Hickey, Pacific Coast sales executive for MGM, returned from a Palm Springs vacation. Genial Jack Valpey, MGM chief booker, was in sick bay.

Visitors to Al Taylor's Paramount branch office included George A. Smith, western division chief, and Richard Morgan, representing the home office's legal department.

Seen on Film Row were Mrs. Harry Webb, booking the Hitching Post Theatres; Earl

(*Continued on Page* 38)

# NEW THEATRES

Omaha, Neb.—Donald Lewis, long an exhibitor in the middle-western territory, will open two theatres, each seating about 300, one at Bladen, Neb. and the other at Upland, Neb., this month.

Hartford, Conn.—The Open Air Theatre at Newington, Conn., a suburb of Hartford, is now under construction. The car capacity has been set at 800, with the most modern-type equipment provided for. A specially constructed refreshment stand is one of the features of the new project.

Statesboro, Ga.—H. D. Aycock announces the opening of his new theatre, the Portal, in another month, despite difficulty of obtaining building materials.

Saskatoon, Sask.—Excavation work has statred on a $60,000 theatre planned by Isadore Shaker, who operates an Alberta theatre circuit. The theatre will seat 750.

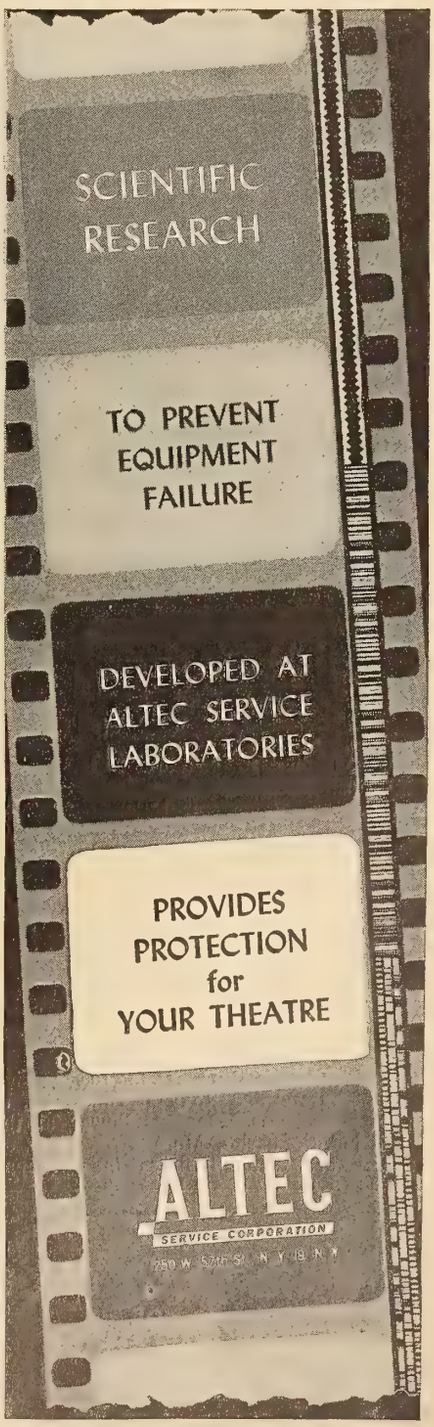
Mesquite, Tex.—Excavation was begun last wek for the foundations of the new $30,000 Texan Theatre to be operated by Mr. and Mrs. James Riggs.

Jamestown, N. Y.—Elias Eade of Olean is seeking the green light to build a 600-seater in that city at the cost of $60,000.

Salisbury, N. C.—Pending approval of the OPA, plans for the construction of a new house here which would cost $80,000 and seat 500, were being held up. The new theatre is planned by Exhibitor J. W. Mitchell, who owns houses in Rockwell and Spencer.

Elizabeth City, N. C.—The Center, located in one of the newly developed sections here, will be opened shortly by the Carolina Amusement Company. Seating capacity of the house was not announced.

Dallas, Texas—The Wilshire, Interstate's newest theatre here, is nearing completion and will probably be opened on schedule July 1. It is centered in a 16-store project, representing a $200,000 investment, in the Wilshire Heights section. The house, a 950-seater, is being built of structural glass, glass blocks, porcelain enamel and stucco, and will be decorated with western murals.




**Gulistan Wilton Theatre Carpet**
**JOE HORNSTEIN *has it!***

# REGIONAL NEWSREEL

(*Continued from Page 37*)

Sturdivant, Yuma, Yuma; and Ray Olmstead of the Nace-Olmstead circuit of Arizona.

Hal Glanfield is now associated with Ted Cunningham's Special Attractions exchange.

Sam Decker and Bill Flemion are representing Los Angeles at the first annual Screen Guild convention in Chicago.

W. E. Callaway, United Artists west coast division manager, was in Chicago for a district managers meeting.

Reports are rife that several local exchanges plan to move to larger quarters as soon as priorities let up. The new offices will reportedly be located north of Washington Boulevard. Offices specifically mentioned as planning the move include Universal, United Artists, Columbia and Republic.

Trem Carr, executive director at Monogram, was passing out the cigars last week in celebration of the birth of his first grandchild. The baby girl, who has been named Joellyn, was born at the Hollywood Hospital to Mrs. Carmen Perry, daughter of Carr and wife of Harry F. Perry.

## MILWAUKEE

The College Theatre at Brookings, S. D., has installed Altec's "The Voice of the Theatre," and used it for the first time May 3. Leo Peterson, manager of the house, said the installation was the first of its kind in South Dakota.

At the Orpheum Theatre, Sioux City, Iowa, 3000 persons heard a program on May 6 in honor of the most Reverend Thomas L. Noa, D. D., Coadjutor Bishop of the Sioux City Diocese, the event being sponsored by the Catholic laity of Sioux City.

## KANSAS CITY

The new Heights Theatre was opened at Little Rock, Ark. May 1. This is a deluxe neighborhood house and has Voice of the Theatre, Westinghouse air conditioning, Bodiform seats and latest projection equipment. There was a capacity crowd at the opening and D. P. Callahan, city manager for Robb & Rowley, was mighty happy. Mrs. J. H. Cox will be house manager.

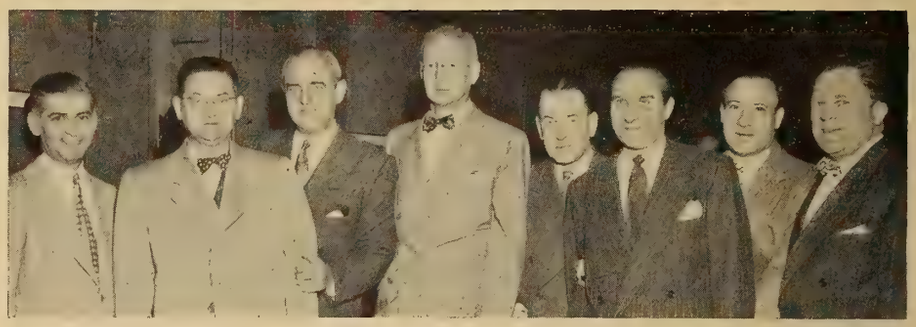
Robinhood, one of Gene Autry's favorite horses, was sold here last week to E. C. Adams of Blue Springs, Mo. for $1,525. Robinhood was one of many blooded horses up for sale at an auction on the Star Lane farm of Elmer C. Rhoden, Fox-Midwest Theatres executive.

Vince Helling is back from the Frisina houses, the Strand and Roxy at Olney, Ill., to become manager for Henry Holloway at the Overland in St. Charles, Mo.

Warners are doing business in a snappy newly remodeled exchange office here and Russ Borg, manager, is proudly showing off his new comfortable chairs, booking counters, and new lighting fixtures. However he points out that material shortages are holding up other furnishings for the offices.

IN A HURRY? Filmack SAME DAY SERVICE FOR SPECIAL TRAILERS TRY US AND SEE! FILMACK TRAILER CO. 1323 S. WABASH CHICAGO 5, ILL.

New Ideal Theatre Chairs JOE HORNSTEIN *has it!*



**THOSE PRE-CONVENTION SMILES. Just before entraining for Chicago this week, where they held a pre-convention meeting, RKO Radio officials paused to smile for the photographer. From left to right: Sol Schwartz, RKO Theatres vice-president; A. A. Schubart, home office operations manager; Ned E. Depinet, chief executive; Robert Mochrie, vice-president in charge of domestic distribution; S. Barret McCormick, ad-publicity director; Harry Michalson, short subject sales manager; Charles Boasberg, metropolitan district manager, and Walter Branson, western division sales manager.**

## CLEVELAND

In Lakewood, a residential suburb of Cleveland, a sincere effort is being made to provide better films for children and to meet the growing juvenile behavior problem. A move, initiated by the Madison School PTA, has received the backing of parents and the superintendent of Lakewood schools. A Lakewood Better Films for Children Committee has been formed which will sponsor two special shows a month to be held at the Hilliard Square Theatre through the cooperation of Manager Fred Holzworth. First of the series was held last Saturday, when Holzworth presented a program of cartoons and short subjects. He reports that his 1500-seat theatre was filled to capacity and he had to turn away many more. Admission was 25 cents.

Thomas J. Lyons, who came through three years of active duty in the Navy without a scratch, died suddenly last week at Brecksville Veteran's Hospital, where he was rushed when he was taken sick the day before. He had returned to his former job in the auditing department of the Associated Circuit.

Ben L. Ogron of Ohio Theatre Equipment Company has sold complete booth equipment to Emery V. Foffich for his new 300-seat Indian Lake Theatre, which is now under construction at Russell's Point.

Henry Kaufman, manager of exchanges for Columbia Pictures, stopped off to visit the local branch last week.

Irving Wormser, Film Classics sales manager, was another visitor of the past week. He and local branch manager Bob Snyder were in a huddle during his two-day stay.

Beverly Jones of the Warner publicity department was chosen May Queen at the Warner Club party held last Friday evening in the Warner Club Rooms. It was not just an empty honor, as she was presented with a bouquet of flowers and a pair of nylons.

Max Shenker, local Berlo Vending Company sales manager, entertained his boss, Jack Beresin of Philadelphia, for a few days.

Walter W. Olds of Argus, Inc. has returned from a six weeks' automobile tour of Mexico.

Bill Tallman, owner of the Ceramic Theatre, East Liverpool; Joe Robins and Paul Ellis of Warren; J. A. Beidler Sr. and Jr. of the Smith and Beidler Toledo circuit; John J. Huebner, Marion; Phil Smith, owner of the two Cleveland Drive-Ins; Ed Olszeski and the Biggio Brothers, Ed and Bill of Steubenville, were among out-of-town exhibitor visitors this week.

Harry Schreiber, RKO theatre district manager, brought back from New York the good news that veteran employes will henceforth be entitled to three weeks' vacation with pay yearly. One week will be granted in the winter and two in the summer.

Malvine Rosenblatt was promoted over in the Warner Theatre department from booker's secretary to secretary of Zone Manager Nat Wolf. She succeeds Claire Heller.

Alex Newman, who came to Cleveland several months ago from St. Louis to join the local Republic office as auditor, has been promoted to office manager.

Larry Throop of the Warner building and purchasing department was one of the week's visitors. All of which brings to mind that the new Warner Theatre at Moreland Blvd. and Kinsman Road is going right ahead.

## NEW ORLEANS

E. V. Landaiche, manager, George Pabst and H. P. Shallcross, salesmen for 20th Century-Fox, will soon be on their way to join the other twelve winners of the Tom Connors Drive trip to England, France and Italy. The home office in New York has been designated as the assemblage place and on Sunday, May 19 they will take off via the trans-Atlantic Constellation for London.

George Briant, office manager Warner Bros., Joe Silver, head shipping clerk of 20th-Fox, Al Silver of RKO's shipping department, and Milton White, booker for PRC, returned with a catch of 250 white trout, results of a fishing trip in the Gulf of Mexico, five miles off Biloxi, Miss.

Out-of-town exhibitors in for a day or two were Frank Corbitt, Ritz Theatre, Laurel, Miss.; Mr. and Mrs. Chas. Phillip, Palace Theatre, Jonesboro, La.; R. L. Osborne, Harlem Theatre, Belzoni, Miss.; R. Sturdivant, Lincoln Laurel, Miss.; Warren Sales, Covington, La.

Beatrice Di Franco's engagement and approaching marriage to Anthony Livaccari is announced by her parents, Mr. and Mrs. Anthony DiFranco. Bea is one of the resu-

# REGIONAL NEWSREEL

lars on Film Row, for many years employed at RKO.

R. L. Walker, who recently sold the PRC franchise in Oklahoma City, is vacationing in New Orleans on the orders of his doctor to have a long rest.

Burt Humphries, who in his prize fight days was known as the "Boston Tiger" is now a messenger serving the film exchange for Western Union. Burt is still active enough to go the four floors of the Film Exchange Bldg. without using the elevator.

Mr. and Mrs. John Elzy of Delta Theatre Supply Company, returned after a short business and pleasure visit to New York.

At a recent meeting of the Louisiana Council for Motion Pictures held at the Montleone Hotel here, Clay Shaw, manager of the sales division, International Trade Mart, spoke on the subject "How Motion Pictures Promote International Trade Understanding."

## PITTSBURGH

The Notopoulos Circuit has taken over and reopened the Penn Theatre, Altoona, which has been closed for several years. This house was formerly operated by the Elst Theatre Corporation.

Pete Dana, branch manager for Universal Pictures, is spending a three weeks vacation in New York with Mrs. Dana.

The girls in the Pittsburgh office of 20th Century-Fox have been placed in charge of the Sales Managers' Bonus Drive, which was inaugurated on April 27, for which the following committee was elected: Captain, Loretta Guehl; co-captain, Betty Miller; lieutenants, Helen Torbich, Alice Stenger, Rosalie Miller, Edna Herr, Catherine Larkin and Marjorie Botsford.

Saul Bragin, booker for the Warner Circuit of Theatres, has just returned from a Florida vacation.

Dave Kimelman, branch manager for Paramount, attended a regional sales meeting in Philadelphia this week.

Warner Bros. branch managers in the central district were scheduled to attend a meeting to be conducted May 11 in Pittsburgh by Jules Lapidus, eastern division sales manager. I. F. Dolid also was to address the session. Among those expected to attend were Charles Rich, central district manager, and branch managers F. B. Moore, Pittsburgh; Claude W. McKean, Indianapolis; Jerry M. Wechsler, Cleveland, and James S. Abrose, Cincinnati.

## INDIANAPOLIS

Hollywood publicists certainly won't offer Mayor Robert H. Tyndall a job. The only thing he could say about the allegedly risque film, "The Outlaw," after giving it a special preview Tuesday was that he enjoyed its western scenery. However, he flatly refused to ban it from being shown here.

The board meeting of the Associated Theatre Owners of Indiana has been cancelled so that directors can make the trip to Chicago to be present at the national Allied meeting May 23-25.

Tom McCleaster of the 20th-Fox sales group was suddenly taken ill with influenza while calling on exhibitors in the Louisville, Ky. territory. He was confined to his hotel room all of last week, but has since returned to Indianapolis.

"Voice of Theatre Speakers"
JOE HORNSTEIN has it!

### *Call Riot Squad for Kids*

**One lone police radio car couldn't cope with it, so in best police fashion it called for help over the radio. An emergency squad of New York's finest rushed to Loew's Inwood Theatre ready for anything.**

**What they found were 4,000 kids waiting to get into a Saturday morning cartoon show and being a bit obstreperous about it. It took 10 policemen to quiet things down and keep the kids in line.**

Alberta Scoggan of the 20th-Fox office staff has returned after a week's absence caused by an attack of measles.

Peggy Shafer, head booker and office manager for Film Classics, and John R. Swing were married at Little Rock, Ark. last week.

John Doerr, Alliance Theatres, Chicago, is spending his vacation in Wisconsin.

The Tacoma and Tuxedo theatres have joined the Indianapolis Cooperative Theatres, Inc. group.

Sam Switow, Chief Barker of Variety Club, Tent No. 10, called a directors meeting May 6 in the clubrooms.

Ben Hopkins, head of Ger-Bar Equipment Co., has returned to his duties after ailing several months.

L. J. McGinley, Universal Pictures, was guest speaker at the Rotary Club, Columbus, Ind., on Monday.

Carl Harthill, head of Monogram exchange, left last Friday to attend a regional meeting in Chicago.

Mrs. Estelle Nelson, secretary to Russell Brentlinger, RKO manager, was painfully injured by a fall at her home last week, fracturing her shoulder.

Ben Fish of Goldwyn Productions was a business caller at RKO exchange last Friday.

Joe Smith, recently resigned as general manager of Amusement Enterprises, was entertained by many of his old friends on Film Row last Friday.

Robert Anderson, assistant shipper at RKO, and Peggy Palmer were married May 5 in the Capital Avenue Methodist Church here.

Charles Pettijohn, formerly associated with the MPPDA (now MPAA), is visiting relatives here. He is writing a book that will describe his contacts with prominent persons in the motion picture industry.

## CINCINNATI

Edna Osage, secretary to the resident manager of Metro Goldwyn-Mayer, has been a patient at Deaconess Hospital since last Monday. She is getting along well, co-workers report.

Ralph Kinsler of the Kinsler-Shard Circuit and his wife will be in New York for a week, attending the Variety Club convention and visiting film officials there.

PRC has announced that Al Golden of Indianapolis is their new salesman in Cincinnati.

Cincinnati exhibitors were sorry to learn of the death Saturday of Ben Cohen's father, who died in Cleveland after a long illness. Mr.

(*Continued on Page* 40)

CASH IN ON ALCATRAZ HEADLINES...

2 SMASH HITS!

The bitterness of death's shadows. A glow of hope in a plot to escape.

"THE LAST MILE"

PRESTON FOSTER
GEORGE STONE

"SCARFACE"
with
PAUL MUNI
GEORGE RAFT
BORIS KARLOFF
KAREN MORLEY

Book 'em NOW!

Atlanta, Astor
Boston, Embassy
Buffalo, Pam-O
Charlotte, Astor
Chicago, Capitol
Cincinnati, Popular
Cleveland, Imperial
Dallas, Astor
Denver, Commercial
Des Moines, King Entp.
Detroit, Allied
Kansas City, King Entp.
Los Angeles, Astor
Memphis, Astor-Dallas
Milwaukee, Astor
New Orleans, Dixie
New York, Astor
Oklahoma City, Astor-Dallas
Philadelphia, Astor
Pittsburgh, Crown
Portland, Star
Seattle, Star Film
St. Louis, Astor
San Francisco, Astor
Washington, Astor
Canada, Peerless Films, Ltd.

# REGIONAL NEWSREEL

(*Continued from Page 39*)

Cohen, who is manager of the Telenews Strand, is in Cleveland with his mother, who is also quite ill. Taking over for him at the Strand is Frank Koza.

Visitors at Universal last week included John Gregory of the Far Hills Theatre, Dayton; Chris Pfister, Troy, Ohio; Guy Greathouse of the Palace, Aurora, Ind., who recently was discharged from the Army; Joe Lee of the Cove Theatre, Covington, Ohio; D. D. Brakefield, Sabina, Ohio; Mannie and Louis Shore, War, W. Va.; Bertha Wolf, of the Pastime, Owenton, Ky., and S. S. Steenrod, of the Majestic, Chillicothe.

Several executives and salesmen visiting the Universal exchange on business last week formed a party and attended the Derby. They included E. T. Gomersall, assistant general sales manager, from New York; A. J. O'Keefe, western sales manager, and Peter F. Rosian, district manager, of Cincinnati.

Capt. William Devaney, city salesman for MGM in Cincinnati, has been assigned to new duties in Chicago.

Robert J. Libson and Maurie White and their wives will be in New York next week on business and may attend the Variety Club Convention. They run the Libson-White Circuit.

William Gehring, eastern sales manager for 20th Century-Fox, is visiting Cincinnati.

## PHILADELPHIA

Safe crackers, who have been having a picnic in Philadelphia, took to the theatres again last week, failing to get anything at the Capitol, but knocking off the Studio to the tune of $1400. At the Studio, where "Open City" has been playing to top business, the thieves climbed a rear wall, went over the roof, dropped through a trapdoor into the air-conditioning machinery space, and then into the theatre, where they cracked the safe in the manager's office. Jack Weiss, the manager, was supposed to be on his day off, when the police got after him at six o'clock in the morning to come down to the theatre, where a porter had discovered the robbery when he reported to work at 5:30 a.m. Weiss, even in the midst of his trouble, tried to get the newspaper photographers who covered the robbery to use this caption on their photos: "Open door—open safe—OPEN CITY."

Metro-Goldwyn-Mayer took over the Lane theatre for the evening of May 8 to screen "The Green Years" for a select audience. It was contemplated that if Cardinal Dougherty was unable to attend, the picture would be screened for him privately. James Ashcraft, MGM exploiteer, returned from Florida in time to get in on the last-minute details.

Two 20th Century-Fox people are expecting to fly to California towards the end of the month—Harold Seidenberg, managing director of the Fox Theatre, to attend a meeting of the Fox theatres, and Mike Weiss, local Fox exploiteer, to attend a meeting of the advertising men. Both meetings are expected to be held at the studio.

William Goldman hopes to add the Seville Theatre to his growing chain by August. Henry Fried is the present owner.

Maurice Gable, Warner district manager, went to California on the Constellation on Monday for a two-and-a-half-week golfing vacation. Gable, one of the better golfers in the Philadelphia area, is scheduled to play with Bob Hope and Bing Crosby, together with some of the coast's other good players.

## DES MOINES

The coal shortage failed to bring any immediate curtailment of the theatre industry in this area, although in some of the Iowa cities a continuance of the coal strike is expected to result in emergency measures within a week or two. Only action affecting theatres occurred at Muscatine, where the Mayor declared a state of emergency and theatres limited their shows to evening performances only.

The Tri-States Garden Theatre in downtown Des Moines has changed its policy, dropping second-run pictures and now showing first-run double-feature attractions with each program running for seven days. The first-run pictures will be of the Western and action-type films.

Tony Abromavich, recently discharged from the Army and formerly manager for Tri-States at the Roosevelt Theatre, has been named manager of the Hiland Theatre here. DeeWight Benson, also a former serviceman and recently manager of the Hiland, was named manager of the Eastown Theatre, succeeding Mrs. Pearl Fort, resigned.

Frank Warren has been named salesman for Iowa and Nebraska by King Enterprises. Warren, recently released from the Army Air Corps, managed theatres while in service. Carl Olson has been named as a salesman for PRC in Des Moines. He recently was discharged from Service.

## *Wanted: A Gun for Lt. Audie*

**Lt. Audie Murphy, the Texas farm boy, who emerged from the recent World conflict as the most decorated infantryman in history (holding every decoration up to and including the Congressional Medal of Honor) has written to Raymond Willie, assistant general manager of Interstate Theatres in Dallas, Texas, asking for two automatic Winchester .22 rifles.**

**Mr. Willie has had Interstate managers throughout Texas combing the sporting goods and hardware stores seeking to fill Audie's request, but has so far been unable to locate the shooting irons.**

**Lt. Murphy's story—and perhaps Audie himself—will soon be in movies, as James Cagney has purchased his story and will start shooting on it shortly. With this in mind the Interstate executive has asked that Audie's request be published in Showmen's Trade Review as he believes there are plenty of exhibitors who may know the whereabouts of Winchester .22s and who would like to help the muchly decorated Lieutenant (whose heroic story appeared in Life, July 16, 1945) keep up his marksmanship practice by any one of the following: sending to Mr. Willie, Interstate Circuit, Majestic Theatre Building, Dallas, Texas, the address at which the guns are available; the guns themselves with COD to cover their cost; or, perhaps, just the guns . . . After all, there may be another occasion where sharp-shooting guys like Audie—he knocked off several hundred Nazis—will be needed and we sure want them to be able to hit that bullseye.**

## IN THE EDITOR'S MAIL BAG

To the Editor:

I have a problem that I would like to call to the attention of the producers. It concerns the advertising for beer, whiskey, smoking and other forms of disgusting commercial publicity that can be found in so many of the features from Hollywood.

I think that my town of 2000 population could well be used as an average for the small town situations of this country, and that the majority of such situations receive the same popular, or unpopular, reaction to the above type of displays on the screen as we get here.

Can you blame the churches for getting down on the theatres when they run this sort of propaganda? I believe not.

We played the Technicolor picture "Thrill of a Romance" in which Lauritz Melchior sits and drinks beer while he is singing. It is this sort of thing that I am always trying to explain away to parents who don't like the idea of their children having to look at such scenes.

The stars, of course, are entitled to their own recreation, but why do they have to spread pictures in the papers from coast to coast such as the ones I have enclosed (clippings showing reproductions of photos by Jay Scott of stars at Ciro's in Hollywood). You will note that in all of these pictures there is a bottle of whiskey prominently displayed. After this appeared in the Sunday papers I had several people remark to me: "See, those are the kind of people you want us to send our children to your theatre to see."

(Signed) Harry F. Blount
Plaza Theatre
Potosi, Missouri



**UA DISTRICT MANAGERS MEET IN CHICAGO. A two-day meeting of United Artists district managers was held last weekend at the Blackstone Hotel, Chicago. Seated around the conference table are (l-r): Moe Dudelson, central district manager; Charles S. Chaplin, Canadian manager; Fred M. Jack, southern district manager; Rud Lohrenz, midwest district manager; C. W. Allen, Prairie district manager; Jack Goldhar, eastern sales manager; J. J. Unger, general sales manager, who presided; Maury Orr, western sales manager; W. E. Callaway, western district manager; Edward M. Schnitzer, southern and Canadian sales manager; Sam Lefkowitz, eastern district manager, and Clayton Eastman, New England district manager.**

# SHORT SUBJECT REVIEWS

### Banquet of Melody *(Good)*

**Univ. (1309) Name-Band Musical 15 mins.**

This issue of the Name-Band series stars Matty Malneck and his orchestra, with the Delta Rhythm Boys, Peggy Lee and Rosa Linda. A fine repertoire of musical numbers is performed with the band handling My Blue Heaven, Poet and Peasant Overture and Stompin' at the Savoy. The Delta Rhythm Boys do their excellent rendition of Dry Bones, and Rosa Linda plays excerpts from Carmen on the piano. Peggy Lee sings I Don't Know Enough About You and Don't Blame Me. A good quarter hour of entertainment which should prove especially popular with the teen-agers.

### Lost City of the Jungle *(Juvenile)*

**Univ. Serial 13 Chapters 20 mins. each (1st Chap.—27 mins.)**

With his double killed, Sir Eric Hazarias, notorious warmonger, goes on a secret trip to Pendrang, situated somewhere in the Himalayas, in search of a secret metal, the only known defense against the atomic bomb. Rod Stanton, undercover agent for a world peace organization, believes that Sir Eric is still alive. Stanton follows some clues which lead him to Pendrang. On his way he is almost killed in a plane crash, an avalanche and a man-made flood. The story and continuity is too illogical for the adult moviegoer, but kids will find this serial very adventurous.

### House Tricks *(Funny)*

**Para. (E5-1) Popeye 8 mins.**

Popeye and Bluto, constructing a new house for Olive Oyl, become involved in the usual complicated mixups with Popeye, as usual, accomplishing miracles with the aid of his inevitable spinach. In Technicolor.

### Merrily We Sing *(Fair)*

**Univ. (1382) Sing and Be Happy 10 mins.**

Suzanna Tafel phones Joey Faye to repair her radio. Joey arrives, discovers a cat has gummed up the works. The radio then plays properly, giving out with My Blue Heaven, Whispering and Oh, Johnny, all sung by Suzanne. In between songs, Joey Faye supplies some pretty silly and antedated comedy. The music is pleasant and popular, but there is little else to recommend this short.

### Black Ducks and Broadbills *(Good)*

**RKO (64,308) Sportscope 8 mins.**

*Field and Stream* Publisher Eltinge F. Warner takes a group of friends duck hunting on the marshes of Long Island. Early in the morning they go after the Black Duck, a wily creature, who requires extra caution on the part of the hunter to lure him into shooting range. Later in the day, the Broadbill is stalked. This species is not as shrewd as the morning's game but is very swift. Expert markmanship is necessary to bag these birds who travel at 60-70 miles an hour. With the day's limit bagged, the party return home for the day, satisfied. A good, entertaining short of outdoor life.

### Pluto's Kid Brother *(Good)*

**RKO (64,104 Disney Cartoons 7 mins.**

Pluto's kid brother gets into trouble constantly, then runs to Pluto for protection and comfort. First with a rooster, then a cat, finally a bulldog, who uses the youngster to rob a butcher shop of a string of weiners. Pluto, aiding his kid brother, falls against the burglar alarm, calling the dogcatchers, from whom they escape, return to their own backyard, only to find the string of weiners had been dropped there by the bulldog, much to their enjoyment. A good Technicolor cartoon in the usual Disney fashion.

### Ski Master *(Good)*

**RKO (64,305) Sportscope 8 mins.**

North Conway, New Hampshire, at the foot of Mt. Washington, is the focal point of this short. Here Hannes Schneider, founder of the Arlberg method of ski instruction, is portrayed taking a group of novices through their paces. A little less publicity for the school and more of the technical aspects of the course would have made this an excellent short. However, most audiences will find it entertaining, especially followers of this popular winter sport.

### The Wicked Wolf *(Good)*

**20th-Fox (400) Terrytoon 7 mins.**

The story of Goldilocks and the Three Bears unfolds on a television screen before an audience of mice. When it looks as though the wicked wolf is about to triumph, the mice call on Mighty Mouse who responds in his inimitable style to the wolf's discomfort. This Technicolor short closes with Mighty Mouse zipping right out of the television set to receive an ovation from the audience.

### The Golden Hen *(Excellent)*

**20th-Fox (391) Terrytoon 7 mins.**

Gandy Goose turns inventor when he makes a mechanical hen. His dreams take Gandy and the Cat through a fairyland of peppermint trees, singing lollipops and other delightful places when the Golden Hen lays ornate Easter eggs and the duo go inside to visit the scenes that show from the opening. The hen turns to a horrible witch, the Cat and Gandy appear to be doomed, but they both wake up. In Technicolor.

### Popular Science *(Interesting)*

**Para. (J5-4) 10 mins.**

The present issue in this entertaining series deals with two subjects, dogs and glass. The modern canine Mayo Clinic is portrayed, where the latest in veterinary science is availble for sick dogs. Then there is a back-to-nature rustic hideaway for convalescents, a beauty salon for the vain pooches, a dog furniture store, with the latest in doghouse furnishings, and, finally, a canine last resting-place. Fiberglas, glass yarn than can be bent and woven and is fire and water proof, is shown in all its many uses. This glass product, besides it utility, makes very beautiful household objects and wearing apparel. A two-piece bathing suit, on a charming subject, shows Fiberglass in its finest setting. Audiences will find this color short extremely interesting.

### Daffy Doodles *(Very Good)*

**WB (1718) Looney Tunes 7 mins.**

Daffy Duck is a mustache fiend who goes around putting mustaches on all pictures and posters. Porky Pig, as a policeman, quickly gets on his trail. Constantly arriving a little too late, Porky finally captures the aquatic Lnatic. Brought to justice, Daffy is acquitted by a jury made up of 12 Jerry Colonna-like jurymen. This Technicolor cartoon should add fine entertainment to any bill.

# . . . NEWSREEL SYNOPSES . . .

*(Relased Saturday, May 11)*

**MOVIETONE** (Vol. 28, No. 72)—Alcatraz convicts foiled in prison break attempt; American Mother of 1946 is first Negro so honored; Apple blossom time festivals; Citizens of Penguin Island settle a problem; Louis and Conn sign for heavyweight title bout; Assault wins Kentucky Derby.

**NEWS OF THE DAY** (Vol. 17, No. 270)—Battle of Alcatraz; Bill Stern reports Kentucky Derby; American Mother of 1946; Collegiate Mermaids at Smith College; Apple Blossom time at Winchester, Va.; Spring in the Northwest.

**PARAMOUNT** (No. 73)—Kentucky Derby; Abundance of articles in Mexico City; Louis and Conn fight official; Coal strike a national disaster; Underwater curriculum at Smith College; Mass escape at Alcatraz foiled.

**RKO PATHE** (Vol. 17, No. 75)—Alcatraz riot; Assault wins Kentucky Derby; Name American Mother of 1946; May Day celebration in Paris.

**UNIVERSAL** (Vol. 19, No. 500)—Five die in Alcatraz riot; It's apple blossom time; Louis and Conn sign for bout; College girl swim stars show form; Kentucky Derby won by Assault.

*(Released Wednesday, May 8)*

**MOVIETONE** (Vol. 28, No. 71)—Captured pictures show how Nazi V-2 rocket was born; Explosion wrecks destroyer; Sunken Jap silver salvaged; Gifts from Tibet; Tribute to India's Army; Admiral Hewitt decorated by Italy's Crown Prince; N. Y. slum area razed for world's biggest housing project; Children are no novelty in family of 17; French bicycle race; Soccer in England.

**NEWS OF THE DAY** (Vol. 17, No. 269)—U. S. ammunition ship explodes at dock in N. Y. harbor; Army releases Nazi films revealing rocket secrets; Reunion in New York for Catholic priest; New Filipino president; Durbar in New Delhi; Four sisters wed in unique church ceremony; Lion cubs adopted; Britain's football classic; Paris bike races.

**RKO PATHE** (Vol. 17, No. 74)—Seized films of Nazi V-2 launchings; Roxas is elected new Philippines President; Jap silver hoard taken from sea; Deliveries from sky by parachute; Plastic lung aids polio victims; Lightning rods for Eiffel Tower.

**PARAMOUNT** (No. 72)—Warship blows up at pier; New President elected in Philippines; Army recovers hidden silver in Tokyo Bay; New films of the German V-2; First pictures of Mexican baseball.

**UNIVERSAL** (Vol. 19, No. 499)—Nazi rocket backfires; Filipinos elect Roxas; Explosion blasts destroyer; Mussolini's body taken from grave; Princesses at the circus; Pope honors U. S. Admiral; GI dream comes true; Dog nurses lion cubs.

**ALL-AMERICAN** (Vol. 4, No. 185)—Old time vets air recruiting at Kelly Field; Adults graduate from night school in St. Louis; GIs learn to create fancy hair-dos at Chicago school; Denver welcomes Yank flyer home from Ethiopia; N. Y. Black Yanks meet Homestead Grays at Yankee Stadium; Hundreds injured as trains crash at Naperville.

## Paramount to Release Short, 'Don't Be a Sucker'

"Don't Be a Sucker," an 18-minute short subject produced by the United States Army Signal Corps for showing to American troops, will be released July 4, without profit as a special service, by Paramount.

The subject depicts the confusion of a young man who, having fallen prey to the rantings of soap-box orators in their diatribes against Jews, Catholics, Negroes and Free Masons, becomes disturbed when he realizes that he himself is a Mason. Not until the methods used by the rabble-rouser are compared to those used by the Nazis to divide Germany so as to make it easier to control, does he find himself. A refugee professor, Paul Lukas, explains the methods used, and in flashback actual scenes of the Nazi ascendancy are shown.

Concluding scenes and narration by Lukas emphasize that the strength of America lies in the respect of all its citizens for one another. The loss of such mutual respect means the loss of freedom.

# HOLLYWOOD

STR West Coast Offices 6777 Hollywood Blvd. Hollywood 28, Calif. Telephone Hollywood 2055

# CHECK-UP ON PRODUCT IN WORK

## Painted Walls Do Not a Background Make, So Studios Send Production Crews on Trips for Location Scenes In Postwar Move to Effect Realism in New Pictures

Among the more important Hollywood happenings these days—aside from the furore caused by the stoppage of production by 20th-Fox on "Forever Amber"—is the trend toward realism in pictures instead of painted backgrounds. Producer David O. Selznick has announced that henceforth all his pictures will employ real backgrounds, and several other pictures from other studios are being made on location, or cameras crews are making trips for background shots. Monogram's Jeffrey Bernerd sent a camera crew to Churchill Downs, Ky., to film Derby scenes for "Black Gold"; Sol Lesser's UA film is on location at Sonora, Calif.; Benedict Bogeaus' "Short Happy Life of Francis Macomber" will soon move to Lower California; Alfred Hitchcock has gone to London to film background scenes for Selznick's "The Paradine Case"; Warners' "Cloak and Dagger," "Cheyenne" and "Stallion Road" are on location; RKO is scouting location sites for "Kitty for Congress." These are typical of the development of "location" shooting, restricted for the past five years because of the war. Don't be surprised if a caravan of directors, cameramen, stars and technical men descend on your own town for realistic backgrounds. One can never tell.

### Monogram in Fast Pace

Monogram is maintaining a fast pace these days, having just completed "Roaring Range," Johnny Mack Brown's latest, and "Jade Lady," most recent "Shadow" opus. The company is currently producing "Black Gold," with Jeffrey Bernerd at the helm, and "Decoy," the initial B & B production. Bernerd made Cinecolor sequences of the Kentucky Derby at Louisville and returned to Hollywood May 10 to edit film shot by his camera crews for the racehorse picture.

Eddie Norris replaced Albert Dekker in "Decoy." "Ghost Busters," the fourth Bowery Boys release, started shooting on May 10, with Jan Grippo producing. Sam Katzman starts his next Teen-Age musical on May 18. No title has been set.

Producer Walter Mirisch is making big plans for "Ivanhoe," a costume romance. It will be screened in color.

### Warner Films on Location

Academy Award winner Joan Crawford will waste no time in getting started on her next feature for Warners. Present plans call for her to start work on "The Secret" before May 23. Curtis Bernhardt will direct and Jerry Wald produces.

"Cry Wolf" started this week (11), starring Barbara Stanwyck and Errol Flynn.

Most of the studio's pictures have been locationing, a very common practice in Hollywood these days, with increasing emphasis on realism. "Cloak and Dagger," the U. S. Pictures unit, is on location for airfield scenes, while "Cheyenne," the Dennis Morgan-Jane Wyman-Janis Paige starrer, is at Flagstaff, Arizona, for two more weeks. "Stallion Road," with Ronald Reagan, Zachary Scott and Alexis Smith, just completed work at Providencia Ranch; and another unit is at Laguna. Director Curtis Bernhardt and his staff finished several days of scouting for locales around Lake Tahoe for "The Secret."

Other Warner films now shooting are "Deception" and "Life With Father."

### RKO 'Hot' on Production

RKO is still "hot" when it comes to production, leading the pack as far as number of pictures before the lenses is concerned. Nine films, including the big Goldwyn question mark, are in production, with still another scheduled to roll on May 13.

RKO has been scouting locations around the Sacramento Valley for Dore Schary's production, "Katie for Congress," set to go May 13. The picture will star Loretta Young, Joseph Cotten and Ethel Barrymore, with H. C. Potter directing.

The studio sends "Honeymoon" to Mexico City late this month, to finish shooting at the Churusbusco Studios there. Originally, it was planned to start the picture in Mexico, but now scenes will be reproduced from stills to cover sets in Mexico in the event of a rainy season. All other shots in Mexico will be exteriors.

"Sinbad The Sailor" is moving into the end of its third month of shooting. Latest addition to the cast is Charlie Stevens, who worked in every picture made by Douglas Fairbanks' late father. Other RKO pictures rolling are Walt Disney's "Song of the South," Goldwyn's "Secret Life of Walter Mitty" and "Best Years of Our Lives," Liberty's "It's A Wonderful Life," "What Nancy Wanted," "Deadlier Than the Male," and "Nocturne." The latter began May 1, with Joan Harrison producing and Edwin Marin directing.

### MGM Ends 'Undercurrent'

"Undercurrent," the Katherine Hepburn-Robert Taylor starrer, was finally completed at MGM. Still going are "The Mighty McGurk," Wallace Beery film; "Tenth Avenue Angel," Margaret O'Brien starrer; "My Brother Who Talked to Horses"; "A Woman of My Own" (Greer Garson) and "Uncle Andy Hardy."

"High Barbaree," Van Johnson-June Allyson vehicle, was set to start May 8, with Jack Conway directing and Everett Riskin producing. Another important picture just begun without fanfare is "The Beginning or the End," atom-bomb film.

Eugene O'Neill's famous play, "Ah, Wilderness," will be filmed as a musical under the title of "Summer Holiday." Jean Holloway is working on the screenplay.

### Columbia Studios Active

Columbia borrowed Keenan Wynn from MGM for "Rio" when Lee Bowman came

(*Continued on Page* 44)

### Capra Rounds Out His Program of 3 for Liberty

With the purchase of the Jessamyn West novel, "The Friendly Persuasion," Producer-director Frank Capra has rounded out his part of the Liberty Films program of three productions for RKO Radio release. Capra's other two pictures are "It's a Wonderful Life," starring James Stewart and Donna Reed, now in production for release late this year, and the Alfred Noyes novel, "No Other Man," on which Jo Swerling is now doing the screenplay.

Two of the three productions of Producer-Director George Stevens are in preparation. He is now working with Joseph Fields on the screenplay of "One Big Happy Family" which he will cast and put before the cameras in midsummer. "It Must Be Love," on which Lou Breslow and Joseph Hoffman are putting the finishing touches, is slated as Stevens' second production. For his third, he is seeking an established property, either in novel form or a stage play, on the dramatic side.

William Wyler, who will report to Liberty in midsummer, will announce his schedule of three productions at that time.

### Golden Starts Work Aug. 1 On Next for UA Release

Producer Robert S. Golden, who recently completed "Breakfast in Hollywood" at the General Service Studios, has announced that his next picture to be made at the Bogeaus plant will be "Eddie and the Archangel Mike," which is scheduled to get under way August 1. It will be the second Golden production to be made there within a year, and like the earlier film, is marked for United Artists release.

"Eddie and the Archangel Mike" will be adapted from the new novel of that name by Barry Benefield, which first appeared as a serial in the *Saturday Evening Post*. Earl Baldwin has been signed to write the script.

### 4 Films to Gottlieb

Four pictures scheduled to get under way within the next three months have been assigned to Alex Gottlieb, Warner producer, who currently has "Stallion Road" before the cameras. Quartet includes "The Glass Room," mystery yarn by Edwin Rolfe and Lester Fuller; "The Wallflower," from the Broadway stage hit; "Howdy, Stranger," Technicolor musical starring Dennis Morgan and Jack Carson, and "Honeymoon Freight."

### Buys Another for Lloyd

Preston Sturges has purchased Fredric Mauzens' "The Human Strong Box," in which he again plans to star Harold Lloyd whose first work under the California Pictures' banner, "The Sin of Harold Diddlebock," is now in its final editing stage. Sturges will write the screenplay.

### Massey in 'The Secret'

Raymond Massey, currently co-starring with Gertrude Lawrence on the Broadway stage in "Pygmalion," will report to Warners late this month for the role of Joan Crawford's husband in "The Secret."

# HOLLYWOOD

## Realism and Honesty Advocated By Dieterle

Contrasting American and European techniques in motion picture production, Director William Dieterle, speaking as a member of the Hollywood Writers Mobilization following the screening of the Russian film, "Once There Was a Girl," declared that "the slick Hollywood movie compares with a good European picture as a piece of merchandise compares with a work of art."

The Russian picture, which portrays the children of Leningrad during the Nazi siege of that city, has a scene showing people drawing water through holes cut in the river ice. "That scene was real," declared Dieterle. "The snow and ice were not artificial. And the reality of the cold and hardship projected itself from the screen into the imagination of the audience. Here in Hollywood that scene would have been staged on a set. The snow would have been granulated salt and flour. And the sense of reality would have been lost.

## Preliminaries Completed On 'So Well Remembered'

Adrian Scott, who will produce the screen version of James Hilton's "So Well Remembered" in England for RKO Radio, is conferring with studio executives on his recent two-week trip to London and on the technical facilities of the Denham Studio.

Scott's visit to England was to set the stage for the filming of the Hilton best seller, and complete arrangements for the outdoor scenes which will be photographed in Lancashire.

## Lubin to Direct 'Sheila'

Harry Popkin has signed Arthur Lubin to direct his Cardinal picture, "Sheila," which will have a budget of more than a million dollars. "Sheila" will be a Broadway production before it reaches the screen, and Popkin will invite screen names scheduled to appear in the film to also star in the stage show. The picture will be made, then withheld from release until the play has premiered.

## Acquires Viertel Original

"A Woman with Spurs," an original melodrama by Peter Viertel set in early California, has been secured by RKO Radio. Val Lewton will produce, with Jack J. Gross as executive producer. Viertel will do the screenplay of his original.

## 2 Assistant Directors

Two assistant directors C. C. (Buddy) Coleman and William H. (Herbie) Coleman, have been assigned to Paramount's Technicolor film with music, "The Emperor Waltz." Co-starring Bing Crosby and Joan Fontaine, the picture soon will go into production with Charles Brackett producing and Billy Wilder directing.

## Search for Name Player

John and Ray Boulting, British film producers, are in Hollywood in search of a name player for the leading role in their forthcoming "Fame Is the Spur," screen version of the Howard Spring novel. The brothers will make the picture in association with Two-Cities Films for distribution by United World Pictures.

## Lund Pact Extended

Paramount has extended for a year its contract with John Lund, who soon makes his film debut with Olivia DeHavilland in Paramount's "To Each His Own."

# STUDIO NEWS & PROGRAM NOTES

## Hellinger Signs Miklos Rosza to Score 'The Killers'; Robert Lord to Produce MGM's Remake of 'Coquette'

Agnes Moorhead will enact the role of Lise Meitner, brilliant European woman scientist in MGM's "The Beginning or the End." She joins a cast which includes Brian Donlevy, Robert Walker, Tom Drake, Lionel Barrymore and Beverly Tyler. Norman Taurog directs, Sam Marx produces.

Del Lord was signed by Columbia to direct "It's Great to Be Young," musical designed to exploit the talents of the studio's younger players. Leslie Brooks will have the feminine lead. Picture will be produced by Ted Richmond.

Owing to conflicting commitments, Eduardo Ciannelli has withdrawn from the cast of 'Decoy," current Monogram drama starring Jean Gillie, and Marc Lawrence has been signed for the role. Rosemary Bertrand has also been added to the cast. Jack Bernhard directs for B & B Productions.

Jean Acker, first wife of Rudolph Valentino, was cast in Paramount's "Perils of Pauline," Betty Hutton-John Bund starrer which George Marshall is directing.

Roscoe Ates has been handed the supporting role in the forthcoming Eddie Dean Cinecolor starrer at PRC, 'Melody Roundup." Robert Emmett Tansey will produce and direct.

Andy Clyde, pioneer comic and for a long time Bill Boyd's stooge in the Hopalong Cassidy series of Westerns, was signed by Republic to enact the top comic role in the William Elliott-Vera Hruba Halston starrer, "The Plainsman and the Lady," which Joseph Kane is producing and directing.

Phillip Terry, who portrayed the brother of Ray Milland in "Lost Weekend," has been signed to play a featured role in RKO's 'Deadlier Than the Male," psychological drama in which Claire Trevor, Lawrence Tierney and Walter Slezak are co-starred. Robert Wise will direct with Herman Schlom producing under the executive supervision of Sid Rogell.



**STAR AND GUESTS. Visiting Gary Cooper on the set of United States Pictures' "Cloak and Dagger" at Warner Bros. last week were Countess Nancy de Marigny and John Hemingway, formerly of the O.S.S. and son of Ernest Hemingway.**

Dr. Miklos Rosza, Academy Award winner for his musical score in 'Spellbound," has been signed by Mark Hellinger to compose the music for Ernest Hemingway's "The Killers," in which Robert Siodmak currently is directing Burt Lancaster, Ava Gardner and Edmond O'Brien for Universal release.

Franz Waxman was assigned as musical composer and scorer for Warners' 'The Sentence," Ann Sheridan starrer. Kent Smith, Robert Alda and Bruce Bennett have supporting roles in the picture which Vincent Sherman directed and William Jacobs produced.

Robert De Haven, former Army fighter pilot who is making his debut as a film actor in the Glenn Ford-Janet Blair starrer, "Gallant Journey," at Columbia, had his option picked up by that studio.

Donald Crisp joins Joel McCrea, Veronica Lake and Don DeFore in the cast of Harry Sherman's Enterprise production, "Ramrod," which Andre De Toth directs.

"Becky Sharp," Langdon Mitchell play, will be the first production assignment for John Haggott, former production manager for New York's Theatre Guild, who was signed recently to a producer-director contract by Columbia.

Walter Wanger has signed Eddie Albert for one of the two male leads in "Smash-Up," Universal's Susan Hayward starrer which Stuart Heisler will direct.

Gertrude Hoffman, who authored "Crashing Hollywood at 60" and who, at 75, still makes lectures on motion picture topics, started an important role in Paramount's "Welcome Stranger," starring Bing Crosby, Joan Caulfield and Barry Fitzgerald.

Roman Bohnen, who scored a success as the father of Bernadette in "Song of Bernadette," has been signed for a top featured role in "Snow Cinderella," which Walter Colmes and Henri Sokal are producing for Republic release.

Writer-Producer Val Burton has signed Ann Gillis for a romantic role in Universal's Abbott and Costello comedy, "The Ghost Steps Out." She will play the role of Costello's sweetheart before he becomes a ghost.

Albert Hackett and Frances Goodrich, husband-wife writing team, have been signed to write the screenplay for "Coquette," which Robert Lord will produce for MGM. Story is based on the George Abbott-Ann Pidges play, and will be a remake of the famed Mary Pickford film.

## Columbia Signs Welles

Orson Welles has been signed by Columbia to direct and act in an untitled original story. Production will begin as soon as Welles completes his forthcoming Broadway show, "Around the World in Eighty Days."

HOLLYWOOD

# CHECK-UP ON PRODUCT IN WORK

(*Continued from Page 42*)

down with an attack of pneumonia. Previously, Melvyn Douglas had been slated for the role.

The studio is due to complete "Gallant Journey," its saga of the pioneer days of aviation, this month. Another film likely to finish very shortly is "His Face Was Their Fortune."

"Singing on the Trail" has been rolling since May 7. This action musical stars Ken Curtis with Jeff Donnell. William Frawley was put into a featured role in "The Crime Doctor's Honor," starring Warner Baxter. The picture started May 6.

Columbia's other production is "Down to Earth," Technicolor Rita Hayworth musical.

The studio signed Dick Powell to star in "Johnny O'Clock," a Milton Holmes original that casts him as a rough, tough guy. Robert Rossen, who is writing the screenplay, will also direct.

William Bloom, Columbia's latest producer acquisition, has been given four assignments. He is working under the executive supervision of Bennie F. Zeidman.

## Universal Has 6 Rolling

Universal delayed its announced start of "Cuban Pete," starring Desi Arnaz, but the studio still has six films rolling, which is an excellent shooting record. Mark Hellinger's "The Killers" is in its third week (11), with Robert Siodmak directing.

Abbott and Costello are still working on "The Ghost Steps Out." Joseph Gershenson is executive producer and Charles Barton is directing. Tom McKnight and Roy William Neill are co-producers of "The Black Angel," with Neill directing. This recent starter includes Dan Duryea, June Vincent, Peter Lorre and others.

Other Universal films going are "The Michigan Kid," in Cinecolor; "Pirates of Monterey," in Technicolor; and "Oh Say Can You Sing."

Deanna Durbin's next picture will be called "I'll Be Yours."

## Republic's All-Time Peak

Republic is at an all-time production peak, with five pictures shooting on the lot and two on location.

Two million-dollar productions, "That Brennan Girl" and "The Plainsman and the Lady," are before the cameras; while John Wayne's producing-starring venture, "The Angel and the Outlaw," is on location at Sedona Valley, Arizona. Other films rolling are Roy Rogers' "Shine On Texas Moon," "GI War Brides" and "Snow Cinderella," Walter Colmes Production, which has been shooting skiing location shots.

The third in this year's Red Ryder series, starring Allan Lane, started May 4. It is tagged "Vigilantes of Boomtown."

"Out California Way" finished May 10, and the fourth and final in the Magnacolor series, "Last Frontier Uprising," will start May 18, starring Monte Hale and Adrian Booth.

The studio's construction department is working overtime to keep up with the pace of production. Every inch of available space is being used to accommodate the greatest production boom at Republic since before the war. Big-budget films like "Plainsman" and "Brennan Girl" require more space and greater variety of sets than used in smaller productions and Westerns.

## Paramount on Slow Side

Things continue mighty slow at Paramount, where only three films are currently being shot. All of them, however, are star-studded productions, but the fact remains that Paramount is not working to its usual capacity.

"Perils of Pauline," Technicolor production, has been shooting the longest of any studio effort. Work was held up for some time by Betty Hutton's illness. Sol C. Siegel is producing this one, and is also handling the production reins on Bing Crosby's starrer, "Welcome Stranger." As soon as Crosby finishes "Stranger," he goes into "Emperor Waltz." The latter will probably start late in May.

The other Paramount picture going is "Where There's Life," starring Bob Hope.

Cecil B. DeMille's technicians returned from Pittsburgh and vicinity on May 1, after making preliminary surveys of forest areas and small communities. The survey was for DeMille's "Unconquered," a Technicolor production to star Gary Cooper and Paulette Goddard. Arthur Rosson's crew leaves for the same area for several weeks of outdoor work.

## U-W Making 'Bella Donna'

United-World is producing "Bella Donna" at its new Universal quarters. Edward Small, who originally planned to release this property through other channels, is producing, with Irving Pichel directing. The picture is in its second month before the cameras.

## UA 'Plenty Busy'

United Artists is plenty busy these days. Rumor has it that the company plans to reduce its number of independent producers, but at this point there are more than a half-dozen actively engaged in shooting.

Sol Lesser's "Red House," now called "No Trespassing," has been on location at Sonora.

John Loder, Hedy LaMarr's husband, was set for "Dishonored Lady," which started May 6 at the General Service lot. Loder will co-star with Dennis O'Keefe. Robert Stevenson directs and Jack Chertok produces for Hunt Stromberg.

Comet started its second production, "Miss Television," on May 10 at the Morey-Sutherland studios.

Benedict Bogeaus' "Short Happy Life of Francis Macomber" moved to Lower California May 12, after completing arrangements with the Mexican government.

Other UA films shooting are "Abie's Irish Rose," Bing Crosby Producers unit, at the Hal Roach studios; and "Bel Ami," Loew-Lewin production, at Enterprise lot. "Hopalong Cassidy" was set to start May 16, but will probably not go until next month. "The Chase," Seymour Nebenzal picture, is still being delayed, too, because of Superior Judge Henry M. Willis' ruling binding Joan Leslie to a Warner contract she signed when a minor.

David O. Selznick revealed that his pictures will henceforth employ all real locales, instead of manufactured scenes. Alfred Hitchcock left New York on May 6 for a three-week trip to London, to film backgrounds for his next Selznick production, "The Paradine Case"; and Mervyn LeRoy sent a camera crew to Concord, Mass., to shoot material for "Little Women."



**ENTERTAINS KIDDIES. Sid Caesar, who scored in Columbia's "Tars and Spars," entertains the kiddies at Los Angeles' Children's Orthopedic Hospital. Discovered by Producer Milton Bren, Caesar is under contract to Bren's Capital Productions and will soon be seen in an assignment for that company.**

## Fox Production Normal

Stoppage of production on "Forever Amber" was the big noise at this studio, but otherwise the situation remained normal, with production going at a good clip. "The Razor's Edge" continued to make progress before the cameras under Darryl F. Zanuck's personal supervision, and six other films were being shot simultaneously.

Other Fox films rolling are "My Darling Clementine," "Carnival in Costa Rica" (Technicolor), "You're For Me," (formerly titled "That's For Me") and "Flight to Paradise" (Sol Wurtzel Production).

F. Hugh Herbert is working on added scenes for "Home Sweet Homicide," recently completed.

## PRC Starts Dean Film

PRC started another Eddie Dean Cinecolor production on May 6, called "Melody Roundup," with Robert Emmett Tansey producing and directing. Dean's songs, along with all others used by the studio, will be published by the Southern Music Publishing Company.

"Two Yanks on the Amazon," PRC's jungle special, is getting under way with the departure of Breakston and Copeland, the picture's producers, for Brazil.

Sam Newfield is directing Sig Neufeld's third Michael Shayne, "Blondes on the Loose." The picture just completed location work at Brentwood. Alexander-Stern are working on another sleuth series, "Philo Vance Returns," first of the group. Rick Vallin and Mary Ware get the leads.

## Screen Guild Moves Ahead

Hollywood's newest national distributing film company, Screen Guild, is making strides toward its contemplated schedule of 20 pictures this year. Golden Gate, one of the company's units, is currently making "Flight to Nowhere," its second picture. Jerome Cowan replaced Robert Armstrong in the cast.

Golden Gate announced the signing of Russell Hayden to star in two Westerns this summer, with Breezy Eason directing and William B. David producing. Another Western will star Greg McClure. "My Dog Shep" will be the next Golden Gate film and will follow "Flight to Nowhere." William Rowland will direct.

## New Pact for Lowery

Robert Lowery has been signed to a new contract by Pine-Thomas, given a co-starring role in "I Cover Big Town" and selected to play the lead in the unit's forthcoming "Jungle Flight," a postwar aviation film. Pine-Thomas release through Paramount.

## Gene Autry Vehicle

"Robinhood of Texas," an original story by Olive Cooper and William Graffis, has been purchased by Republic as a forthcoming Gene Autry vehicle.

# FEATURE Booking GUIDE

## TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listings.

### A

| Title | Company |
|---|---|
| Abbott & Costello in Hollywood | MGM |
| Abie's Irish Rose | UA |
| Abilene Town | UA |
| A Boy, a Girl & a Dog | Misc. |
| Accent on Horror | Misc. |
| A Close Call for Boston Blackie | Col. |
| Adventure | MGM |
| Adventure for Two | Misc. |
| Adventure in Music | Misc. |
| Adventures of Rusty | Col. |
| A Game of Death | RKO |
| A Guy Could Change | Rep. |
| A Letter for Evie | MGM |
| Alias Billy the Kid | Rep. |
| A Likely Story | RKO |
| Allotment Wives | Mono. |
| Along the Navajo Trail | Rep. |
| Ambush Trail | PRC |
| An Angel Comes to Brooklyn | Rep. |
| And Then There Were None | 20th-Fox |
| Angel and the Outlaw | Rep. |
| Angel on My Shoulder | UA |
| A Night in Casablanca | UA |
| Anna and the King of Siam | 20th-Fox |
| Appointment in Tokyo | WB |
| Arizona Whirlwind | Mono. |
| Arson Squad | PRC |
| A Scandal in Paris | UA |
| A Song to Remember | Col. |
| A Strange Impersonation | Rep. |
| Avalanche | PRC |
| A Very Rich Man | WB |
| A Walk in the Sun | 20th-Fox |
| A Woman of My Own | MGM |
| A Yank in London | 20th-Fox |

### B

| | |
|---|---|
| Bachelor's Daughters | UA |
| Bad Bascomb | MGM |
| Bad Men of the Border | Uuiv- |
| Badman's Territory | RKO |
| Bamboo Blonde | PRC |
| Bandit of the Badlands | Rep. |
| Bandit of Sherwood Forest | Col. |
| Battle for Music | Misc. |
| Beast With Five Fingers | WB |
| Because of Him | Univ. |
| Bedlam | RKO |
| Behind City Lights | Rep. |
| Behind Green Lights | 20th-Fox |
| Behind the Mask | Mono. |
| Bel Ami | UA |
| Bella Donna | Misc. |
| Bells of St. Mary's | RKO |
| Best Years of Our Lives | RKO |
| Between Two Sisters | PRC |
| Beyond Tomorrow | Astor |
| Big Sleep | WB |
| Big Town | Para. |
| Birth of a Star | Astor |
| Black Angel | Univ. |
| Black Beauty | 20th-Fox |
| Black Market Babies | Mono. |
| Blazing the Western Trail | Col. |
| Blonde Alibi | Univ. |
| Blondie Knows Best | Col. |
| Blithe Spirit | UA |
| Blondes on the Loose | PRC |
| Blondie's Lucky Day | Col. |
| Blue Sierra | MGM |
| Blue Dahlia | Para. |
| Blue Montana Skies | Rep. |
| Blue Skies | Para. |
| Border Badmen | PRC |
| Border Bandits | Mono. |
| Born for Trouble | WB |
| Boss of Boomtown | Univ. |
| Bowery Bombshell | Mono. |
| Boys' Ranch | MGM |
| Breakfast in Hollywood | UA |
| Bride Wore Boots | Para. |
| Brief Encounter | Univ. |
| Brute Man | Univ. |
| Burma Victory | WB |
| But Not Goodbye | MGM |

### C

| | |
|---|---|
| Caesar & Cleopatra | UA |
| Calcutta | Para. |
| Caldonia | Astor |
| California | Para |

*Features and western series pictures are listed alphabetically by title under name of distributor. (Consult* TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION *or* BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

| | |
|---|---|
| (B) Biographical | (C) Comedy |
| (D) Drama | (Doc) Documentary |
| (G) Gangster | (M) Musical |
| (H) Horror | (W) Western |
| (My) Mystery | (Wa) War |

## ASTOR PICTURES

| Prod. No. | | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| | Beyond Tomorrow | Winninger-Carey-C. Aubrey Smith | 88 | | Reissue |
| Sp. | Birth of a Star | Danny Kaye | 38 | | New Release |
| Sp. | Caldonia | Louis Jordan & Band | 28 | | New Release |
| | Fangs of the Wild | Rin Tin Tin, Jr. | 60 | | New Release |
| | Gentleman From Arizona | John King-Joan Barclay | 70½ | | Reissue |
| | Hell's Angels (D) | Lyon-Harlow-Hall | 100 | | Reissued |
| | Her Enlisted Man (CD) | Barbara Stanwyck-Robt. Young | 70 | | Reissued |
| | I Cover the Waterfront (D) | Claudette Colbert | 80 | | Reissued |
| | Jimmy Steps Out | J. Stewart-P. Goddard | 89 | | Release |
| | Let 'em Have It (G) | Bruce Cabot-Virginia Bruce | 70 | | Reissued |
| | Little Men | Oakie-Francis-Bancroft | 83 | | Release |
| | One Romantic Night | Ilona Massey-Alan Curtis | 86 | | Reissue |
| | Scarfare (D) | P. Muni-G. Rraft-A. Dvorak | 88 | | Reissued |
| | Silver Devil (D) F | H. Gibson-Stephin Fetchit | 62 | | Remake |
| | Sky Devils (C-D) | Spencer Tracy | 88 | | Reissued |
| | Swiss Family Robinson | Mitchell-Best-Holt | 74 | | Release |
| | Thunder in the City | Edw. G. Robinson | 81 | | Reissued |
| | Tom Brown's Schooldays | Hardwick-Lydon-Bartholomew | 85 | | Release |

## COLUMBIA

### CURRENT 1944-45

| | | | | | |
|---|---|---|---|---|---|
| 6027 | Adventures of Rusty (D)F | T. Donaldson-M. Lindsay-C. Nagel | 65 | 9/6/45 | b11/24/45 |
| 6038 | Dancing in Manhattan (CD)F | Fred Brady-Jeff Donnell | 60 | 12/14/44 | b12/30/44 |
| 6015 | I Love a Bandleader (M)F | Phil Harris-Leslie Brooks | 70 | 9/13/45 | b2/9/46 |

### Current 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 7030 | A Close Call for Boston Blackie (M)F | C. Morris-R. Lane-L. Merrick | 60 | 1/24/46 | b4/27/46 |
| 7004 | Bandit of Sherwood Forest *T (D)F | Cornel Wilde-Anita Louise | 85 | 2/21/46 | b2/23/46 |
| | Blondie's Lucky Day | P. Singleton-A. Lake-L. Simms | 69 | 4/4/46 | a11/10/45 |
| 7022 | Crime Doctor's Warning (My)F | Warner Baxter-Dusty Anderson | 69 | 10/4/45 | b4/20/46 |
| 7034 | Gentleman Misbehaves, The | Robert Stanton-Osa Massen | 74 | 2/28/46 | a11/17/45 |
| 7001 | Gilda (D)F | Rita Hayworth-Glenn Ford | 110 | 4/25/46 | b3/16/46 |
| 7029 | Girl of the Limberlost | R. Nelson-D. Clifton-L. Tindall | 60 | 10/11/45 | a7/21/45 |
| | Hit the Hay (M)F | J. Canova-R. Hunter-L. Merrick | 62 | 11/29/45 | b2/16/46 |
| 7021 | Just Before Dawn | Warner Baxter-Adelle Roberts | 65 | 3/7/46 | |
| Sp. | Kiss & Tell (CD)F | Shirley Temple-Jerome Courtland | 90 | 10/18/45 | b9/8/45 |
| 7019 | Life With Blondie (C)F | P. Singleton-A. Lake-L. Simms | 69 | 12/13/45 | b12/8/45 |
| 7014 | Meet Me on Broadway (MC)F | Reynolds-Brady-Falkenburg | 78 | 1/3/46 | b3/2/46 |
| 7023 | My Name Is Julia Ross (D)F | Nina Foch-George Macready | 65 | 11/27/45 | b11/17/45 |
| | Mysterious Intruder | Richard Dix-Barton MacLane | 62 | 4/11/46 | a3/9/46 |
| | Night Editor (D)A | William Gargan-Janis Carter | 67 | 4/18/46 | b4/6/46 |
| 7028 | Notorious Lone Wolf (CD)F | Gerald Mohr-Janis Carter | 64 | 2/14/46 | b3/23/46 |
| 7012 | One Way to Love (C)F | W. Parker-Marguerite Chapman | 83 | 12/20/45 | b12/29/45 |
| 7035 | Out of the Depths (Wa)F | Jim Bannon-Ross Hunter | 60 | 12/27/45 | b3/23/46 |
| 7005 | Pardon My Past | F. MacMurray-M. Chapman | 88 | 12/25/45 | a6/9/45 |
| 7008 | Perilous Holiday | P. O'Brien-R. Warrick-E. Buchanan | 89 | 3/21/46 | a2/9/46 |
| | Phantom Thief, The | Chester Morris-Jeff Donnell | | 5/2/46 | a3/2/46 |
| 7036 | Prison Ship | Robert Lowery-Nina Foch | 60 | 11/15/45 | a10/13/45 |
| 6005 | She Wouldn't Say Yes (C)A | R. Russell-L. Bowman | 87 | 11/29/45 | b12/22/45 |
| | Snafu (C)F | R. Benchley-V. Vague | 82 | 11/22/45 | b12/15/45 |
| | Talk About a Lady | Jinx Falkenburg-Joe Besser | 71 | 3/28/46 | a3/2/46 |
| 7007 | Tars and Spars (CM)F | A. Drake-J. Blair-M. Platt | 88 | 1/10/46 | b1/12/46 |
| | True Glory, The | Documentary | 83 | 10/4/45 | b9/8/45 |
| 7024 | Voice of the Whistler (D)A | Richard Dix-L. Merrick | 60 | 10/30/45 | b11/10/45 |

### COMING

| | | | |
|---|---|---|---|
| Devil's Mask, The | Anita Louise-Jim Bannon | 5/23/46 | a4/27/46 |
| Down to Earth *T | Rita Hayworth-Larry Parks | | a4/6/46 |
| Coffin, The | Karen Morley-Jim Bannon | | |
| Blondie Knows Best | Penny Singleton-Arthur Lake | | |
| Dangerous Business | Forrest Tucker-Lynn Merrick | | a4/20/46 |
| Gallant Journey | Glenn Ford-Janet Blair | | a4/6/46 |
| His Face Was Their Fortune | Anita Louise-Michael Duane | | |
| Man Who Dared, The | Leslie Brooks-George Macready | 5/30/46 | |
| Rendezvous in Rio | E. Keyes-L. Bowman-A. Miller | | |
| Renegades *T | Evelyn Keyes-Willard Parker | | |
| Return of Rusty | Ted Donaldson-J. Litel-Mark Dennis | | |
| Sing While You Dance | Ellen Drew-Robert Stanton | | |
| Jolson Story *T | L. Parks-E. Keyes-W. Demarest | | a2/9/46 |
| Walls Came Tumbling Down, The | Lee Bowman-Marguerite Chapman | | a1/26/46 |

### Westerns (Current 1944-45)

| | | | | | |
|---|---|---|---|---|---|
| 6209 | Outlaws of the Rockies (W)F | Charles Starrett-Tex Harding | 54 | 9/18/45 | b10/6/45 |
| 6208 | Rustlers of the Badlands (W)F | Charles Starrett-Tex Harding | 58 | 8/16/45 | b8/25/45 |
| 6244 | Song of the Prairie | Ken Curtis-June Storey | 69 | 9/27/45 | b2/2/46 |

## COLUMBIA (Continued)

| Prod. No. | Westerns (Current 1945-46) | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 6201 | Blazing the Western Trail (W)F | C. Starrett-Dub Taylor-Tex Harding | 56 | 10/18/45 | b12/8/45 |
| 7204 | Frontier Gunlaw (W)F | Charles Starrett-Tex Harding | 58 | 1/31/46 | b2/16/46 |
| | Galloping Thunder | Charles Starrett-Smiley Burnette | 54 | 4/25/46 | |
| 7206 | Gunning for Vengeance (W)F | Charles Starrett-Smiley Burnette | 56 | 3/21/46 | b5/4/46 |
| 7202 | Lawless Empire | Charles Starrett-Tex Harding | 58 | 11/15/45 | |
| 7205 | Roaring Rangers (W)F | Charles Starrett-Smiley Burnette | 55 | 2/14/46 | b3/16/46 |
| 7203 | Texas Panhandle (W)F | Charles Starrett-Tex Harding | 55 | 12/20/45 | b1/12/46 |
| 7221 | Throw a Saddle on a Star | K. Curtis-J. Donnell-A. Roberts | 67 | 3/14/46 | |

### Westerns (Coming)

| | | | | | |
|---|---|---|---|---|---|
| | Cowboy Blues | Ken Curtis-Jeff Donnell | | | |
| | Desert Horseman | Charles Starrett-Smiley Burnette | | | |
| | Heading West | Charles Starrett-Smiley Burnette | | | |
| | Landrush | Charles Starrett-Smiley Burnette | | | |
| | Terror Trail | Charles Starrett-Smiley Burnette | | | |
| | That Texas Jamboree | Ken Curtis-Jeff Donnell | | 5/16/46 | |
| | Two-Fisted Stranger | Charles Starrett-Smiley Burnette | | 5/30/46 | |

## MGM

### Current 1945-46

| Group No. | | | | | |
|---|---|---|---|---|---|
| 13 | Abbott & Costello in Hollywood (C)F | Abbott & Costello | 81 | Oct | b6/25/45 |
| Sp. | Adventure (D)F | C. Gable-G. Garson-J. Blondell | 125 | Mar | b12/22/45 |
| 15 | A Letter For Eve. (CD)F | Marsha Hunt-John Carroll | 89 | Jan-Feb | b12/1 45 |
| | Bad Bascomb (W)F | Wallace Beery-Margaret O'Brien | 110 | Apr-May | b2/9/46 |
| 13 | Dangerous Partners (My)F | James Craig-Signe Hasso | 76 | Oct | b3/11/45 |
| 15 | Harvey Girls *T (M)F | J. Garland-A. Sothern-J. Hodiak | 101 | Jan-Feb | b12/29/45 |
| 13 | Her Highness and the Bellboy (C)F | H. Lamarr-R. Walker-J. Allyson | 111 | Oct | b7/14/45 |
| 13 | Hidden Eye (My)F | Edward Arnold-Frances Rafferty | 127 | Sept | a1/26/45 |
| | Hoodlum Saint (D)A | William Powell-Esther Williams | 93 | Apr-May | b2/9/46 |
| 13 | Our Vines Have Tender Grapes (D)F | M. O'Brien-Ed. G. Robinson | 106 | Sept | b7/21/45 |
| 15 | Portrait of Maria (D)F | Dolores Del Rio-Pedro Armendariz | 76 | Jan-Feb | b12/15/45 |
| | Postman Always Rings Twice (D)A | Lana Turner-John Garfield | 113 | Apr-May | b3/16/46 |
| 15 | Sailor Takes a Wife (C)F | Robert Walker-June Allyson | 91 | Jan-Feb | b12/29/45 |
| 14 | She Went to the Races (C)F | James Craig-Frances Gifford | 86 | Nov | b10/20/45 |
| 14 | They Were Expendable (WarD) | R. Montgomery-J. Wayne | 138 | Dec | b11/17/45 |
| | Two Sisters From Boston (CM)F | Kathryn Grayson-June Allyson | 112 | Apr-May | b3/9/46 |
| 15 | Up Goes Maisie (C)F | A. Sothern-G. Murphy-H. Brooks | 89 | Jan-Feb | b1/5/46 |
| 14 | Vacation from Marriage (CD)F | Robert Donat-Deborah Kerr | 104 | Dec | b9/22/45 |
| Sp. | Weekend at the Waldorf (D)F | Rogers-Turner-Pidgeon-V. Johnson | 130 | Oct | b7/21/45 |
| 14 | What Next, Corporal Hargrave? (C)F | Robert Walker-Keenan Wynn | 96 | Nov | b11/17/45 |
| 14 | Yolanda & the Thief *T (M)A | F. Astaire-F. Morgan-L. Bremer | 106 | Dec | b10/20/45 |
| Sp. | Ziegfeld Follies of 1946 *T (M)F | Fred Astaire-Gene Kelly | 110 | Mar | b1/12/46 |

### COMING

| | | | | | |
|---|---|---|---|---|---|
| | Black Sheep | James Craig-Skippy Homeier | | | |
| | Blue Sierra *T | Elizabeth Taylor-"Lassie" | 93 | | a1/27/46 |
| | Boys' Ranch (D)F | James Craig-Skippy Homeier | 97 | | b5/4/46 |
| | But Not Goodbye | K. Wynn-F. Morgan | | | a2/29/46 |
| | Easy to Wed *T (CM)A | L. Ball-V. Johnson-E. Williams | 109 | | b4/13/46 |
| | Faithful in My Fashion | Donna Reid-Tom Drake | | | a2/9/46 |
| | Fiesta *T | Esther Williams-John Carroll | | | a2/9/46 |
| | Green Years, The (D)F | C. Coburn-T. Drake-S. Royle | 127 | | b8/16/45 |
| | Holiday in Mexico *T | W. Pidgeon-I. Massey-J. Powell | | | a2/9/46 |
| | It Happened at the Inn | Fernand Ledoux-Maurice Rollin | | | |
| | Last Chance, The (D)F | E. G. Morrison-John Hoy | 105 | | b12/1/46 |
| | Little Mr. Jim | James Craig-Frances Gifford | | | a1/26/46 |
| | Mighty McGurk, The | Wallace Beery-Aline McMahon | | | |
| | My Brother Who Talked to Horses | Butch Jenkins-Peter Lawford | | | |
| | No Leave, No Love | V. Johnson-P. Kirkood-K. Wynn | | | a2/9/46 |
| | Show-Off | R. Skelton-M. Maxwell-M. Main | | | |
| | Star From Heaven | Marshall-Thompson-Jim Davis | | | a3/2/46 |
| | Tenth Avenue Angel | M. O'Bien-G. Murphy-P. Thaxter | | | |
| | Three Wise Fools | M. O'Brien-L. Barrymore-E. Arnold | | | a3/2/46 |
| | Till the Clouds Roll By | J. Garland-R. Walker-F. Sinatra | | | |
| | Two Smart People | J. Hodiak-L. Ball-L. Nolan | 93 | | a2/9/46 |
| | Uncle Andy Hardy | M. Rooney-B. Granville-D. Ford | | | |
| | Undercurrent | K. Hepburn-R. Taylor | | | |
| | Woman of My Own | Greer Garson-Richard C. Hart | | | |
| | Yearling, The *T | G. Peck-J. White-J. Craig | | | a10/20/45 |

## MONOGRAM

### CURRENT 1944-45

| Prod. No. | | | | | |
|---|---|---|---|---|---|
| 412 | Come Out Fighting (CD)F | East Side Kids-June Carlson | 63 | 9/22/45 | b10/6/45 |
| 407 | Sensation Hunters | Doris Merrick-Robert Lowery | 62 | 10/13/45 | a8/18/45 |
| 415 | Shanghai Cobra (My)F | S. Toler-B. Fong-M. Moreland | 64 | 9/29/45 | b8/11/45 |

### CURRENT 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 505 | Allotment Wives (D)A | Kay Francis-Paul Kelly | 80 | 12/29/45 | b11/18/45 |
| 504 | Black Market Babies (D)A | Ralph Morgan-Teala Loring | 71 | 1/5/46 | b12/8/45 |
| 528 | Face of Marble (H)A | John Carradine-Claudia Drake | 72 | 2/2/46 | b1/26/46 |
| 507 | Fear (My)A | Warren William-Anne Gwynne | 68 | 3/2/46 | b12/29/45 |
| 529 | Gay Cavalier (W)F | Gilbert Roland-Martin Garalaga | 65 | 3/30/46 | b4/20/46 |
| 514 | Junior Prom (M)F | Freddie Stewart-June Preisser | 69 | 5/11/46 | b3/2/46 |
| 509 | Live Wires (D)F | Leo Gorcey-Huntz Hall | 65 | 1/12/46 | b2/16/46 |
| 513 | Red Dragon (My)F | Sidney Toler-Benson Fong | 64 | 2/2/46 | b12/29/45 |
| 527 | Shadow Returns (My)A | Kane Richmond-Barbara Reed | 61 | 2/19/46 | b1/19/46 |
| 516 | Strange Mr. Gregory (D)A | Edmund Lowe-Jean Rogers | 63 | 1/12/46 | b1/5/46 |
| 501 | Sunbonnet Sue (M)F | Phil Regan-Gale Storm | 89 | 12/8/46 | b9/29/45 |
| 503 | Swing Parade of 1946 (M)F | Gale Storm-Phil Regan | 74 | 3/16/46 | b1/26/46 |

### COMING

| | | | | | |
|---|---|---|---|---|---|
| 526 | Behind the Mask (My)F | Kane Richmond-Barbara Reed | 67 | | b4/6/46 |
| 511 | Bowery Bombshell | Leo Gorcey-Huntz Hall | | | |
| 519 | Dark Alibi (My)F | S. Toler-B. Fong-M. Moreland | 61 | 5/25/46 | b4/27/46 |
| | Decoy | Jean Gillie-Edward Norris | | | |
| 508 | Don't Gamble With Strangers | Kane Richmond-Bernedene Hays | 68 | | a5/4/46 |

| Title | Company |
|---|---|
| California Gold Rush | Rep. |
| Canyon Passage | Univ. |
| Captain Eddie | 20th-Fox |
| Captain Kidd | UA |
| Captain Tugboat Annie | Rep. |
| Captive Heart | Misc. |
| Caravan Trails | PRC |
| Caribbean Mystery | 20th-Fox |
| Carnival in Costa Rica | 20th-Fox |
| Cat Creeps | Univ. |
| Catman of Paris | Rep. |
| Centennial Summer | 20th-Fox |
| Cherokee Flash | Rep. |
| Cheyenne | WB |
| Child of Divorce | RKO |
| Cinderella Jones | WB |
| City For Conquest | WB |
| Claudia and David | 20th-Fox |
| Claude's Wife | Univ. |
| Cloak and Dagger | WB |
| Club Havana | PRC |
| Cluny Brown | 20th-Fox |
| Code of the Lawless | Univ. |
| Coffin | Col. |
| Col. Effingham's Raid | 20th-Fox |
| Colorado Pioneers | Rep. |
| Colorado Serenade | PRC |
| Come Out Fighting | Mono. |
| Confidential Agent | WB |
| Conquest of Cheyenne | Rep. |
| Cornered | RKO |
| Cowboy Blues | Col. |
| Cowboy Canteen | Col. |
| Crack-Up | RKO |
| Crainquebille | Misc. |
| Crime Doctor's Warning | Col. |
| Crime of the Century | Rep. |
| Crime School | WB |
| Criminal Court | RKO |
| Cross My Heart | Para. |
| Crimson Canary | Univ. |
| Cuban Pete | Univ. |
| Curley | Misc. |

### D

| | |
|---|---|
| Dakota | Rep. |
| Daltons Ride Again | Univ. |
| Dancing in Manhattan | Col. |
| Danger Signal | WB |
| Danger Street | Para. |
| Dangerous Business | Col. |
| Dangerous Partners | MGM |
| Danny Boy | PRC |
| Dark Alibi | Mono. |
| Dark Corner | 20th-Fox |
| Dark is the Night | Misc. |
| Dark Mirror | Misc. |
| Days of Buffalo Bill | Rep. |
| Deadline at Dawn | RKO |
| Deadline for Murder | 20th-Fox |
| Dead of Night | Univ. |
| Deception | WB |
| Decoy | Mono. |
| Desert Horseman | Col. |
| Desirable Woman | RKO |
| Detour | PRC |
| Devil Bat's Daughter | PRC |
| Devil's Mask | Col. |
| Devotion | WB |
| Diary of a Chambermaid | UA |
| Dick Tracy | RKO |
| Dick Tracy Versus Cueball | RKO |
| Ding Dong Williams | RKO |
| Dishonored Lady | UA |
| Doll Face | 20th-Fox |
| Dolly Sisters | 20th-Fox |
| Don't Fence Me In | Rep. |
| Don't Gamble With Strangers | Mono. |
| Double Furlough | UA |
| Down to Earth | Col. |
| Do You Love Me? | 20th-Fox |
| Dragonwyck | 20th-Fox |
| Dressed to Kill | Univ. |
| Drifting Along | Mono. |
| Duffy's Tavern | Para. |
| Duel in the Sun | UA |

### E

| | |
|---|---|
| Earl Carroll's Sketchbook | Rep |
| Easy to Wed | MGM |
| 1812 | Misc. |
| El Paso Kid | Rep. |
| Enchanted Cottage | RKO |
| Escape Me Never | WB |
| Experiment Perilous | RKO |

### F

| | |
|---|---|
| Fabulous Suzanne | Rep. |
| Face of Marble | Mono. |
| Faithful In My Fashion | MGM |
| Falcon in Hollywood | RKO |
| Falcon's Adventure | RKO |
| Falcon's Alibi | RKO |
| Fallen Angel | 20th-Fox |
| Fall of Berlin | Misc |
| Fandango | Univ |
| Fangs of the Wild | Astor |
| Fanny By Gaslight | UA |
| Fatal Witness | Rep. |
| Fear | Mono. |
| Fear in the Night | Para. |
| Fiesta | MGM |
| Fighting Bill Carson | RKO |
| Firts Yank Into Tokyo | RKO |
| Flaming Bullets | PRC |
| Flight to Nowhere | Misc. |
| Flight to Paradise | 20th-Fox |
| Follow That Woman | Para. |
| Forever Amber | 20th-Fox |
| Freddie Steps Out | Mono. |
| French Key | Rep. |

| Title | Company |
|---|---|
| From This Day Forward | RKO |
| Frontier Feud | Mono. |
| Frontier Fugitives | PRC |
| Frontier Gal | Univ. |
| Frontier Gunlaw | Col. |
| Fugitive | Univ. |
| **G** | |
| Gallant Journey | Col. |
| Galloping Thunder | Col. |
| Gay Blades | Rep. |
| Gay Cavalier | Mono. |
| Genius At Work | RKO |
| Gentleman Misbehaves | Col. |
| Gentleman from Texas | Mono. |
| Gentlemen From Arizona | Astor |
| Getting Gertie's Garter | UA |
| Ghost Goes Wild | Rep. |
| Ghost of Hidden Valley | PRC |
| Ghost Steps Out | Univ. |
| G. I. War Brides | Rep. |
| Gilda | Col. |
| Girl of the Limberlost | Col. |
| Girl on the Spot | Univ. |
| Girl Rush | RKO |
| Girls of the Big House | Rep. |
| Girls on Probation | WB |
| Glass Alibi | Rep. |
| Gold Mine in the Sky | Rep. |
| Great Flamarion | Rep. |
| Green Years | MGM |
| Gunning for Vengeance | Col. |
| Gun Town | Univ. |
| Guns and Guitars | Rep. |
| **H** | |
| Hands Across the Border | Rep. |
| Harvey Girls | MGM |
| Haunted Mine | Mono. |
| Heading West | Col. |
| Heartbeat | RKO |
| Hell's Angels | Astor |
| Henry the Fifth | UA |
| Her Enlisted Man | Astor |
| Her Kind of Man | WB |
| Her Highness and the Bellboy | MGM |
| Hidden Eye | MGM |
| His Face Was Their Fortune | Col. |
| Hit the Hay | Col. |
| Hold That Blonde | Para. |
| Holiday in Mexico | MGM |
| Home on the Range | Rep. |
| Home Sweet Homicide | 20th-Fox |
| Honeymoon | RKO |
| Hoodlum Saint | MGM |
| Hot Cargo | Para. |
| Hotel Reserve | RKO |
| House of Dracula | Univ. |
| House of Horrors | Univ. |
| House on 92nd Street | 20th-Fox |
| How Do You Do | PRC |
| Humoresque | WB |
| **I** | |
| Idea Girl | Univ. |
| I Cover the Waterfront | Astor |
| I Know Where I'm Going | Misc. |
| I Love a Bandleader | Col. |
| Imperfect Lady | Para. |
| In Fast Company | Mono. |
| In Old New York | Mono. |
| In Old Sacramento | Rep. |
| I Ring Doorbells | PRC |
| Inside Job | Univ. |
| Inner Circle | Rep. |
| Invisible Informer | Rep. |
| Isle of the Dead | RKO |
| It All Came True | WB |
| It Happened at the Inn | MGM |
| It's a Wonderful Life | RKO |
| It Shouldn't Happen to a Dog | 20th-Fox |
| I've Always Loved You | Rep. |
| **J** | |
| Jade Lady | Mono. |
| Jade Mask | Mono. |
| Janie Gets Married | WB |
| Jesse James | 20th-Fox |
| Jimmy Steps Out | Astor |
| Joe Palooka, Champ | Mono. |
| Johnny Comes Flying Home | 20th-Fox |
| Johnny in the Clouds | UA |
| Jolson Story | Col. |
| Journey Together | Misc. |
| Jumpin' Joe | Mono. |
| Junior Prom | Mono. |
| Just Before Dawn | Col. |
| **K** | |
| Kelly Is My Name | Univ. |
| Kid From Brooklyn | RKO |
| Killers, The | Univ. |
| Kiss & Tell | Col. |
| Kitty | Para. |
| **L** | |
| Ladies Man | Para. |
| Lady Luck | RKO |
| Land of the Outlaws | Mono. |
| Landrush | Col. |
| Larceny in Her Heart | PRC |
| Last Chance | MGM |
| Last Crooked Mile | Rep. |
| Laura | 20th-Fox |
| Law Crusaders | PRC |
| Lawless Empire | Col. |
| Leave Her to Heaven | 20th-Fox |
| Let 'Em Have It | Astor |


## MONOGRAM (Continued)

| Prod. No. | COMING | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 515 | Freddie Steps Out | Freddie Stewart-June Preisser | | | |
| 510 | In Fast Company | Leo Gorcey-Huntz Hall | 63 | | a3/16/46 |
| 506 | Joe Palooka, Champ (C)F | Joe Kirkwood-Elyse Knox | 70 | 5/28/46 | m4/13/46 |
| 522 | Jumpin' Joe | Robert Wilcox | | | |
| 518 | Mandarin's Secret | Sidney Toler-Victor Sen Yung | | | a4/20/46 |
| 530 | Romance of the Rancho | Gilbert Roland-Marjorie Riordan | | | |
| | Suspense (D)A | Belita-Barry Sullivan-E. Palette | 101 | 6/15/46 | b3/30/46 |

### Westerns (Current 1944-45)

| | | | | | |
|---|---|---|---|---|---|
| 452 | Drifting Along | J. M. Brown-Raymond Hatton | 60 | 1/26/46 | a11/17/45 |
| 458 | Frontier Feud | J. M. Brown-Raymond Hatton | 54 | 11/24/45 | |
| 566 | Haunted Mine, The (W)F | J. M. Brown-Raymond Hatton | 52 | 3/2/46 | b4/6/46 |
| 457 | Lost Trail (W)F | J. M. Brown-Raymond Hatton | 53 | 10/20/45 | b10/13/45 |
| 464 | Riders of the Dawn (W)F | Jimmy Wakely-Lee White | 57 | 11/3/45 | b10/27/45 |
| 431 | South of the Rio Grande | Duncan Renaldo | 62 | 9/15/45 | |
| 565 | Border Bandits (W)F | J. M. Brown-R. Hatton | 57 | 1/12/46 | b2/23/46 |
| 571 | Lonesome Trail | J. Wakely-Lee White | 55 | 12/8/45 | |
| 572 | Moon Over Montana (W)F | Jimmy Wakely-Lee White | 61 | 2/23/46 | b4/27/46 |
| 561 | Under Arizona Skies | J. M. Brown-Raymond Hatton | 60 | 4/27/46 | |
| 573 | West of the Alamo | Jimmy Wakely-Lee White | 57 | 4/20/46 | |

### Westerns (Coming)

| | | | | | |
|---|---|---|---|---|---|
| 562 | Gentleman From Texas | J. M. Brown-R. Hatton | | 6/8/46 | |
| | Roaring Range, The | J. M. Brown-Raymond Hatton | | | |
| 574 | Trail to Mexico | Jimmy Wakely-Lee White | | 6/29/46 | |

## PARAMOUNT

### Current 1945-46

| Block No. | | | | | |
|---|---|---|---|---|---|
| 1 | Duffy's Tavern (CM)F | Crosby-Ed Gardner-M. Reynolds | 98 | 9/28/46 | b8/18/45 |
| 1 | Follow That Woman (My) | William Gargan-Nancy Kelly | 70 | 12/14/45 | b8/25/45 |
| 2 | Hold That Blonde (C)F | Eddie Bracken-Veronica Lake | 77 | 11/23/45 | b10/13/45 |
| 2 | Kitty (D)A | Paulette Goddard-Ray Milland | 103 | 1/25/46 | b10/13/45 |
| 1 | Lost Weekend (D)A | R. Milland-J. Wyman-P. Terry | 101 | 11/16/45 | b8/18/45 |
| 1 | Love Letters (D)A | J. Jones-J. Cotten-A. Richards | 101 | 10.26/45 | b8/25/45 |
| 3 | Masquerade in Mexico (MC)F | D. Lamour-A. deCordova-P. Knowles | 96 | 2/22/45 | b12/1/45 |
| 3 | Miss Susie Slagle's (D)A | Sonny Tufts-V. Lake | 89 | 3/8/46 | b12/8/45 |
| 2 | People Are Funny (CM)F | J. Haley-H. Walker-R. Vallee | 93 | 1/11/46 | b10/18/45 |
| 3 | Road to Utopia (CM)A | Crosby-Hope-Lamour | 90 | 3/22/46 | b12/8/45 |
| 2 | Stork Club (CM)A | Betty Hutton-Barry Fitzgerald | 98 | 12/28/45 | b10/6/45 |
| 3 | Tokyo Rose (D)A | Byron Barr-Lotus Long | 69 | 2/8/46 | b12/8/45 |

### COMING

| | | | | | |
|---|---|---|---|---|---|
| | Big Town | Philip Reed- Hillary Brooke | | | a2/9/46 |
| 4 | Blue Dahlia (My)A | A. Ladd-V. Lake-W. Bendix | 100 | | b2/2/46 |
| | Blue Skies *T | Bing Crosby-Paul Draper | | | a8/18/45 |
| 5 | Bride Wore Boots (C)F | B. Stanwyck-R. Cummings-D. Lynn | 85 | | b3/23/46 |
| | Calcutta | A. Ladd-G. Russell-W. Bendix | | | a7/14/45 |
| | California *T | Milland-Stanwyck-Fitzgerald | | | a4/6/46 |
| | Easy Come, Easy Go | Betty Hutton-Sonny Tufts | | | a4/7/45 |
| | Fear in the Night | De Forest Kelly-Kay Scott | | | |
| 5 | Hot Cargo (D)F | W. Gargan-J. Rogers-P. Reed | 57 | | b3/16/46 |
| | Imperfect Lady, The | R. Milland-T. Wright-V. Field | | | a11/10/45 |
| | Ladies Man | Eddie Bracken-Virginia Field | | | a12/10/45 |
| 6 | Monsieur Beaucaire | Bob Hope-Joan Caulfield | | | a11/10/45 |
| 6 | O.S.S. | A. Ladd-G. Fitzgerald-P. Knowles | | | a4/6/46 |
| 5 | Our Hearts Were Growing Up (C)F | B. Donlevy-G. Russell-D. Lynn | 83 | | b3/16/46 |
| | Perfect Marriage, The | L. Young-D. Niven-V. Field | | | a3/23/46 |
| | Perils of Pauline | Betty Hutton-John Lund | | | |
| 6 | Searching Wind | R. Young-A. Richards-S. Sidney | | | a3/2/46 |
| | Seven Were Saved | Richard Denning-Catherine Craig | | | |
| 6 | Strange Love of Martha Ivers (D)A | Stanwyck-L. Scott-Heffiin | 116 | | b3/16/46 |
| | Suddenly It's Spring | F. MacMurray-P. Goddard | | | a3/30/46 |
| 6 | Swamp Fire | Johnny Weissmuller-Virginia Grey | | | a11/24/45 |
| | The Trouble With Women | T. Wright-B. Donlevy-R. Milland | | | a6/23/45 |
| 4 | They Made Me a Killer (D)A | Robert Lowery-Barbara Britton | 64 | | b1/26/46 |
| 5 | To Each His Own (D)A | Olivia de Havilland-John Lund | 122 | | b3/16/46 |
| | Too Good to Be True | S. Tufts-D. Lynn-B. Fitzgerald | | | a11/24/45 |
| | Two Years Before the Mast | Donlevy-Ladd-Bendix | | | a7/1/44 |
| 4 | Virginian, The *T (W)F | J. McCrea-B. Donlevy-S. Tufts | 90 | | b1/26/46 |
| | Welcome Stranger | Bing Crosby-Barry Fitzgerald | | | |
| 4 | Well Groomed Bride (CD)F | R. Milland-O. deHavilland-S. Tufts | 75 | | b2/2/46 |
| | Where There's Life | B. Hope-S. Hasso-W. Bendix | | | |

## PRC

### CURRENT 1944-45

| | | | | | |
|---|---|---|---|---|---|
| | Arson Squad (My)A | F. Albertson-R. Armstrong | 66 | 9/11/45 | b8/11/45 |
| | Club Havana (DM)F | Tom Neal-Margaret Lindsay | 62 | 10/23/45 | b10/27/45 |
| | Detour (D)A | Tom Neal-Ann Savage | 69 | 11/30/45 | b11/3/45 |
| | Devil Bat's Daughter (My)A | Rosemary LaPlanche-John James | 66 | 4/15/46 | b4/13/46 |
| | Danny Boy (D)F | Robert "Buzzy" Henry-Eva March | 66 | 1/8/46 | b11/10/45 |
| | Enchanted Forest *C (D)F | Edmund Lowe-Brenda Joyce | 77 | 12/8/45 | b9/22/45 |
| | Flying Serpent, The (H)A | Ralph Lewis-George Zucco | 58 | 2/20/46 | b1/19/46 |
| | How Do You Do (C)F | Bert Gordon-Harry Von Zell | 82 | 12/24/45 | b11/10/45 |
| | I Ring Doorbells (My)F | R. Shayne-A. Gwynne-R. Karns | 67 | 2/25/46 | b1/5/46 |
| | Man Who Walked Alone (C)F | Kay Aldrige-Dave O'Brien | 74 | 3/15/46 | b2/17/45 |
| | Mask of Diijon (D)A | Eric von Stroheim-Jeanne Bates | 70 | 3/7/46 | b2/2/46 |
| | Romance of the West (W)F | Eddie Dean | 58 | 3/20/46 | b2/16/46 |
| | Shadow of Terror (My)A | Dick Fraser-Grace Gillern | 64 | 11/5/45 | b9/1/45 |
| | Strangler of the Swamp (H)A | R. La Planche-Robert Barrat | 59 | 1/1/46 | b1/5/46 |
| | Swing Hostess (CM)F | Martha Tilton-Charles Collins | 76 | 9/8/45 | b11/11/44 |

## PRC (Continued)

| CURRENT 1944-45 | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|
| White Pongo (D)F — Richard Fraser-Marie Wrixon | 76 | 11/2/45 | b8/11/45 |
| Why Girls Leave Home (D)A — Pamela Blake-Sheldon Leonard | 70 | 10/9/46 | b6/16/45 |
| Wife of Monte Cristo (D)F — John Loder-Lenore Aubert | 79 | 4/23/46 | b3/23/46 |

### COMING

| | | | |
|---|---|---|---|
| Avalanche (My)A — Bruce Cabot-Roscoe Karns | 68 | 6/20/46 | b4/27/46 |
| Between Two Sisters — N. Coleman-P. Reed-F. Cressart | | | a12/22/45 |
| Blondes on the Loose — Hugh Beaumont-Cheryl Walker | | | |
| Larceny in Her Heart — Hugh Beaumont-Cheryl Walker | | 7/10/46 | |
| Melody Roundup *C — Eddie Dean-Roscoe Ates | | | |
| Missouri Hayride — Martha O'Driscoll-William Wright | | | |
| Murder Is My Business (My)F — Hugh Beaumont-Cheryl Walker | 63 | | b3/9/46 |
| Queen of Burlesque — Evelyn Ankers | | 7/24/46 | |
| Secrets of a Sorority Girl — Mary Ware-Rick Vallin | | 8/1/46 | |

### Westerns (Current 1944-45)

| | | | |
|---|---|---|---|
| Ambush Trail (W)F — Bob Steele-Lorraine Miller | 56 | 2/17/46 | b2/2/46 |
| Border Badmen (W)F — Buster Crabbe-Al St. John | 57 | 10/10/45 | b9/1/45 |
| Caravan Trail *C (W)F — Eddie Dean-Emmett Lynn | 61 | 4/20/46 | b3/30/46 |
| Fighting Bill Carson (W)F — Buster Crabbe-Al St. John | 54 | 10/31/45 | b12/15/45 |
| Flaming Bullets — Tex Ritter-Dave O'Brien | 58 | 10/15/45 | |
| Frontier Fugitives — Tex Ritter-Dave O'Brien | 58 | 9/1/45 | |
| Lightning Raiders — Buster Crabbe-Al St. John | | 1/7/46 | |
| Navajo Kid (W)F — Bob Steele | 57 | 11/21/45 | b3/30/46 |
| Prairie Rustlers — Buster Crabbe-Al St. John | 55 | 11/7/45 | |
| Six Gun Man (W)F — Bob Steele | 59 | 2/1/46 | b1/26/46 |
| Terrors on Horseback (W)F — Buster Crabbe-Al St. John | 55 | 5/1/46 | b4/20/46 |
| Thunder Town (W)F — Bob Steele-Syd Saylor | 58 | 4/12/46 | b3/30/46 |

### Westerns (Coming)

| | | | |
|---|---|---|---|
| Colorado Serenade — Eddie Dean-Mary Kenyon | | 6/30/46 | |
| Gentlemen With Guns (W)F — Buster Crabbe-Al St. John | 52 | | b3.16/46 |
| Ghost of Hidden Valley — Buster Crabbe-Al St. John | | | |
| Law Crusaders — Buster Crabbe-Al St. John | | | |
| Man Without a Gun — Bob Steele-Ellen Hall | | | |

## RKO-RADIO

| Block No. | CURRENT 1945-46 | Run Time | Trade Shown | |
|---|---|---|---|---|
| 4 | A Game of Death (M)A — J. Loder-A. Long-R. Wade | 72 | Dec | b12/1/45 |
| 5 | Badman's Territory (W)F — R. Scott-A. Richards-L. Tierney | 98 | Apr | b4/20/46 |
| | Bedlam (D)A — Boris Karloff-Anna Lee | 80 | Apr | b4/27/46 |
| Sp. | Bells of St. Mary's (D)F — Bing Crosby-Ingrid Bergman | 125 | Nov | b11/24/45 |
| 3 | Cornered (D)A — Dick Powell-Walter Slezak | 102 | Nov | b11/17/45 |
| 4 | Deadline at Dawn (My)F — S. Hayward-P. Lukas-B. Williams | 83 | Feb | b2/16/46 |
| 3 | Dick Tracy (My)F — Morgan Conway-Anne Jeffreys | 62 | Dec | b12/15/45 |
| 5 | Ding Dong Williams (MC)F — Glenn Vernon-Marcy McGuire | 62 | Apr | b4/20/46 |
| | Falcon's Alibi (My)A — Tom Conway-Rita Corday | 63 | Apr | b4/20/46 |
| 2 | First Yank Into Tokyo (D)A — T. Neal-B. Hale-K. Luke | 82 | Sept | b9/8/45 |
| 4 | From This Day Forward (D)A — J. Fontaine-M. Stevens-A. Judge | 95 | Mar | b3/2/46 |
| Sp. | Heartbeat (CD)F — G. Rogers-J. Pierre Aumont | 102 | Apr | b4/27/46 |
| 3 | Hotel Reserve (My)A — James Mason-Lucie Mannheim | 80 | Dec | b12/29/45 |
| 2 | Isle of the Dead (HD)A — B. Karloff-E. Drew | 72 | Sept | b9/8/45 |
| Sp. | Kid From Brooklyn *T (CM)F — D. Kaye-V. Mayo-Vera-Ellen | 114 | Mar | b3/23/46 |
| Sp. | Make Mine Music *T (M)F — Walt Disney | 75 | Apr | b4/20/46 |
| 5 | Partners in Time (CD)F — Lum 'n Abner-P. Blake | 76 | Apr | b4/27/46 |
| Sp. | Pinocchio *T (C)F — Disney | 87 | Sept | Reissue |
| 4 | Riverboat Rhythm (C)F — Leon Errol-Joan Newton | 65 | Feb | b2/9/46 |
| 3 | Sing Your Way Home (CM)F — Jack Haley-Anne Jeffreys | 72 | Nov | b11/17/45 |
| 2 | Spanish Main *T (D)F — P. Henreid-M. O'Hara | 100 | Oct | b10/6/45 |
| 3 | Spiral Staircase, The (My-D)A — D. McGuire-G. Brent-E. Barrymore | 83 | Jan | b1/5/46 |
| 4 | Tarzan and the Leopard Woman (A)F — J. Weissmuller-B. Joyce | 72 | Feb | b2/16/46 |
| Sp. | Tomorrow Is Forever (D)A — C. Colbert-G. Brent-O. Welles | 104 | Jan | b1/19/46 |
| 5 | Truth About Murder (My)A — B. Granville-M. Conway | 63 | Apr | b4/20/46 |
| 2 | Wanderer of the Wasteland (W)F — James Warren-Audrey Long | 67 | Oct | b10/6/45 |
| Sp. | Wonder Man *T (C)F — D. Kaye-V. Mayo | 98 | Apr | b4/28/45 |

### COMING

| | | | |
|---|---|---|---|
| A Likely Story — Bill Williams-Barbara Hale | | | a3/15/46 |
| Bamboo Blonde — Frances Langford-Russell Wade | | | a3/16/46 |
| Best Years of Our Lives, The — D. Andrews-M. Loy-F. March | | | |
| Child of Divorce — Sharyn Moffett-Regis Toomey | | | a3/16/46 |
| Criminal Court — T. Conway-M. O'Driscoll | | | a4/6/46 |
| Crack-Up — P. O'Brien-C. Trevor-H. Marshall | | | |
| Desirable Woman — Joan Bennett-Robert Ryan | | | a3/9/46 |
| Dick Tracy Versus Cueball — Morgan Conway-Anne Jeffreys | | | a5/4/46 |
| Falcon's Adventure — Tom Conway-Madge Meredith | | | |
| Genius at Work — A. Carney-W. Brown-A. Jeffreys | | | |
| Honeymoon — S. Temple-F. Tone-G. Madison | | | |
| It's a Wonderful Life — J. Stewart-D. Reed-L. Barrymore | | | |
| Lady Luck — R. Young-B. Hale-F. Morgan | | | a3/16/46 |
| Nocturne — George Raft-Lynn Bari | | | |
| Notorious — C. Grant-Ingrid Bergman | | | a2/9/46 |
| Secret Life of Walter Mitty *T — D. Kaye-V. Mayo-F. Bainter | | | |
| Sinbad the Sailor *T — D. Fairbanks, Jr.-M. O'Hara | | | |
| Sister Kenny — R. Russell-A. Knox-D. Jagger | | | a3/2/46 |
| Step by Step — Lawrence Tierney-Anne Jeffreys | | | a2/9/46 |
| Sp. Stranger, The — Ed. G. Robinson-L. Young-O. Welles | 95 | | a12/22/45 |
| Sunset Pass — Nan Leslie-James Warren | | | |
| Till the End of Time — Dorothy McGuire-Guy Madison | | | a2/9/46 |
| Vacation in Reno — Jack Haley-Anne Jeffreys | | | |
| What Nancy Wanted — L. Day-B. Aherne-D. DeFore | | | |
| 5 Without Reservations — Claudette Colbert-John Wayne | | | a2/9/46 |

## REPUBLIC

| Prod. No. | CURRENT 1944-45 | Run Time | Rel. Date | |
|---|---|---|---|---|
| 446 | Along the Navajo Trail (W)F — Roy Rogers-Dale Evans | 66 | 12/15/45 | b12/15/45 |
| 429 | Behind City Lights (D)F — William Terry-Lynne Roberts | 67 | 9/10/45 | b9/22/45 |
| 445 | Don't Fence Me In (W)F — Rogers-Evans-Hayes | 71 | 10/20/45 | b10/27/45 |

| Title | Company |
|---|---|
| Life With Blondie | Col. |
| Life With Father | WB |
| Lighting Raiders | PRC |
| Little Giant | Univ. |
| Little Iodine | UA |
| Little Men | Astor |
| Little Miss Big | Univ. |
| Little Mr. Jim | MGM |
| Live Wires | Mono. |
| Lonesome Trail | Mono. |
| Lonely Hearts Club | Rep. |
| Lost Trail | Mono. |
| Lost Weekend | Para. |
| Love, Honor and Goodbye | Rep. |
| Love Letters | Para. |
| Love Lies Bleeding | Para. |
| Love on the Dole | Misc. |
| Lover Come Back | Univ. |

### M

| | |
|---|---|
| Madonna of the Seven Moons | Univ. |
| Madonna's Secret | Rep. |
| Make Mine Music | RKO |
| Mandarin's Secret | Mono. |
| Man From Rainbow Valley | Rep. |
| Man Who Dared | Col. |
| Man Who Walked Alone | PRC |
| Man Without a Gun | PRC |
| Margie | 20th-Fox |
| Marked Trails | Mono. |
| Marshall of Laredo | Rep. |
| Marshall of Rene | Rep. |
| Mask of Diijon | PRC |
| Masquerade in Mexico | Para. |
| Meet Me on Broadway | Col. |
| Melody Roundup | PRC |
| Melody Trail | Rep. |
| Men in Her Diary | Univ. |
| Mexicana | Rep. |
| Michigan Kid | Univ. |
| Mighty McGurk, The | MGM |
| Mildred Pierce | WB |
| Missouri Hayride | PRC |
| Miss Susie Slagle's | Para. |
| Mr. Ace | UA |
| Monsieur Beaucaire | Para. |
| Moon Over Montana | Mono. |
| Murder is My Business | PRC |
| Murder in the Music Hall | Rep. |
| Murder, My Sweet! | RKO |
| My Brother Who Talked to Horses | MGM |
| My Darling Clementine | 20th-Fox |
| My Gal Loves Music | Univ. |
| My Name is Julia Ross | Col. |
| My Pal Trigger | Rep. |
| My Reputation | WB |
| Mysterious Intruder | Col. |

### N

| | |
|---|---|
| Navajo Kid | PRC |
| Never Say Goodbye | WB |
| Night and Day | WB |
| Night Editor | Col. |
| Night in Paradise | Univ. |
| Night Train to Memphis | Rep. |
| Nobody Lives Forever | WB |
| Nocturne | RKO |
| No Leave, No Love | MGM |
| No Time for Comedy | WB |
| No Trespassing | UA |
| Notorious | RKO |
| Notorious Gentlemen | Univ. |
| Notorious Lone Wolf | Col. |

### O

| | |
|---|---|
| Of Human Bondage | WB |
| Oh Say Can You Sing | Univ. |
| One Exciting Week | Rep. |
| One More Tomorrow | WB |
| One Romantic Night | Astor |
| One Way to Love | Col. |
| Open City | Misc. |
| Open Verdict | WB |
| O.S.S. | Para. |
| Our Hearts Were Growing Up | Para. |
| Our Vines Have Tender Grapes | MGM |
| Out California Way | Rep. |
| Outlaws of the Rockies | Col. |
| Out of the Depths | Col. |

### P

| | |
|---|---|
| Pardon My Past | Col. |
| Paris Underground | UA |
| Partners in Time | RKO |
| Partners of the Trail | Mono. |
| Passkey to Danger | RKO |
| Passport to Destiny | RKO |
| People Are Funny | Para. |
| Perfect Marriage | Para. |
| Perilous Holiday | Col. |
| Perils of Pauline | Para. |
| Phantom of the Plains | Rep. |
| Phantom Thief | Col. |
| Pilgrim Lady | Rep. |
| Pillow of Death | Univ. |
| Pirates of Monterey | Univ. |
| Plainsman & the Lady | Rep. |
| Portrait of Maria | MGM |
| Postman Always Rings Twice | MGM |
| Prairie Rustlers | PRC |
| Prelude to Murder | Univ. |
| Pride of the Marines | WB |
| Prison Ship | Col. |
| Pursuit to Algiers | Univ |

### Q

| | |
|---|---|
| Queen of Burlesque | PRC |

## R

| Title | Company |
|---|---|
| Rainbow Over Texas | Rep. |
| Range Law | Mono. |
| Razor's Edge | 20th-Fox |
| Rebecca | UA |
| Red Dragon | Mono. |
| Red River Renegades | Rep. |
| Rendezvous in Rio | Col. |
| Rendezvous 24 | 20th-Fox |
| Rendezvous With Annie | Rep. |
| Renegades | Col. |
| Return of Frank James | 20th-Fox |
| Return of Rusty | Col. |
| Return of the Vampire | Col. |
| Rhapsody in Blue | WB |
| Riders of the Dawn | Mono. |
| Riverboat Rhythm | RKO |
| River Gang | Univ. |
| Road to Utopia | Para. |
| Roaring Range | Mono. |
| Roaring Rangers | Col. |
| Romance of the Rancho | Mono. |
| Romance of the West | PRC |
| Rough Riders of the Cheyenne | Rep. |
| Rough Ridin' Justice | Col. |
| Runaround | Univ. |
| Rustlers of the Badlands | Col. |

## S

| | |
|---|---|
| Sailor Takes a Wife | MGM |
| San Antonio *T) | WB |
| Sante Fe Uprising | Rep. |
| Saratoga Trunk | WB |
| Scarface | Astor |
| Scarlet Street | Univ. |
| Scotland Yard Investigator | Rep. |
| Searching Wind | Para. |
| Secret Life of Walter Mitty | RKO |
| Secrets of a Sorority Girl | PRC |
| Senorita From the West | Univ. |
| Sensation Hunters | Mono. |
| Sentence, The | WB |
| Sentimental Journey | 20th-Fox |
| Seven Were Saved | Para. |
| Seventh Veil | Univ. |
| Shadow of a Woman | WB |
| Shadow of Terror | PRC |
| Shadow Returns | Mono. |
| Shady Lady | Univ. |
| Shanghai Cobra | Mono. |
| She Meant No Harm | Univ. |
| She Went to the Races | MGM |
| She Wolf of London | Univ. |
| She Wouldn't Say Yes | Col. |
| She Wrote the Book | Univ. |
| Sheriff of Redwood Valley | Rep. |
| Shine on Texas Moon | Rep. |
| Shock | 20th-Fox |
| Shocking Miss Pilgrim | 20th-Fox |
| Short Happy Life of Francis Macomber | UA |
| Show-Off | MGM |
| Silver City Kid | Col. |
| Sinbad the Sailor | RKO |
| Sing While You Dance | Col. |
| Sing Your Way Home | RKO |
| Sin of Harold Diddlebock | UA |
| Sister Kenny | RKO |
| Six Gun Man | PRC |
| Sky Devils | Astor |
| Snafu | Col. |
| Smoky | 20th-Fox |
| Smooth As Silk | Univ. |
| Snow Cinderella | Rep. |
| So Goes My Love | Univ. |
| Somewhere in the Night | 20th-Fox |
| Song for Miss Julie | Rep. |
| Song of Arizona | Rep. |
| Song of the Prairie | Col. |
| Song of the Range | Mono. |
| Song of Mexico | Rep. |
| Song of Old Wyoming | PRC |
| South of the Rio Grande | Mono. |
| Spanish Main | RKO |
| Specter of the Rose | Rep. |
| Spellbound | UA |
| Spider, The | 20th-Fox |
| Spider Woman Strikes Back | Univ. |
| Spiral Staircase, The | RKO |
| Stage coach to Denver | Rep. |
| Stagecoach to Monterey | Rep. |
| Stage Coach Outlaws | PRC |
| Star From Heaven | MGM |
| State Fair | 20th-Fox |
| Step By Step | RKO |
| Stolen Life | WB |
| Stork Club | Para. |
| Strange Confession | Univ. |
| Strange Conquest | Univ. |
| Strange Holiday | Misc. |
| Strange Mr. Gregory | Mono. |
| Stranger From Santa Fe | Mono. |
| Strange Love of Martha Ivers | Para. |
| Strange Triangle | 20th-Fox |
| Strange Voyage | Col. |
| Strange Woman | UA |
| Stranger, The | RKO |
| Strangler of the Swamp | PRC |
| Suddenly It's Spring | Para. |
| Sunbonnet Sue | Mono. |
| Sunset Pass | RKO |
| Sun Valley Cyclone | Rep. |
| Suspected Person | PRC |
| Suspense | Mono. |
| Swamp Fire | Para. |
| Swing Hostess | PRC |
| Swingin' on a Rainbow | Rep. |
| Swing Parade of 1946 | Mono. |
| Swiss Family Robinson | Astor |

## REPUBLIC (Continued)

### CURRENT 1944-45

| No. Prod. | | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 427 | Fatal Witness (D)A | Evelyn Ankers-Richard Fraser | 60 | 9/15/45 | b12/8/45 |
| 428 | Love, Honor and Goodbye (CM)F | Virginia Bruce-Edward Ashley | 87 | 9/15/45 | b9/15/45 |
| 431 | Mexicana (CM)F | Constance Moore-Tito Guizar | 83 | 11/15/45 | b11/24/45 |
| 444 | Sunset in El Dorado (W)F | Roy Rogers-Dale Evans | 66 | 9/20/45 | b9/29/45 |
| 426 | Swingin' on a Rainbow (CM)F | Brad Taylor-Jane Frazee | 72 | 9/1/45 | b9/1/45 |
| 430 | Tiger Woman (My)A | Kane Richmond-Lorna Gray | 57 | 11/15/45 | b12/22/45 |

### Current 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 508 | A Guy Could Change (D)F | Allan Lane-Jane Frazee | 65 | 1/27/46 | b1/26/46 |
| 503 | An Angel Comes to Brooklyn (CM)F | Kaye Dowd-Robert Duke | 70 | 11/27/45 | b12/8/45 |
| 513 | A Strange Impersonation (D)F | Brenda Marshall-William Gargan | 68 | 3/15/46 | b3/2/46 |
| 504 | Captain Tugboat Annie (CD)F | Jane Darwell-Edgar Kennedy | 70 | 11/17/45 | b12/15/45 |
| 514 | Catman of Paris (H)A | Carl Esmont-Lenore Aubert | 65 | 4/20/46 | b2/23/46 |
| 511 | Crime of the Century | Stephanie Bachelor-Michael Browne | 56 | 2/27/46 | a12/1/45 |
| 505 | Dakota (D) F | John Wayne-Vera Hruba Ralston | 82 | 12/25/45 | b11/10/45 |
| 509 | Gay Blades (C)F | Allan Lane-Jean Rogers | 67 | 1/25/46 | b3/30/46 |
| 502 | Girls of the Big House (D)A | Lynne Roberts-Richard Powers | 68 | 11/2/45 | b11/17/45 |
| 516 | Glass Alibi, The (My)A | Maris Wrixon-Douglas Fowley | 68 | 4/27/46 | b5/4/46 |
| 5501 | Home on the Range *M (W)F | Monte Hale-Adrian Booth | 55 | 4/18/46 | b4/13/46 |
| 510 | Madonna's Secret, The (D)F | F. Lederer-A. Rutherford-G. Patrick | 79 | 2/16/46 | b2/23/46 |
| 512 | Murder in the Music Hall (My)F | Vera Hruba Ralston-W. Marshall | 84 | 4/10/46 | b2/23/46 |
| 518 | Passkey to Danger | Stephanie Bachelor-Adele Mara | 58 | 5/11/46 | a3/2/46 |
| 448 | Rainbow Over Texas | Roy Rogers-Dale Evans | 65 | 5/9/46 | a3/9/46 |
| 501 | Scotland Yard Investigator (D) | E. von Stroheim-S. Bachelor | 68 | 9/30/45 | b10/13/45 |
| 447 | Song of Arizona (W)F | Roy Rogers-Dale Evans | 68 | 3/9/46 | b3/6/46 |
| 506 | Song of Mexico (M)F | Adele Mara-Edgar Barrier | 57 | 12/28/45 | b11/24/45 |
| 515 | Undercover Woman | S. Bachelor-R. Livingston | 56 | 4/11/46 | a12/22/45 |
| 507 | Woman Who Came Back, The (D)A | Nancy Kelly-John Loder | 68 | 12/13/45 | b12/29/45 |

### COMING

| | | | | | |
|---|---|---|---|---|---|
| | Angel and the Outlaw | J. Wayne-G. Russell-I. Rich | | | |
| | Earl Carroll's Sketchbook | Constance Moore-William Marshal | | | |
| | Fabulous Suzanne | Barbara Britton-Rudy Vallee | | | |
| | French Key | Albert Dekker-Evelyn Ankers | 67 | | a11/17/45 |
| | G. I. War Brides | James Ellison-Anna Lee | | | |
| | Ghost Goes Wild | James Ellison-Ann Gwynne | | | a5/4/46 |
| | Inner Circle | Adele Mara- William Frawley | | | |
| 517 | In Old Sacramento (W)F | Constance Moore-William Elliott | 89 | | b4/27/46 |
| | I've Always Loved You *T | Catherine McLeod-Philip Dorn | | | a1/26/46 |
| | Invisible Informer | Linda Sterling-William Henry | | | a3/16/46 |
| | Last Crooked Mile | D. Barry-A. Savage-T. Powers | 67 | | a1/26/46 |
| | Lonely Hearts Club | Jane Withers-Jimmy Lydon | | | a3/2/46 |
| | Man From Rainbow Valley | Monte Hale-Adrian Booth | | | |
| | My Pal Trigger | R. Rogers-D. Evans-G. Hayes | | | |
| | Night Train to Memphis | Roy Acuff-Allan Lane-Adele Mara | | | a1/5/46 |
| | One Exciting Week | Al Pearce-Arline Harris | | | a3/2/46 |
| | Out California Way *M | Monte Hale-Aridian Booth | | | |
| | Pilgrim Lady | Warren Douglas-Veda Ann Borg | | | a5/4/46 |
| | Plainsman and the Lady | W. Elliott-V. H. Ralston-D. Barry | | | |
| | Rendezvous With Annie | Eddie Albert-Gail Patrick | | | |
| | Shine on Texas Moon | R. Rogers-George Hayes-Dale Evans | | | |
| | Snow Cinderella | Lynne Roberts-Charles Drake | | | |
| | Specter of the Rose | Michael Chekhov-Judith Anderson | 90 | | a3/2/46 |
| | That Brennan Girl | James Dunn-Mona Freeman | | | |
| | Traffic in Crime | Kane Richmond-Adele Mara | | | a4/27/46 |
| | Under Nevada Skies | Roy Rogers-Dale Evans | | | |
| | Valley of the Zombies | Robert Livingston-Adrian Booth | | | a11/10/45 |

### Westerns (Current 1945-46)

| | | | | | |
|---|---|---|---|---|---|
| 555 | Alias Billy the Kid (W)F | Sunset Carson-Peggy Stewart | 56 | 4/17/46 | b4/27/46 |
| 551 | Bandits of the Badlands (W)F | Sunset Carson-Peggy Stewart | 55 | 9/14/45 | b10/13/45 |
| 5307 | Blue Mountain Skies | Gene Autry-Smiley Burnett | 56 | 12/1/45 | |
| 565 | California Gold Rush (W)F | Wild Bill Elliott-Bobby Blake | 60 | 2/4/46 | b3/2/46 |
| 553 | Cherokee Flash (W)F | Sunset Carson-Linda Stirling | 64 | 12/13/45 | b2/2/46 |
| 563 | Colorado Pioneers (W)F | Wild Bill Elliott-Bobby Blake | 55 | 11/14/45 | b1/5/46 |
| 554 | Days of Buffalo Bill | Sunset Carson-Peggy Stewart | 56 | 2/8/46 | |
| 5308 | Gold Mine in the Sky | Gene Autry | 59 | 1/15/46 | Reissue |
| 5306 | Guns and Guitars | Gene Autry-Smiley Burnette | 58 | 10/15/45 | Reissue |
| 562 | Marshall of Laredo (W)F | Wild Bill Elliott-Bobby Blake | 58 | 10/7/45 | b11/17/45 |
| 561 | Phantom of the Plains (W)F | Wild Bill Elliott-Bobby Blake | 55 | 9/7/45 | b10/13/45 |
| 552 | Rough Riders of Cheyenne (W)F | Sunset Carson-Peggy Stewart | 56 | 11/1/45 | b11/17/45 |
| 566 | Sheriff of Redwood Valley (W)F | Bill Elliott-Alice Fleming | 56 | 3/29/46 | b4/13/46 |
| 567 | Sun Valley Cyclone | B. Elliott-A. Fleming-B. Blake | 55 | 5/10/46 | |
| 5305 | Under Fiesta Stars | GeneAutry-Smiley Burnette | 61 | 9/1/45 | Reissue |
| 564 | Wagon Wheels Westward (W)F | Wild Bill Elliott-Bobby Blake | 56 | 12/21/45 | b1/19/46 |

### Westerns (Coming)

| | | | | | |
|---|---|---|---|---|---|
| | Conquest of Cheyenne | Wild Bill Elliott-Alice Fleming | | | |
| 556 | El Paso Kid | Sunset Carson-Marie Harmon | 55 | 5/22/46 | |
| | Man From Rainbow Valley *T | Monte Hale-Adrian Booth | | | a4/27/46 |
| | Red River Renegades | Sunset Carson-Peggy Stewart | | | |
| | Sante Fe Uprising | Allan Lane-Martha Wentworth | | | |
| | Stagecoach to Denver | Allan Lane-Martha Wentworth | | | |

## 20TH-FOX

### Current 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 611 | And Then There Were None (My)F | Fitzgerald-Hayward-Huston | 97 | Nov | b1/19/46 |
| 616 | A Walk in the Sun (D)F | Dana Andrews-Richard Conte | 117 | Mar | b12/1/45 |
| 622 | A Yank in London (D)F | Anna Neagle-Rex Harrison | 107 | Mar | b4/27/46 |
| 620 | Behind Green Lights (D)A | Carole Landis-William Gargan | 64 | Feb | b1/19/46 |
| 604 | Captain Eddie (B)F | F. MacMurray-L. Bari | 107 | Sept | b6/23/45 |
| 605 | Caribbean Mystery (My)F | J. Dunn-Sheila Ryan | 65 | Sept | b7/12/45 |
| 610 | Col. Effingham's Raid (CD)F | C. Coburn-J. Bennett-W. Eythe | 70 | Feb | b9/29/45 |
| 625 | Dark Corner (D)A | Lucille Ball-William Bendix | 99 | May | b4/6/46 |
| 617 | Doll Face (CM)F | C. Miranda-P. Como-V. Blaine | 80 | Jan | b12/22/45 |
| 609 | Dolly Sisters, The *T (MC)F | B. Grable-J. Payne-J. Haver | 114 | Nov | b8/29/45 |
| 626 | Do You Love Me *T (MC)F | M. O'Hara-D. Haymes-H. James | 91 | May | b4/20/46 |
| 623 | Dragonwyck (D)A | G. Tierney-V. Price-W. Huston | 103 | Apr | b2/23/46 |
| 612 | Fallen Angel (D)A | A. Faye-D. Andrews-L. Darnell | 97 | Dec | b10/27/45 |
| 608 | House on 92nd Street, The (D)F | W. Eythe-L. Nolan-S. Hasso | 88 | Oct | b9/15/45 |

## 20TH-FOX (Continued)

| Prod. No. | CURRENT 1945-46 | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 618 | Jesse James | T. Power-H. Fonda-N. Kelly | 106 | Feb | Re-release |
| 624 | Johnny Comes Flying Home (D)F | Martha Stewart-Richard Crane | 65 | Apr | b3/23/46 |
| 614 | Leave Her to Heaven *T (D)A | G. Tierney-J. Crain-C. Wilde | 110 | Jan | b12/22/45 |
| 627 | Rendezvous 24 (D)A | William Gargan-Maria Palmer | 70 | May | b5/4/46 |
| 619 | Return of Frank James | Henry Fonda-Gene Tierney | 92 | Feb | Re-release |
| 621 | Sentimental Journey (D)F | M. O'Hara-J. Payne-W. Bendix | 94 | Mar | b2/9/46 |
| 613 | Spider, The (M)F | Richard Conte-Faye Marlowe | 62 | Dec | b10/13/45 |
| 615 | Shock (D)F | Vincent Price-Lynn Bari | 70 | Feb | b1/19/46 |
| 607 | State Fair *T (CM)F | D. Andrews-J. Crain-D. Haymes | 100 | Oct | b8/25/45 |

### COMING

| | | | | | |
|---|---|---|---|---|---|
| | Anna and the King of Siam | I. Dunne-R. Harrison-L. Darnell | | | a1/26/46 |
| | Black Beauty | Mona Freeman-Richard Denning | | | |
| | Carnival in Costa Rica *T | D. Haymes-C. Holm-C. Romero | | | |
| | Centennial Summer *T | Crain-Darnell-Bennett | | | a10/20/45 |
| | Claudia and David | Dorothy McGuire-Robert Young | | | |
| 628 | Cluny Brown | Charles Boyer-Jennifer Jones | 100 | June | a1/26/46 |
| | Deadline for Murder | Sheila Ryan-Kent Taylor | | | |
| | Flight to Paradise | Paul Kelly-Osa Massen | | | |
| | Forever Amber *T | P. Cummings-C. Wilde-V. Price | | | |
| | Home Sweet Homicide | P. Ann Garner-R. Scott | | | |
| | It Shouldn't Happen to a Dog | Carole Landis-Allyn Joslyn | | | a3/30/46 |
| | Margie *T | Jeanne Crain-Alan Young | | | a4/6/46 |
| | My Darling Clementine | H. Fonda-L. Darnell-V. Mature | | | |
| | Razor's Edge | T. Power-G. Tierney-J. Payne | | | |
| | Shocking Miss Pilgrim *T | Betty Grable-Dick Haymes | | | a1/5/46 |
| | Smoky *T | F. MacMurray-A. Baxter-B. Ives | | | a10/6/45 |
| 629 | Somewhere in the Night (D)A | J. Hodiak-L. Nolan-N. Guild | 110 | June | b5/4/46 |
| 630 | Strange Triangle | Signe Hasso-John Shepperd | 65 | June | a1/26/46 |
| | Three Little Girls in Blue *T | Haver-Blaine-Payne | | | a1/26/46 |
| | Wake Up and Dream | John Payne-June Haver | | | a6/9/45 |
| | Wanted for Murder (D)A | Eric Portman-Dulcie Gray | 103 | | b4/13/46 |
| | You're For Me | V. Blaine-P. Como-H. James | | | |

## UNITED ARTISTS

### CURRENT

| | | | | | |
|---|---|---|---|---|---|
| | Abilene Town (W)F | Randolph Scott-Ann Dvorak | 90 | 1/11/46 | b1/12/46 |
| | A Night in Casablanca (M)F | Marx Bros.-Charles Drake | 85 | 5/10/46 | b4/20/46 |
| | Blithe Spirit (C)A | Hammond-Cummings-Harrison | 94 | 12/14/45 | b9/22/45 |
| | Breakfast in Hollywood (CD)F | Tom Breneman-Bonita Granville | 93 | 2/22/46 | b1/19/46 |
| | Captain Kidd (D)F | C. Laughton-R. Scott-B. Britton | 87 | 10/5/45 | b8/4/45 |
| | Diary of a Chambermaid (D)A | P. Goddard-B. Meredith | 86 | 2/14/46 | b2/2/46 |
| | Getting Gertie's Garter (C)A | D. O'Keefe-M. McDonald-B. Barnes | 72 | 11/30/45 | b12/1/45 |
| | Johnny in the Clouds (D)F | John Mills-D. Montgomery | 88 | 3/15/46 | b11/17/45 |
| | Outlaw, The (D)A | Jane Russell-Walter Huston | 115 | 2/8/46 | b3/23/46 |
| | Paris-Underground (WaD)A | C. Bennett-Gracie Fields | 97 | 10/19/45 | b8/25/45 |
| | Rebecca | L. Olivier-Joan Fontaine | 130 | 4/26/46 | Reissue |
| | Spellbound (D)A | Ingrid Bergman-Gregory Peck | 111 | 12/28/45 | b11/3/45 |
| | Whistle Stop (D)A | George Raft-Ava Gardner | 85 | 1/25/46 | b1/12/46 |
| | Young Widow (D)A | Jane Russell-Louis Hayward | 100 | 3/1/46 | b2/23/46 |

### COMING

| | | | | | |
|---|---|---|---|---|---|
| | Abie's Irish Rose | Joanne Dru-Michael Chekhov | | | |
| | Angel on My Shoulder | P. Muni-A. Baxter-C. Rains | | | a2/9/46 |
| | A Scandal in Paris | G. Sanders-S. Hasso-C. Landis | | | a12/22/45 |
| | Bachelor's Daughter's | G. Russell-C. Trevor-A. Dvorak | | | |
| | Bel Ami | George Sanders-Angela Lansbury | | | |
| | Caesar and Cleopatra *T (D)A | Claude Rains-Vivien Leigh | 135 | | b12/22/45 |
| | Dishonored Lady | H. Lamarr-D. O'Keefe-J. Loder | | | |
| | Duel in the Sun *T | J. Jones-G. Peck-J. Cotten | | | |
| | Fanny By Gaslight | James Mason-Phyllis Calvert | | | |
| | Henry the Fifth (D)F *T | L. Olivier-R. Asherson | 134 | | b4/27/46 |
| | Little Iodine | Jo Ann Marlowe-Marc Cramer | | | a4/27/46 |
| | Mr. Ace | George Raft-Sylvia Sidney | | | a5/4/46 |
| | No Trespassing | Ed. G. Robinson-L. McCallister | | | |
| | Short Happy Life of Francis Macomber | G. Peck-J. Bennett-R. Preston | | | |
| | Sin of Harold Diddlebock | H. Lloyd-R. Walburn-J. Conlin | | | a2/9/46 |
| | Strange Woman, The | H. Lamarr-G. Sanders-L. Hayward | | | |
| | This Happy Breed | Robert Newton-Celia Johnson | | | |

## UNIVERSAL

### CURRENT 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 516 | Because of Him (CM)F | D. Durbin-C. Laughton-F. Tone | 87 | 1/16/46 | b1/12/46 |
| 527 | Blonde Alibi (My)F | Tom Neal-Martha O'Driscoll | 62 | 4/12/46 | b3/23/46 |
| 509 | Crimson Canary (My)F | Noah Beery, Jr.-Lois Collier | 64 | 11/9/45 | b11/3/45 |
| 510 | Daltons Ride Again (W)F | A. Curtis-M. O'Driscoll-L. Chaney | 72 | 11/23/45 | b11/17/45 |
| 513 | Frontier Gal (D)F | Y. DeCarlo-R. Cameron-A. Devine | 84 | 12/21/45 | b12/8/45 |
| 515 | Girl on the Spot (D-M)A | Jess Barker-Lois Collier | 75 | 1/11/46 | b1/5/46 |
| 511 | House of Dracula (H)A | Chaney-Carradine-O'Driscoll | 67 | 12/7/45 | b12/8/45 |
| 525 | House of Horrors (H)A | Kent Taylor-Virginia Grey | 65 | 3/29/46 | b3/9/46 |
| 518 | Idea Girl (C)F | Jess Barker-Julie Bishop | 60 | 2/8/46 | b2/2/46 |
| 520 | Little Giant (C)F | Abbott-Costello | 91 | 2/22/46 | b3/2/46 |
| 526 | Madonna of the Seven Moons (D)A | P. Roc-P. Calvert-S. Granger | 89 | 4/5/46 | b1/26/46 |
| 502 | Men in Her Diary (C)A | J. Hall-L. Allbritton-P. Ryan | 73 | 9/14/45 | b8/15/45 |
| | Night in Paradise *T (D)A | Merle Oberon-Turhan Bey | 84 | 5/3/46 | b4/13/46 |
| 512 | Pillow of Death (My)A | L. Chaney-J. Ed Bromberg | 66 | 12/14/45 | b12/15/45 |
| 507 | Pursuit to Algiers (D)F | B. Rathbone-N. Bruce | 65 | 10/26/45 | b10/27/45 |
| 503 | River Gang (M)F | G. Jean-J. Qualen | 64 | 9/21/45 | b9/22/45 |
| 514 | Scarlet Street (D)A | Ed. G. Robinson-Joan Bennett | 102 | 12/21/45 | b12/29/45 |
| 519 | Seventh Veil (D)A | James Mason-Ann Todd | 94 | 2/15/46 | b11/10/45 |
| 501 | Shady Lady (CM)F | S. Coburn-G. Simms-R. Paige | 93 | 9/7/45 | b9/8/45 |
| 521 | Smooth as Silk (My)A | Kent Taylor-Virginia Grey | 66 | 3/1/46 | b3/9/46 |
| 505 | Strange Confession (M)A | L. Chaney-B. Joyce | 62 | 10/5/45 | b10/6/45 |
| 506 | Senorita From the West (C)F | A. Jones-B. Granville | 62 | 10/12/45 | b10/20/45 |
| 524 | Spider Woman Strikes Back (H)A | G. Sondergaard-K. Grant-B. Joyce | 59 | 3/22/46 | b3/23/46 |
| 517 | Terror By Night (My)A | B. Rathbone-Nigel Bruce | 60 | 2/1/46 | b2/2/46 |
| 504 | That Night With You (CM)F | F. Tone-S. Foster-L. Allbritton | 84 | 9/28/45 | b9/22/45 |
| 508 | This Love of Ours (D)F | Merle Oberon-Charles Korvin | 90 | 11/2/45 | b10/27/45 |

## T

| Title | Company |
|---|---|
| Talk About a Lady | Col. |
| Tangier | Univ. |
| Tars and Spars | Col. |
| Tarzan and the Leopard Woman | RKO |
| Tenth Avenue Angel | MGM |
| Terror By Night | Univ. |
| Terrors on Horseback | PRC |
| Terror Trail | Col. |
| Texas Kid, The | Mono. |
| Texas Panhandle | Col. |
| That Brennan Girl | Rep. |
| That Night With You | Univ. |
| That Texas Jamboree | Col. |
| The Man I Love | WB |
| The Shadow | Mono. |
| The Time, the Place & the Girl | WB |
| They Made Me a Killer | Para. |
| They Were Expendable | MGM |
| This Happy Breed | UA |
| This Love of Ours | Univ. |
| Throw a Saddle on a Star | Col. |
| Three in the Saddle | PRC |
| Three Little Girls in Blue | 20th-Fox |
| Three Strangers | WB |
| Three Wise Fools | MGM |
| Thunder in the City | Astor |
| Thunder Town | PRC |
| Tiger Woman | Rep. |
| Till the Clouds Roll By | MGM |
| Till the End of Time | RKO |
| Time for Two | MGM |
| To Each His Own | Para. |
| Tokyo Rose | Para. |
| Tom Brown's Schooldays | Astor |
| Tomorrow Is Forever | RKO |
| Tonight We Dance | Col. |
| Too Good to Be True | Para. |
| Too Young to Know | WB |
| Town Went Wild | PRC |
| Traffic in Crime | Rep. |
| Trail to Mexico | Mono. |
| Trail to Vengeance | Univ. |
| Trigger Law | Mono. |
| Trigger Trail | Univ. |
| Trouble With Women | Para. |
| Truth About Murder | RKO |
| Tucson Raiders | Rep. |
| Twin Guns | PRC |
| Two Fisted Stranger | Col. |
| Two Guys From Milwaukee | WB |
| Two Mrs. Carrolls | WB |
| Two Sisters From Boston | MGM |
| Two Smart People | MGM |
| Two Years Before the Mast | Para. |

## U

| | |
|---|---|
| Uncle Andy Hardy | MGM |
| Undercover Woman | Rep. |
| Undercurrent | MGM |
| Underdog, The | PRC |
| Under Arizona Skies | Mono. |
| Under Nevada Skies | Rep. |
| Unseen, The | Para. |
| Up Goes Maisie | MGM |

## V

| | |
|---|---|
| Vacation From Marriage | MGM |
| Vacation in Reno | RKO |
| Valley of the Zombies | Rep. |
| Virginian, The | Para. |
| Voice of the Whistler | Col. |

## W

| | |
|---|---|
| Wagon Wheels Westward | Rep. |
| Wake Up and Dream | 20th-Fox |
| Walls Came Tumbling Down | Col. |
| Wanderer of the Wasteland | RKO |
| Wanted for Murder | 20th-Fox |
| Weekend at the Waldorf | MGM |
| Weird Woman | Univ. |
| Welcome Stranger | Para. |
| Well Groomed Bride | Para. |
| West of the Alamo | Mono. |
| West of the Rio Grande | Mono. |
| What a Woman! | Col. |
| What Nancy Wanted | RKO |
| What Next, Corporal Hargrove? | MGM |
| Where There's Life | Para. |
| Whispering Skull | PRC |
| Whistle Stop | UA |
| White Pondo | PRC |
| Why Girls Leave Home | Mono. |
| Wicked Lady | Univ. |
| Wife of Monte Cristo | PRC |
| Without Reservations | RKO |
| Woman of My Own | MGM |
| Woman of the Town, The | UA |
| Woman Who Came Back, The | Rep. |
| Wonder Man | RKO |

## Y

| | |
|---|---|
| Yearling, The | MGM |
| Years Between, The | Misc. |
| Yolanda & the Thief | MGM |
| Young Widow | UA |
| You're For Me | 20th-Fox |

## Z

| | |
|---|---|
| Ziegfeld Follies of 1946 | MGM |

## TITLE CHANGES

That's For Me (20th-Fox) now YOU'RE FOR ME

Great Highway (Col.) now GALLANT JOURNEY

Once and For All (PRC) now BETWEEN TWO SISTERS

## ADVANCE DATA
### On Forthcoming Product

THE MAN WHO DARED (Col.) *Drama. Principals*: Leslie Brooks, George Macready, Forrest Tucker. *Director*, John Sturges. *Plot*: A newspaper columnist, noted for his crusade against murder convictions based on circumstantial evidence, is on trial for his life for the murder of a gangster. Waiting for the jury's verdict, he explains that he planned the whole thing as part of his crusade, and that the alibis he had arranged for himself are in a safety deposit box. Something goes wrong however, and he has to work fast to talk himself out of the jam he gets in when he is convicted.

CLAUDIA AND DAVID (20th-Fox) *Comedy-Drama. Principals*: Dorothy McGuire, Robert Young, Gail Patrick. *Director*, Walter Lang. *Plot*: Dissension enters the home of happily-married Claudia and David, in the persons of an attractive widow, a handsome man, and the fact that David wants a trip to California and Claudia won't let him go alone, neither will she leave three-year old Bobby and go with him. It takes Bobby's measles and David's serious auto accident to bring both of them to their senses.

BOWERY BOMBSHELL (Mono.) *Comedy-Drama. Principals*: Leo Gorcey, Huntz Hall, Bobby Jordan, Billy Benedict, Teala Loring. *Director*, Phil Karlson. *Plot*: The Bowery Boys become involved in a gang war because one of them appears in a photograph which shows three robbers running out of a bank. They try to destroy the photo, which might mislead the police and in doing so, they capture the gang and get the reward money.

HOME SWEET HOMICIDE. (20th-Fox) *Mystery. Principals*: Lynn Bari, Randolph Scott, Peggy Ann Garner. *Director*, Lloyd Bacon. *Plot*: The three young children of a widow, author of mystery books, decide to bring romance into their mother's life and in doing so they run into a murder in the neighborhood. They hide the man whom the police suspect and proceed to solve the crime themselves. Their clues are a big help to the handsome man from the Homicide Squad, who solves the case and wins the mother.

THE RAZOR'S EDGE (20th-Fox) *Drama. Principals*: Tyrone Power, Gene Tierney, John Payne, Anne Baxter, Herbert Marshall. *Director*, Edmund Goulding. *Plot*: This is the story of a World War I flyer and the spiritual unrest which caused him to dedicate his life to a search for truth and wisdom. Because he couldn't settle down to a prosaic way of life, the girl he loved married someone else. Years later, they all meet again in Paris. There, he is convinced that she is not worthy of the love he has had for her all those lonely years, and he sails again for India, having found peace and contentment.

THE FALCON'S ADVENTURE (RKO) *Mystery. Principals*: Tom Conway, Madge Meredith, Ed Brophy, Myrna Dell. *Director*, William Berke. *Plot*: An inventor with a formula for industrial diamonds is killed. The Falcon offers to help his pretty niece by delivering the formula to a man in Miami, who is killed. The Falcon turns the formula over to the niece, who arranges to give it to a manufacturer who plans to destroy the formula and kill the girl, but the Falcon arrives in time to prevent the crime.

## UNIVERSAL (Continued)

| Prod. No. | COMING | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| | Black Angel | D. Duryea-J. Vincent-P. Lorre | | | |
| | Brief Encounter (D)A | Celia Johnson-Trevor Howard | 95 | | b2/16/46 |
| | Brute Man | Rondo Hatton- Jane Adams | | | |
| 532 | Cat Creeps (H)A | Lois Collier-Noah Beery, Jr. | 57 | 5/17/46 | m4/13/46 |
| | Claude's Wife | B. Joyce-D. Porter-P. Morrison | | | a4/20/46 |
| | Cuban Pete | Desi Arnaz-Ethel Smith | | | |
| | Dead of Night | Michael Redgrove-Googie Withers | | | |
| 534 | Dressed to Kill | Rathbone-N. Bruce-P. Morison | 72 | 6/7/46 | a3/2/46 |
| | Fandango *T | Decarlo-Donlevy-Aumont | | | a2/9/46 |
| 538 | Ghost Steps Out | Abbott-Costello-M. Reynolds | | 7/5/46 | a4/6/46 |
| 537 | Inside Job | A. Curtis-A. Rutherford-P. Foster | | 6/28/46 | |
| | Kelly Is My Name | Phil Terry-Ann Savage | | | a4/6/46 |
| | Killers, The | Ava Gardner-Albert Dekker | | | |
| | Little Miss Big | Fay Holden-Beverly Simmons | | | a4/6/46 |
| 536 | Lover Come Back | G. Brent-L. Ball-V. Zorina | | 6/21/46 | a3/30/46 |
| | Michigan Kid | Jon Hall-Rita Johnson | | | |
| | Notorious Gentlemen (D)A | Rex Harrison-Lilli Palmer | 110 | | b2/16/46 |
| | Oh Say Can You Sing | Sheila Ryan-Fred Brady | | | |
| | Pirates of Monterey *T | Maria Montez-Rod Cameron-P. Reed | | | |
| 535 | Runaround | Rod Cameron-Ella Raines | | 6/14/46 | a3/30/46 |
| | She Meant No Harm | Dennis O'Keefe-Helen Walker | | | a4/27/46 |
| 531 | She Wolf of London (H)A | Sara Haden-Una O'Connor | 61 | 5/17/46 | b4/13/46 |
| 533 | She Wrote the Book | Joan Davis-Jack Oakie | | 5/31/46 | a3/9/46 |
| 528 | So Goes My Love (D)F | Myrna Loy-Don Ameche | 88 | 5/19/46 | b3/30/46 |
| 530 | Strange Conquest (D)F | Jane Wyatt-Jess Barker | 64 | 5/16/46 | b4/20/46 |
| 522 | Tangier (D)F | M. Montez-P. Foster-R. Paige | 75 | | b3/9/46 |
| | Wicked Lady (D)A | M. Lockwood-J. Mason-P. Roc | 100 | | b1/12/46 |
| | **Westerns (Current 1945-46)** | | | | |
| 1101 | Bad Men of the Border | Kirby Grant-Armita-Fuzzy Knight | 56 | 9/28/45 | |
| 1102 | Code of the Lawless | Kirby Grant-Fuzzy Knight | 55 | 10/19/45 | |
| 1104 | Gun Town | Kirby Grant-Fuzzy Knight | 53 | 1/18/45 | a12/22/45 |
| 1103 | Trail to Vengeance | Kirby Grant-Fuzzy Knight | 54 | 11/30/45 | |

## WARNER BROS.

| | CURRENT 1945-46 | | | | |
|---|---|---|---|---|---|
| 504 | Born for Trouble | Van Johnson-Faye Emerson | 57 | 10/6/45 | Reissue |
| 512 | Burma Victory (Wa)A | Documentary | 63 | 2/15/46 | b12/22/45 |
| 513 | Cinderella Jones (C)F | Joan Leslie-Robert Alda | 88 | 3/9/46 | b2/16/45 |
| 515 | City for Conquest | James Cagney-Ann Sheridan | 98 | 4/13/46 | Reissue |
| 506 | Confidential Agent (D)F | C. Boyer-L. Bacall-P. Lorre | 118 | 11/10/45 | b11/3/45 |
| 508 | Danger Signal (D)F | Faye Emerson-Zachary Scott | 78 | 12/15/45 | b11/17/45 |
| 517 | Devotion (D)A | O. deHavilland-L. Lupino | 107 | 4/20/46 | b4/6/46 |
| 518 | Her Kind of Man | Z. Scott-F. Emerson-D. Clark | 78 | 5/11/46 | a12/22/45 |
| 503 | It All Came True | Humphrey Bogart-Ann Sheridan | 97 | 10/6/45 | Reissue |
| 505 | Mildred Pierce (D)A | Joan Crawford-Jack Carson | 111 | 10/20/45 | b9/29/45 |
| 510 | My Reputation (D)F | Barbara Stanwyck-George Brent | 94 | 1/26/46 | b1/22/46 |
| 516 | No Time for Comedy | James Stewart-Rosalind Russell | 93 | 4/13/46 | Reissue |
| 501 | Pride of the Marines (D)F | J. Garfield-E. Parker-D. Clark | 119 | 9/4/45 | b8/11/45 |
| 502 | Rhapsody in Blue (M)F | Joan Leslie-Robert Alda | 139 | 9/22/45 | b6/30/45 |
| 509 | San Antonio *T | Erroll Flynn-Alexis Smith | 110 | 12/29/45 | b11/24/45 |
| 514 | Saratoga Trunk (D)A | Gary Cooper-Ingrid Bergman | 135 | 3/30/46 | b11/24/45 |
| 511 | Three Strangers (D)A | Fitzgerald-Greenstreet-Lorre | 92 | 2/15/46 | b1/26/46 |
| 507 | Too Young to Know (D)F | Joan Leslie-Robert Hutton | 86 | 12/1/45 | b11/17/45 |
| | **COMING** | | | | |
| | Appointment in Tokyo (Wa) | Documentary | 54 | | b12/1/45 |
| | A Very Rich Man | S. Greenstreet-M. Vickers-D. Clark | | | |
| | Beast With Five Fingers | R. Alda-A. King-P. Lorre | | | a3/23/46 |
| | Big Sleep | H. Bogart-Lauren Bacall | | | a2/18/46 |
| | Cheyenne | Dennis Morgan-Jane Wyman | | | |
| | Cloak and Dagger | Gary Cooper-Lilli Palmer | | | |
| | Deception | Bette Davis-Paul Henreid | | | |
| | Escape Me Never | E. Flynn-I. Lupino-G. Young | | | a3/9/46 |
| | Humoresque | J. Crawford-J. Garfield-O. Levant | | | |
| | Janie Gets Married | Joan Leslie-Robert Hutton | | | a11/24/45 |
| | Life with Father *T | I. Dunne-W. Powell-E. Taylor | | | |
| | Never Say Goodbye | Erroll Flynn-Eleanor Parker | | | a12/1/45 |
| | Night and Day | C. Grant-A. Smith-J. Wyman | | | |
| | Nobody Lives Forever | J. Garfield-G. Fitzgerald | | | a3/23/46 |
| | Of Human Bondage | P. Henreid-E. Parker-J. Knowles | | | a8/16/44 |
| 519 | One More Tomorrow | Ann Sheridan-Dennis Morgan | 87 | 6/1/46 | a11/26/44 |
| | Open Verdict, The | S. Greenstreet-P. Lorre-J. Lorring | | | a3/9/46 |
| | Sentence, The | Ann Sheridan-Robert Alda | | | |
| | Shadow of a Woman | Andrea King-William Prince | | | a4/28/45 |
| | Stolen Life (D)A | B. Davis-G. Ford-W. Brennan | 107 | | b5/4/46 |
| | The Man I Love | Ida Lupino-Robert Alda | | | a11/24/45 |
| | The Time, the Place & the Girl *T | D. Morgan-J. Carson-J. Wyman | | | a12/1/45 |
| | Two Guys From Milwaukee | Dennis Morgan-Joan Leslie | | | a3/23/46 |
| | Two Mrs. Carrolls | H. Bogart-B. Stanwyck-A. Smith | | | a11/24/45 |

## MISCELLANEOUS

| | | | | |
|---|---|---|---|---|
| A Boy, a Girl and a Dog (D) | Harry Davenport-Sharyn Moffett | Film Clas | | a10/4/44 |
| Accent on Horror | Bela Lugosi-Nat Pendleton | SGP | | |
| Adventure For Two (D)F | Laurence Olivier-Penelope Ward | 89 | | b12/22/45 |
| Adventure in Music (M) | Jose Iturbi & Others | 62 | | b5/27/44 |
| Battle for Music (Doc.)F | London Philharmonic | 74 | Four Conts | b10/30/45 |
| Bella Donna | M. Oberon-G. Brent-C. Korvin | | UWP | |
| Captive Heart (D)A | Michael Redgrave-Rachel Kempson | 108 | Eagle-Lion | b4/13/46 |
| Caravan (D)A | Steward Granger-Jean Kent | 122 | Eagle-Lion | b4/20/46 |
| Crainquebille (D)A | French Cast | 59 | Hoffberg | b10/28/44 |
| Curley *T | Frances Rafferty-Larry Olsen | | Hal Roach | |
| Dark Is the Night (D)A | Irina Radehenko-Ivan Kuznetsov | 70 | Artkino | b3/23/46 |
| Dark Mirror | O. deHavilland-Lew Ayers | | UWP | a4/6/46 |
| 1812 (Hist.) | Russian Cast | 95 | Artkino | b9/16/44 |
| Fall of Berlin (Doc.)F | | 70 | Artkino | b9/15/44 |
| Flight to Nowhere | A. Curtis-E. Ankers | | SGP | |
| I Know Where I'm Going (D)F | Wendy Hiller-Roger Livesay | 91 | GFD | b1/5/46 |
| Journey Together (D)F | Ed. G. Robinson-Bessie Love | 80 | Eng. Films | b3/9/46 |
| Love on the Dole (D)A | Deborah Kerr-Clifford Evans | 89 | Four Conts | b10/20/45 |
| Open City (D)A | Alde Fabrizi-Anna Magnani | 100 | Mayer-Bur'n | b3/9/46 |
| Strange Holiday (D)F | Claude Rains-Robbie Stebbins | 57 | Elite | b10/27/45 |
| Years Between, The (D)A | Michael Redgrave-Valerie Hobson | 100 | Eagle-Lion | b4/13/46 |

# SHORTS Booking GUIDE

## 1945-46 PRODUCT

### COLUMBIA

**ALL-STAR COMEDIES (20)**

7404 A Bird in the Head.....Fair ..... 17 .. 4/13/46
7434 A Hit With a Miss.....Good ..... 16 .. 3/ 2/46
7432 A Miner Affair.....Poor ..... 18½..11/10/45
7403 Beer Barrel Polecats..... 17 .....
7436 Blonde Stayed On, The..... 16½.....
7423 Calling All Fibbers..... 16½.....
7422 Dance, Dunce, Dance!....Funny ..... 18½..10/27/45
7426 Get Along Little Zombie ..... 17 .....
7433 High Blood Pressure.....Fair ..... 19 .. 3/16/46
7425 Hiss and Yell..... 18 .....
7401 If a Body Meets a Body..... 18 .....
7438 Jiggers, My Wife!..... 18 .....
7421 Mayor's Husband, The...Funny ..... 16 ..11/10/45
7402 Micro-Phonies ..... 17 .....
7437 Mr. Noisy ..... 16½.....
7435 Spook to Me.....Funny ..... 17 .. 3/ 2/46
7406 Three Troubledoers ..... 17 .....
7405 Uncivil War Birds..... 17 .....
7409 Vine, Women and Song (Billy Vine) ..... 22½.....
7224 When the Wife's Away..Good ..... 17 .. 5/ 4/46
7431 Where the Pest Begins..... 17 .....

**COLOR RHAPSODY (5)**

7502 Polar Playmates ..... 6½.....
7501 River Ribber ..... 6 .....

**COMMUNITY SINGS (10)**

7657 Christmas Carols ..... 10½.. Re-Sale
7651 No. 1 (Leibert) Cowboy Hit Tunes.....Good ..... 9½..11/17/45
7652 No. 2 (Baker) You Belong to My Heart..... 10 .....
7653 No. 3 (Don Baker) Dream .....Fair ..... 10 .. 3/ 2/46
7654 No. 4 (Baker) Good, Good, Good .....Fair ..... 11 .. 2/23/46
7655 No. 5 (Leibert) No Can Do .....Good ..... 10 .. 4/13/46
7656 No. 6 (Baker) That Feeling in the Moonlight..... 9 .....
7657 No. 7 (Leibrt) Chickery Chick ..... 10 .....
7658 No. 8 (Baker) Symphony..... .....
7659 No. 9 (Baker) Aren't You Glad You're You..... .....

**FILM VODVIL (5)**

7951 Milt Britton & Band..... 11 .....
7952 Randy Brooks & Orch..... 10½.....
7953 Morale's Copacabana Orchestra .....Excellent ..... 11 .. 2/23/46
7954 Three Sets of Twins....Good ..... 10 .. 5/ 4/46
7955 Art Mooney & Orch..... 11 .....

**FLIPPY**

7601 Catnipped .....Amusing ..... 7½.. 3/ 2/46

**FOX & CROW**

7752 Foxey Flatfoots ..... 6 .....
7751 Phoney Baloney ..... 7 .....
7753 Unsure-Runts ..... 7½.....

**PANORAMICS**

7902 Strange Hunger ..... .....
7901 The Magic Stone..... 10 .....

**PHANTASIES (4)**

7702 Kongo Roo ..... 6 .....
7701 Simple Siren ..... 6½.....

**SCREEN SNAPSHOTS (10)**

7851 No. 1 (25th Anniversary Special) ..... 9 .....
7852 No. 2 (Harlow Wilcox & H. Von Zell)..... 10 .....
7853 No. 3 (Fashions, Rodeo, etc.) .....Interesting .... 9 .. 2/23/46
7854 No. 4 (Hollywood Celebrations) .....Interesting .... 9 .. 2/23/46
7855 No. 5 (Movie Stunt-men & Doubles) ..... 9 .....
7856 No. 6 (Wendell Niles and Prindle) ..... 9½.....
7857 No. 7 (Victory Show) ..... 9½.....
7858 No. 8 (Looking Back) ..... .....
7859 No. 9 (Judy Canova Radio Show) ..... 10 .....

**SPORT REELS (10)**

7801 Champion of the Cue..... 7½.....
7802 Puck Chasers ..... 10 .....
7803 Cadet Cagers ..... 8½.....
7804 Mermaid's Paradise .....Good ..... 9½.. 3/ 9/46
7805 Rasslin' Romeos ..... 9½.....
7806 Canine Champion ..... 9½.....
7807 Timberland Athletes ..... .....
7808 Diving Aces ..... .....

**SERIALS (3)**

7160 Hop Harrigan ..... 15 Chaps. 4/13/46
7120 Jungle Raiders ..... 15 Chaps.
7140 Who's Guilty? ..... 15 Chaps.
Chick Carter, Detective..... 15 Chaps.

### METRO-GOLDWYN-MAYER 1945-46

**CARTOONS (16)**

W-731 Flirty Birdy ..... 7 .....
W-733 Quiet Please ..... .....
W-732 Wild and Woolfy..... 8 .....
W-734 Lonesome Lenny .....Fair ..... 8 .. 4/ 6/46
W-735 Springtime for Thomas..Good ..... 9 .. 4/ 6/46

**TRAVELTALKS (12)**

T-714 Glimpses of Guatemala..... .....
T-713 Land of Mayas..... .....
T-712 Merida and Campeche....Good ..... 8 ..12/ 1/45
T-715 Visiting Vera Cruz.....Interesting .... 9 .. 4/ 6/46
T-711 Where Time Stands Still.Good ..... 9 ..12/ 1/45
T-716 The Million Trail..... .....

**MGM SPECIALS (4)**

A-701 A Gun in His Hand..... 10 .....
A-702 Purity Squad .....Excellent ..... 20 ..11/24/45

**PETE SMITH SPECIALTIES (10)**

S-756 Badminton .....Good ..... 9 .. 1/ 5/46
S-753 Bus Pests .....Funny ..... 10 .. 1/ 5/46
S-767 Fala at Hyde Park.....Interesting .... 11 .. 1/26/46
S-571 Football Thrills of 1944..Excellent ..... 8 ..12/ 1/45
S-755 Gettin' Glamor ..... 9 .....
S-752 Guest Pests .....Very Funny ... 9 .. 1/19/46
S-754 Sports Sticklers ..... .....

**PASSING PARADE (6)**

K-774 Golden Hunch .....Excellent ..... 10 .. 2/ 9/46
K-771 Great American Mug....Very Good ..... 10 ..11/24/45
K-773 People on Paper.....Excellent ..... 11 ..12/ 1/45
K-775 Magic on a Stick..... .....
K-776 Our Old Car.....Excellent ..... 10 .. 5/ 4/46
K-772 Stairway to Light.....Good ..... 10 ..11/24/45

**MGM MINIATURE (6)**

M-781 Strange Destiny .....Good ..... 10 .. 1/26/46
M-782 Spreadin' the Jam.....Fair ..... 10 ..11/24/45
M-783 Musical Masterpieces ..Excllent ..... 10 .. 4/ 6/46

### PARAMOUNT 1945-46

**GEORGE PAL PUPPETOONS (8)**

U5-1 Jasper and the Beanstalk.Good ..... 8 ..10/27/45
U5-2 My Man Jasper.....Fair ..... 8 .. 3/16/46
U5-3 Olie for Jasper..... 7 .....
U5-4 Together in the Weather..... 7 .....
U5-5 Jasper's Derby ..... 8 .....

**LITTLE LULU (6)**

D5-1 Man's Pest Friend.....Good ..... 8 .. 2/ 9/46
D5-2 Bargain Counter Attack..... 7 .....
D5-3 Bored of Education..... 7 .....

**NOVELTOONS (6)**

P5-1 Friendly Ghost .....Very Good ..... 7½.. 2/23/46
P5-2 Cheese Burglar ..... 7 .....
P5-3 Old Macdonald Had a Farm ..... 7 .....
P5-4 Sheep Shape ..... 7 .....

**MUSICAL PARADES (6)**

FF5-1 Little Witch .....Very Good ..... 20 ..11/10/45
FF5-2 Naughty Nanette .....Entertaining .. 20 .. 2/16/46
FF5-3 College Queen ..... 19 .....
FF5-4 Tale of Two Cafes..... 18 .....

**POPEYE (8)**

E5-1 House Tricks ..... 8 .....
E5-2 Service With a Gulle....Fair ..... 6 .. 4/13/46
E5-3 Klondike Casanova ..... 8 .....

**POPULAR SCIENCE (6)**

J5-1 No. 1 .....Interesting .... 10 ..11/17/45
J5-2 No. 2 .....Interesting .... 10 .. 2/16/46
U5-3 No. 3 .....Interesting .... 10 .. 3/16/46
J5-4 No. 4 ..... 10 .....
J5-5 No. 5 ..... 10 .....

**SPEAKING OF ANIMALS (6)**

Y5-1 Animal-ology .....Very Funny ... 9 ..11/ 3/45
Y5-2 Hillbillies .....Very Good ..... 9 .. 2/23/46
Y5-3 In the Postwar Era.....Fair ..... 9 .. 3/16/46
Y5-4 In the Wilds..... 9 .....

**SPORTLIGHTS (10)**

R5-1 What a Picnic.....Interesting .... 9 ..10/18/45
R5-2 Paddle Your Own.....Good ..... 9 ..11/17/45
R5-3 Running the Team.....Good ..... 9 .. 2/23/46
R5-4 Good Dog ..... 10 .....
R5-5 Dixie Pointers ..... 10 .....
R5-6 Rhythm on Blades.....Excellent ..... 9 .. 3/16/46
R5-7 Testing the Experts..... 9 .....
R5-8 Riding the Hickories..... 9 .....

**UNUSUAL OCCUPATIONS (6)**

L5-1 No. 1 .....Interesting .... 10 .. 2/16/46
L5-2 No. 2 ..... 10 .....
L5-3 No. 3 .....Good ..... 10 .. 3/16/46
L5-4 No. 4 .....Interesting .... 10 .. 4/13/46

### RKO RADIO 1945-46

**DISNEY CARTOONS (18)**

64103 A Knight for a Day..... 7 .....
64101 Canine Patrol ..... 7 .....
64105 In Dutch .....Funny ..... 7 .. 3/16/46
64102 Old Sequoia .....Funny ..... 7 ..10/13/45
64104 Pluto's Kid Brother..... 7 .....

**EDGAR KENNEDY (6)**

63401 Big Beef, The.....Good ..... 17 ..11/24/45
63402 Mother-in-Law's Day ..... 18 .....
63403 Trouble or Nothing.....Funny ..... 18 .. 2/16/46

**FLICKER FLASHBACKS (7)**

64201 No. 1 .....Funny ..... 7 ..11/17/45
64202 No. 2 .....Funny ..... 7 .. 1/26/46
64203 No. 3 .....Amusing ..... 7 .. 2/ 9/46
64204 No. 4 .....Good ..... 8 .. 3/16/46
64205 No. 5 .....Good ..... 7 .. 4/13/46
64206 No. 6 ..... 9 .....
64207 No. 7 ..... 7 .....

**HEADLINER REVIVALS (4)**

63201 The Derby Decade..... 22 .....
63202 Russian Dressing ..... 18 .....
63204 Sea Melody ..... 19 .....
63203 Twenty Girls and a Band..... 18 .....

**LEON ERROL (6)**

63701 Beware of Redheads..... 17 .....
63702 Maid Trouble .....Funny ..... 18 .. 2/23/46
63703 Oh, Professor Behave..... 18 .....

**RAY WHITLEY WESTERN MUSICALS (4)**

63501 Western Welcome ..... 18 .....
63503 Ranch House Romeo..... 17 .....
63502 Sagebrush Serenade ..... 19 .....
63504 Rhythm Wranglers ..... 19 .....

**SPECIAL**

671 The House I Live In....Excellent ..... 18 ..10/13/45

**SPORTSCOPES (13)**

64304 Arcaro Up .....Fair ..... 8 .. 2/ 9/46
64301 Athletic Items .....Good ..... 8 ..11/24/45
64302 Battling Bass .....Good ..... 8 ..11/17/45
64308 Black Ducks and Broadbills ..... 8 .....
64303 Ten Pin Titans.....Good ..... 8 .. 2/ 9/46
64307 Quarter Horses .....Good ..... 9 .. 3/ 9/46
64305 Ski Master ..... 8 .....
64306 Winning Basketball .....Good ..... 8 .. 4/ 6/46

**THIS IS AMERICA (13)**

63102 T. V. A.....Interesting .... 18 .. 1/26/46
63101 Airline to Everywhere....Excellent ..... 17 .. 1/ 5/46
63103 Great Lakes .....Excellent ..... 16 .. 2/16/46
63104 Report on Japan.....Interesting .... 19 .. 3/ 9/46
63105 Street of Shadows.....Excellent ..... 16 .. 4/13/46
63106 Two Million Rooms.....Excellent ..... 15 .. 5/ 4/46

**WAR ACTIVITIES**

Here Come the Yanks....Interesting .... 10 ..10/16/45

### 20th CENTURY-FOX 1945-46

**MOVIETONE ADVENTURE (10)**

6260 Across the Great Divide..... .....
6258 Along the Rainbow Trail.Excellent ..... 8 .. 4/13/46
6254 Bountiful Alaska ..... 8 .....
6259 Cradle of Liberty..... .....
6253 China Carries On..... .....
6256 Louisiana Springtime ..... 8 .....
6257 Lost Lake ..... .....
6252 Magic of Youth..... .....
6251 Memories of Columbus..... .....
6255 Song of Sunshine..... 8 .....

**SPORTS REVIEWS (6)**

6353 Diving Dandies ..... .....
6355 Golden Horse ..... .....
6301 Pins and Cushions.....Interesting .... 8 .. 3/ 2/46
6351 Ski Aces .....Excellent ..... 8 .. 2/23/46
6352 Time Out For Play..... 8 .....
6354 Sea Sirens ..... .....

**TERRYTOONS (20)**

6506 Bad Bill Bunion.....Funny ..... 7 .. 3/ 2/46
6517 Dinky Finds a Home..... 7 .....
6511 Fortune Hunters ..... 7 .....
6502 Fox & the Duck..... .....
6520 Golden Hen ..... 7 .....
6514 It's All in the Stars..... 7 .....
6518 Johnstown Flood ..... 7 .....
6501 Mighty Mouse in Gypsy Life ..... 8 .....
6506 Mighty Mouse Meets Bad Bill Bunion..... 7 .....
6508 Mighty Mouse in Krakatoa .....Amusing ..... 7 .. 3/ 9/46
6513 My Old Kentucky Home.Very Good .... 7 .. 5/ 4/46
6519 Peace-Time Football ..... 7 .....
6503 Swooning the Swooners..... .....
6510 Svengali's Cat .....Amusing ..... 7 .. 3/ 2/46
6509 Talking Magpies .....Good ..... 7 .. 3/ 9/46
6507 The Exterminator ..... 7 .....
6515 Throwing the Bull..... 7 .....
6516 Trojan Horse ..... 7 .....
6504 Watch Dog ..... .....
6512 Wicked Wolf ..... 7 .....
6505 Who's Who in the Jungle.Good ..... 7 .. 3/ 2/46

**MARCH OF TIME (13)**

1 Palestine Problem .....Informative .... 17 .. 9/15/45
2 American Beauty .....Interesting .... 18 .....
3 18 Million Orphans.....Excellent ..... 17 ..11/ 3/45
4 Justice Comes to Germany .....Impressive ..... 21 11/24/45
5 Challenge to Hollywood...Interesting .... 18 .. 1/ 5/46
6 Life With Baby.....Very Good ..... 20 .. 2/ 2/46
7 Report on Greece.....Very Good ..... 18 .. 3/ 2/46
8 Night Club Boom.....Good ..... 21 .. 4/ 6/46
9 Wanted—More Homes ...Informative .... 20 .. 5/ 4/46

### UNIVERSAL 1945-46

**NAME BAND MUSICALS (13)**

1309 Banquet of Melody..... 15 .....
1304 Cuban Madness ..... .....
1301 Solid Senders .....Very Good ..... 15 ..11/24/45
1302 Hot and Hectic..... .....
1306 Melody Stampede .....Good ..... 15 .. 1/26/46
1381 Sing and Be Happy.....Very Good ..... 10 .. 3/ 2/46
1307 Swing High, Swing Sweet.Entertaining .. 15 .. 3/ 2/46
1303 Syncho-Smooth Swing ...Good ..... 15 .. 2/23/46
1310 Swinging Down the Scale..... .....
1308 Takin' the Breaks..... 15 .....
1305 Tin Pan Alley Tempos...Fair ..... 15 .. 2/23/46

**PERSON-ODDITY (15)**

1361 Gabriel Heatter Reporting .....Interesting .... 9 ..11/17/45
1362 Hill-Billy Artist .....Interesting .... 9 ..10/27/45
1366 Maestros of the Comics...Interesting .... 9 .. 3/ 2/46
1363 Paper Magic .....Interesting .... 9 ..11/10/45
1364 Pottery Poets .....Good ..... 9 ..12/ 1/45
1365 Front Line Artists.....Good ..... 9 ..12/ 1/45
1367 Wings of Courage..... 9 .....
1368 Cartune Crusader ..... 9 .....
1369 Scientifically Stung ..... 9 .....

**SERIALS (4)**

Lost City of the Jungle..... .....
Royal Mounted Rides Again .....Actionful ..... 19 .. 1/19/46
Scarlet Horseman ..... .....
Secret Agent X-9..... .....

**SING AND BE HAPPY**

1381 Sing and Be Happy.....Very Good ..... 10 .. 3/ 2/46
1382 Merrily We Sing..... 10 .....

**SPECIAL FEATURETTES**

1201 Tiny Terrors of the Timberlands ..... .....
1203 Roosevelt—Man of Destiny..... 18 .....

**TECHNICOLOR CARTOONS (13)**

1324 Apple Andy .....Good ..... 7 .. 2/16/46
1323 Mousie Come Home..... .....
1322 The Poet and Peasant....Very Good ..... 7 ..10/27/45
1321 Loose Nut ..... .....
1325 Who's Cooking Who..... .....

**VARIETY VIEW (15)**

1348 Chimp on the Loose..... 9 .....
1347 Dog Tale ..... 9 .....
1342 Go North .....Very Good .... 9 ..10/13/45

| | | | | |
|---|---|---|---|---|
| 1364 Grave Laughter | Amusing | 9 | | 11/24/45 |
| 1344 Doctor of Paintings | | | | |
| 1345 Jungle Capers | Amusing | 9 | | 2/23/46 |
| 1341 Queer Birds | Interesting | 9 | | 11/10/45 |
| 1346 Script Teas | | 9 | | |

## VITAPHONE-WARNER BROS. 1945-46

**BLUE RIBBON CARTOONS (13)**

| | | | | |
|---|---|---|---|---|
| 2307 Daffy Duck & Egghead | | | | |
| 2306 Fresh Fish | | | | |
| 2303 The Good Egg | | | | |
| 2305 Little Lion Hunter | | | | |
| 2302 Lyin' Mouse | | | | |
| 2301 Sunbonnet Blue | | 7 | | |
| 2304 Trial of Mr. Wolf | | | | |

**FEATURETTES (6)**

| | | | | |
|---|---|---|---|---|
| 2101 Barbershop Ballads | Fair | 20 | | 8/25/45 |
| 2102 Star in the Night | Outstanding | 20 | | 10/27/45 |
| 2103 All Star Musical Revue | Entertaining | 20 | | 12/ 1/45 |
| 2104 Good Old Corn | Good | 20 | | 12/ 1/45 |
| 2106 Hitler Lives? | Excellent | 20 | | 1/ 5/46 |
| 2105 Musical Shipmates | | | | |

**MELODY MASTERS (10)**

| | | | | |
|---|---|---|---|---|
| 2601 Spade Cooley, King of Western Swing | Excellent | 10 | | 8/25/45 |
| 2605 Headline Bands | Very Good | 10 | | 3/ 2/46 |
| 2602 Here Comes the Navy Bands | Fair | 10 | | 10/13/45 |
| 2606 Jan Savitt & His Band | Good | 10 | | 4/ 6/46 |
| 2603 Musical Novelties | Fair | 10 | | 11/17/45 |
| 2607 Rhythm on Ice | Good | 10 | | 5/ 4/46 |

**MERRIE MELODIES—LOONEY TUNES**

| | | | | |
|---|---|---|---|---|
| 1716 Baby Bottleneck | Very Funny | 7 | | 3/30/46 |
| 1717 Elmer's Hare Remover | Excellent | 7 | | 3/30/46 |
| 1718 Daffy Doodles | | | | |
| 1719 Hollywood Canine Canteen | | | | |
| 1720 Hush My Mouse | | | | |

**SPECIAL**

| | | | | |
|---|---|---|---|---|
| 2901 The Nine Hundred | Outdated | 10 | | 10/27/45 |

**SPORTS PARADE (13)**

| | | | | |
|---|---|---|---|---|
| 2507 Fin 'N Feathers | | | | |
| 2506 Let's Go Gunning | Interesting | 10 | | 5/ 4/46 |
| 2501 Sports Go to War | Outdated | 10 | | 10/13/45 |
| 2502 Holiday on Horseback | | | | |
| 2503 Michigan Ski-Daddle | | | | |
| 2505 Snow Eagles | Excellent | 10 | | 3/30/46 |
| 2504 With Rod and Gun in Canada | Very Good | 10 | | 1/ 6/46 |

**TECHNICOLOR ADVENTURES (6)**

| | | | | |
|---|---|---|---|---|
| 2801 Fashions for Tomorrow | | 10 | | |
| 2802 In Old Santa Fe | | | | |
| 2803 All Aboard | Fair | 10 | | 4/ 6/46 |

**TECHNICOLOR SPECIALS (8)**

| | | | | |
|---|---|---|---|---|
| 2001 Frontier Days | Good | 20 | | |
| 2002 Forest Commandos | Excellent | 20 | | 3/ 9/46 |
| 2003 Movieland Magic | Good | 20 | | 3/30/46 |
| 2004 Gem of the Ocean | | | | |

**VITAPHONE VARIETIES (6)**

| | | | | |
|---|---|---|---|---|
| 2401 Alice in Jungleland | Interesting | 10 | | 11/17/45 |
| 2402 Miracle Makers | | 10 | | |
| 2405 Peeks at Hollywood | Interesting | 10 | | 3/ 2/46 |
| 2406 Smart as a Fox | | | | |
| 2404 So You Think You're Allergic | Fair | 10 | | 1/19/46 |
| 2403 Story of a Dog | Interesting | 10 | | 8/25/45 |

## 3rd Teen-Agers to Dreifuss

Arthur Dreifuss, director of the two Teen-Agers films previously produced by Sam Katzman for Monogram, has been signed to direct the third, as yet untitled. Shooting starts May 18, with Freddie Stewart, June Preisser and Anne Rooney heading the cast.

## Warrick in 'Swell Guy'

Ruth Warrick joined Sonny Tufts and Ann Blyth in the cast of Mark Hellinger's "Swell Guy," while Frank Tuttle has signed to direct. "Swell Guy" will be the second Hellinger production to be distributed by Universal.

## Second Feminine Lead

Audrey Long draws the second feminine lead in RKO Radio's "Deadlier Than the Male." Claire Trevor, Lawrence Tierney and Walter Slezak are its stars.

## Endfield on Palooka Film

Cyril Endfield has been signed to direct Monogram's second Joe Palooka film, as yet untitled, to be produced by Hal E. Chester, with starting date set for June 3.

## Buys 'I Thee Wed'

Samuel Goldwyn announces the pre-publication purchase of screen rights to Gilbert W. Gabriel's "I Thee Wed," which is now receiving finishing touches by the novelist.

## RKO Borrows Bari

Lynn Bari has been borrowed from 20th Century-Fox by RKO Radio for the co-starring role opposite George Raft in "Nocturne."

# CLASSIFIED ADVERTISING

Ten cents per word (10 words minimum). No cuts or borders. No charge for name and address. 5 insertions for the price of 3. Money order or check with copy. Ads will appear as soon as received unless otherwise instructed. Address: Classified Dept., SHOWMEN'S TRADE REVIEW, 1501 Broadway, New York 18, N. Y.

### 8-mm.—16-mm.

1946 PROJECTORS, brand new! Victor 40B 16-mm. sound projectors $425; Universal PC500 8-mm. 500 watt projectors $63.50; Shipped prepaid in U. S. A. Our reference: Dun, Bradstreet. Charlie Poorman, Dept. ST, Schuylkill Haven, Pa.

### HELP WANTED

WANTED: ASSISTANT MANAGERS to start immediately. State experience. Salary expected and references in application. Weir Cove Theatres, Weirton, W. Va.

### NEW EQUIPMENT

24" BLADE PEDESTAL FANS, $49.50—Buy Now—require only 1/6 Horsepower motor; limited quantity blowers, 5,500 cfm $75.00; sizes up to 33,000 cfm; Griswold 35-mm. splicers; shelfworn, $19.95; Navy surplus—dimmers—2450W, $22.50; 2000W, $19.95; 1650W, $13.50; Dual Telephone set, $13.50; Panic Bolts, $22.50; Coated Lenses, $45.00. Spring Catalog ready. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

OPA APPROVED INCREASE, BUT WE'LL SELL SOUND screens at old prices until June first—Crystal Beaded, square foot, 44½c; Super Flextone Plastic Coated, guaranteed fungus-proof, washable, 37½c. Samples free. S.O.S. Cinema Supply Corp., 449 West 42nd St., New York 18, N. Y.

SIMPLEX TYPE DOUBLE BEARING MOVEMENTS $59.50; 15 ampere rectifier bulbs $5.55; Cetron photocells $3.95; Exciter lamps 39c; Splicers $4.69; Slides, 92c box of 50. What do you need? Star Cinema Supply Co., 440 W. 45th St., New York, N. Y.

### POPCORN

SPECIAL GIANT PREMIUM S. A. CORN $9.25 popping volume $85.—$100. Regular S. A. corn $8.25 approved OPA popping volume. FOB Nashville, Tenn. Blevins Popcorn Co.

GIANT S. A. POPCORN, certified to pop over $100 per bag, $10.50 per hundred pounds. Popcorn boxes, regular 10c size, holds 2 ozs. of popcorn $5.50 per thousand. New 25c size holds 5 ozs of popcorn $11.90 per thousand. F.O.B. Chicago, Illinois. Houtz Popcorn Co., 3506 N. Lockwood Ave., Chicago, Ill.

### POPCORN SUPPLIES

KETTLE KLEENING KIT COMPLETE FOR $6.00 containing Char-X, liquid kettle cleaner, wipes, spatula, oil. Everything to keep your kettle Spic and Span. Blevins Popcorn Co., Nashville, Tenn.

### PRINTING

$3.95 THOUSAND PRINTED. 6¾ envelopes, 8½ x 11 letterheads, 8½ x 7¼ billheads—statements. Business Cards $2.00 thousand. Mail-N-Save Gift Service, P. O. Box 192-A, Gloucester, Mass.

### SITUATION WANTED

VETERAN. Ten years' experience theatre manager—publicity director. Go anywhere. Pearce Parkhurst, 29A Elm Street, Gloucester, Mass. Phone Gloucester 1973.

VETERAN wants theatre now operating. Give particulars, Kaufman, 1919 Surf Ave., Brooklyn 24, N. Y.

### SOUND EQUIPMENT

NEW MULTICELLULAR HIFREQUENCY HORNS with PM unit, filter network, $125.00; New 868 type Photocells, $1.95; Automatic Record Changer, $29.75; New Zeiss Ikon 35-mm. Sound Projectors, $275.00; New 30W Theatre Amplifiers including Monitor, $125.00; RCA PA Amplifiers, $95.00. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

### STUDIO EQUIPMENT

MOVIOLAS, $195.00; Densitometer, $125.00; Hollywood 2000W Studio Fresnel Spots, $57.50; Belhowell Production Camera complete, $5,750.00; 16-mm. Sound Printers, $975.00; 16-mm. Single System Recorder, $880.00; Double System, $695.00; Freehead Tripods, $62.50; Akeley Newsreel Camera, Gyrotripod, $795.00; Eyemo Camera, $245.00. Send for list, S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

### THEATRE GAMES

DIE CUT BINGO CARDS—$20.00 in 10,000 lots. Smaller quantities, $2.25 per 1,000. 1-75, 1-100. IMMEDIATE DELIVERY. S. Klous, c/o Showmen's Trade Review, 1501 Broadway, New York City 18, N. Y.

FOR YOUR BINGO GAMES. Buy your cards from us—controlled or uncontrolled, dye cut, play right, priced right—service supreme. Samples on request. Premium Products, 354 W. 44th St., New York 18, N. Y.

### THEATRE SEATING

350 REBUILT, REUPHOLSTERED STAFFORD HEAVY PANELBACK boxspring chairs, $5.95; 150 American ditto, $5.95; 504 Irwin ditto, $5.95; 300 American rebuilt, reupholstered red striped velour padded back, boxspring, metal lined, $7.95; 408 American ditto, $8.45; 520 American 7 ply veneerback 5 ply seat chairs, $4.75; 575 American veneerback springless cushions, $5.35; Beautiful Cardinal Red Leatherette, 52" wide, 100 yards per roll, $1.14 yard; cut lengths, $1.25; Wire for stock list. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

THEATRE CHAIRS 1000 Streamlined full upholstered American Seating Company chairs. 1000 spring cushioned relacquered ¾" insert panel backs 900 spring cushions. 1000 veneer chairs. We upholster chairs. Write for prices and photographs. Phone Lenox 3445. Jesse Cole, 2565 McClellan Ave., Detroit, Mich.

### USED EQUIPMENT

MORE WAR SURPLUS BEADED 52" x 72" TRIPOD Screens, good condition, $9.95; fair $6.95; as is, $4.95; (tripods worth money alone); 16-mm. Reels or Cans, 400'—23c; 800'—34c; 1200'—44c; Heavy Duty Vacuum Cleaner, rebuilt, $97.50; Brandt Penny Direct Coin Changers, $99.75; Coinometers with Pennies, $69.50. Spring Catalog ready. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

VETS ESTABLISH YOUR OWN HOUSE—Complete Army Theatre Booth Outfits—Holmes professional latest type sound projectors, 2000' magazines; lens; Strong Arclamps; rectifiers; motors; adjustable heavy pedestals; 30 watt amplifiers; monitor; 2 way Multicellular horn system, everything ready to go, $1995.00. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

FOR SALE—Booth equipment available immediately—Western Electric Sound, Universal bases. Kentucky Theatre, Vanceburg, Ky.

FOR SALE—Three front shutter Motiograph heads, two Motiograph Sound heads, two Motiograph bases and lamphouses with large reflectors, Strong rectifiers, Ultraphone Amplifier using latest type tubes. Equipment now in use available three weeks. No reasonable offer refused. L & N Theatre Corp., Antioch, Illinois.

POWERS 6B MECHANISMS, REBUILT, RENICKELED, $99.50; Simplex, mechanisms, rebuilt $210.00; Simplex movements, good, $4.95; Peerless lamphouses, reconditioned, $165.00 pair; Morelite lamphouses, reconditioned, $119.50 pair; Write us your requirements. Star Cinema Supply Co., 440 West 45th St., New York 19, N. Y.

THEATRE SEATS—PROJECTORS—Folding Chairs. 16-mm. film—lights—new screens. Lone Star Film Co., P. O. Box 1734, Dallas, Texas.

WILL SACRIFICE TWO MODEL K MOTIOGRAPH. Mechanisms with deluxe bases, complete Western Electric Model M-10 Mirrophonic sound system. Strong Zippel changeovers, Cyclex arc lamps complete and extra parts and supplies. USED BUT SHORT TIME. Write—Mrs. Katie Mellinger, 705 S. Randolph St., Champaign, Ill.

COMPLETELY REBUILT 6B Powers, with sound, with incondence light $500.00, with baby-Strongs Lamps and rectifiers $700.00. Write John M. Welch, R No. 1, Burley, Idaho.

### WANTED TO BUY

SIMPLEX, SOUND EQUIPMENT, LAMPHOUSES, RECTIFIERS, etc. Star Cinema Supply Co., 440 W. 45th St., New York 19, N. Y.

OLD EQUIPMENT CASHED IN—WHAT'VE YOU GOT? Box 715, Showmen's Trade Review, 1501 Broadway, New York, N. Y.




to the

# VARIETY CLUBS OF AMERICA

## *Humanitarian Award Banquet*

climaxing the four day 1946 Convention at the

## ASTOR HOTEL

**Sat. Eve., May 18th**

*Suggestion*

**See – DAVE WEINSTOCK,** *Treasurer of the Banquet Committee, Raybond Theatres, Paramount Building, Telephone La 4-4100* **FOR TICKETS!**

The Dais will be unequalled in history of Industry or National Dinners to pay tribute to the Winner of the 1945 Award... a great humanitarian whose work of a lifetime will thrill you.

## THE HEART OF SHOW BUSINESS

**COMES TO THE CROSSROADS OF THE WORLD**

*Be Present at the Greatest Event in Theatrical History!*

**DON'T DELAY—BUY YOUR TICKETS TODAY!**

# SHOWMEN'S TRADE REVIEW

THE SERVICE PAPER OF THE MOTION PICTURE INDUSTRY

REVIEWED IN THIS ISSUE


| | |
|---|---|
| Just Before Dawn | 20 |
| Monsieur Beaucaire | 20 |
| One More Tomorrow | 20 |
| Renegades | 43 |
| She Wrote the Book | 20 |

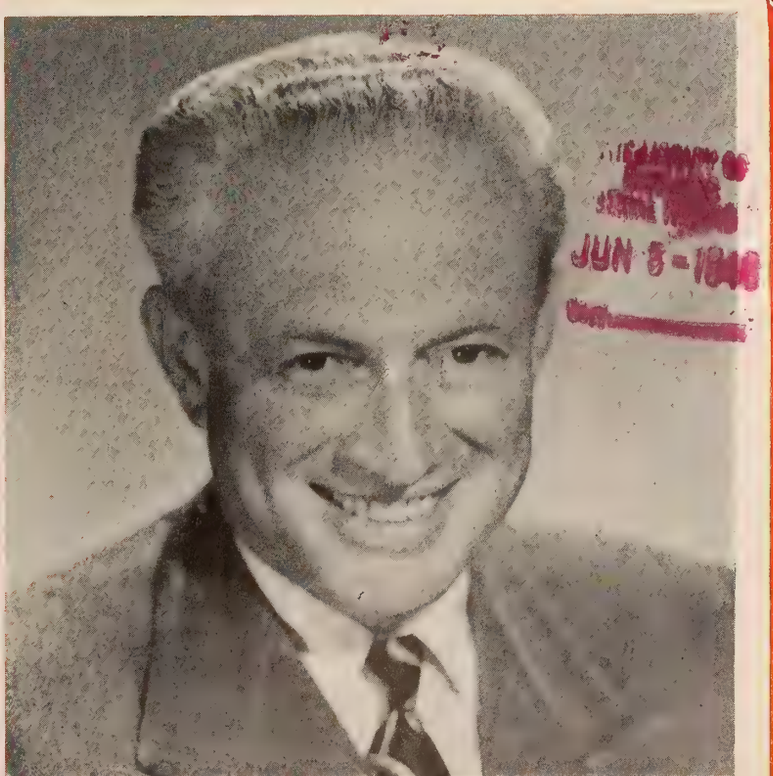

**PRODUCT GUIDES**
Begin on Page 47


Vol. 44 No. 18

MAY 18, 1946

Entered as second class matter February 20, 1940, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly by Showmen's Trade Review, Inc., 1501 Broadway, New York 18, N. Y., U. S. A. 10 cents a copy, $2 a year.

CHARLES E. 'CHICK' LEWIS
Editor and Publisher

R. J. (Bob) O'DONNELL, National Chief Barker, Variety Clubs of America, presiding this week at the organization's greatest national convention. (See Page 16).


**Exhibitor Organizations Maneuver for National Leadership Position . . Page 9**

**Showmen's Silhouettes . . . . . Page 10**

MAY 20 1946




# TAKE A MESSAGE TO AMERICA, PLEASE!

Maybe the folks in your town think we're a bit immodest when we use the phrase "*Of course it's* M-G-M" in our advertisements.

You see that phrase right now on ads for "The Green Years," "The Postman Always Rings Twice," "Ziegfeld Follies of 1946" and "Two Sisters From Boston" will carry it.

*(Continued)*

Of course it's M-G-M! We say it with justifiable pride, based on performance!

When "The Green Years"– that wonderful motion picture–sets new records and packs Radio City Music Hall week after week *(starting its 7th at press-time)* of course it's M-G-M!

When "The Postman Always Rings Twice" breaks a 27-year Capitol, N. Y. record right after "Ziegfeld Follies of 1946" had established a new all-time high there, of course it's M-G-M! *("Follies" is first in Variety's National Box-office Survey.)*

We don't expect "The Postman's" new Capitol record to stand long because next comes the season's biggest musical romance "Two Sisters From Boston." Of course it's M-G-M!

Such an uninterrupted flow of big pictures– and more on the way–is very unusual in the industry, except for one company which has made it a habit for 22 years.

"Of course it's M-G-M!"

©CIB 20344




THE formula for motion picture success is obvious. A blending of great story with superior cast and top-flight direction under the master-touch of an outstanding producer. In every particular, "A Scandal In Paris" fulfills the bill. To guarantee its maximum success, its producer

Arnold Pressburger releases thru United Artists.

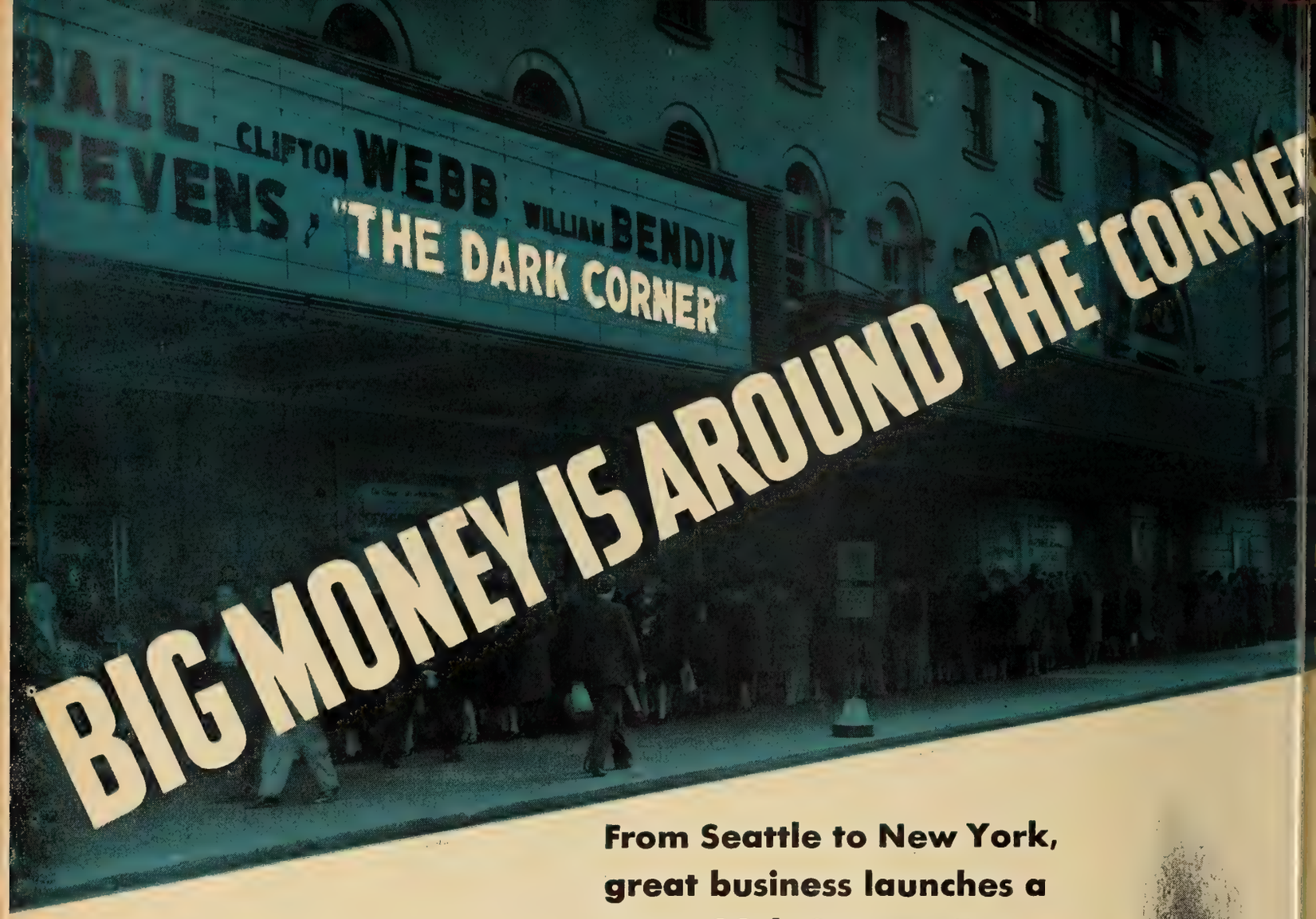



Arnold Pressburger
presents

*George*
SANDERS
*Signe*
HASSO
*Carole*
LANDIS

# "A Scandal in Paris"

with
AKIM TAMIROFF • GENE LOCKHART
Alma Kruger • Alan Napier • Jo Ann Marlowe • Vladimir Sokoloff
Directed by DOUGLAS SIRK • Screenplay by ELLIS ST. JOSEPH




**From Seattle to New York, great business launches a great 20th Century-Fox picture! And a great picture launches a great new star... Mark Stevens!**



**The trade critics say:**

"20th Century-Fox has a winner!" —*Boxoffice*

"Will cash in!" —*Motion Picture Daily*

"Stevens clicks!" —*The Exhibitor*

"Tense and absorbing!" —*Motion Picture Herald*

"Will thrill any type of audience!" —*Showmen's Trade Review*

"So pulsating it belongs among the rare attractions of its type!" —*Film Daily*

20th CENTURY-FOX

LUCILLE BALL • CLIFTON WEBB • WILLIAM BENDIX • MARK STEVENS in "THE DARK CORNER" with Kurt Kreuger
Cathy Downs • Reed Hadley • Constance Collier • Eddie Heywood and His Orchestra • Directed by HENRY HATHAWAY
Produced by FRED KOHLMAR • Screen Play by Jay Dratler and Bernard Schoenfeld • Based on a Story by Leo Rosten

# THE EDITORIAL PAGE

## FILM TRADE NOTES

IT AIN'T HAY, EITHER. Just what the industry's total bill for the coal strike will be is anybody's guess. But by any calculation it will add up to a mighty heavy check for the industry to pick up.

The extension of problems of one industry into another has become a matter of increasing concern for thoughtful observers.

It is safe to say that the public at large and many of those in government will not be unduly worried about the fact that the amusement industry loses heavily because coal miners and their employers are disagreeing about contracts. But that these stoppages cost the public generally a heap of money is something that even politicians might ponder. And the public does pay, you can be sure. A Chicago newspaper makes that plain.

In this item, Nigel D. Campbell, collector of internal revenue for the Chicago area, estimates that if the stoppage of commerce and industry there were to be continued for a month, the United States Government would lose close to $2 million in taxes—in large part the amount would be made up by the 20 per cent admissions tax.

Two Million dollars! That may not seem like much these days—but multiply it by the number of other areas where coal or other shortages caused by strikes shut the theatres, and you get a result that ain't hay, brother.

* * *

SOFT TOUCH. Movies are too soft a touch for tax-hungry politicians to be passed up, even when it is shown that with a 20 per cent Federal tax the average theatre is doing more than its share of contributing to the public treasury.

Over in Philadelphia this week the solons of the city whose Brotherly Love doesn't extend to the movie theatres, slapped an increased tax on admissions in order to pay the bill for a raise in wages for city employes.

As mentioned previously in this journal, the movies are in a mighty tight spot these days when added taxes are proposed. That is so because a relatively small number of the country's total theatres (those of the big, downtown classification mainly) have raised admissions quite steeply and have done a land-office business these past few years. In this tremendous boom of box-office business, many and many a small theatre has not participated to any extent worth mentioning. Yet, these little fellows get it from the added tax measures, just as do their big brothers in the downtown, big-money class.

Another thing that helps the argument of the fellows who want more money from the movies is the amount of publicity of the dollar variety that is so glibly passed around this industry. The dollar publicity has cost exhibitors a lot in the past—may cost them more in the future (there's lots of money waiting on the sidelines for newcomer investment in theatre operation just because of those "big profits" stories about theatres during the war).

* * *

GET TOGETHER. The examples at hand should be entirely sufficient to convince the little exhibitor, as well as the big fellow, that in union there is strength, and that in readiness for action there is a far better formula for meeting the tax menace than in the weeping and wailing which goes on after the politicians put the "bite" on the theatreowner.

There is an apparent upsurge of interest in exhibitor organization at this time. Perhaps the formation of ATA has had something to do with stimulating this interest. Or, perhaps it just comes up from the soil—a sort of grass-roots movement.

In any event, this is the time for exhibitor organizations—old, not so old, new or whatever—which really aim to go somewhere as service units for the exhibitor to go to work on the tax matter and work intelligently, without fear and for "keeps" to really protect theatres from the spread of unfair and unjust taxation.

* * *

STOUT FELLOWS WITH WARM HEARTS. The delegates assembled in New York this week for the most vital national convention in the history of The Variety Clubs of America, had before them (right from the outset of the conclave that continues as this is being written) the evidence of the progressive leadership given this great organization during the recent war years by Bob O'Donnell, the National Chief Barker who is presiding at meetings where important decisions and actions are being programmed for the expanded charity and social aims of the Variety Club Tents.

The Variety Clubs of America have a wonderful record of accomplishment in good work for the welfare of the underpriviliged, the ill and the unfortunate, and even finer achievements are ahead for the organization. This became manifest in the progressive steps taken early at the convention.

Now more than ever, all members of the film industry should turn to the Variety Clubs as a means of joining in a work that is a credit to the whole amusement field.

*"CHICK" LEWIS*

NATIONAL NEWSREEL

# Fraud Suits Enter Chicago Area

**Percentage fraud suits—believed to be the first in the Chicago area—were filed Wednesday in United States District for Northern Illinois, when each of eight major distributors entered separate suits against Fred W. Anderson and the Anderson Theatre Circuits.**

**Each of the suits—filed by Columbia, Warners', 20th Century-Fox, MGM, United Artists, RKO, Paramount and Universal—charges the defendants with making alleged fraudulent reports on percentage pictures played at theatres in the Anderson circuit. The suits, which are similar to those filed in other sections of the country, each ask for triple punitive damages, together with injunctions against the defendants preventing destruction, concealment or alteration of books. Miles C. Seeley of Mayer, Meyer, Austrian and Platt, represents the distributors.**

# Johnston Expects Institute to Get Under Way Next Fall

## *Envisons All-Industry Congress With All Three Branches Participating*

Actual launching of the motion picture industry institute which Eric Johnston projected when he took office as head of the Motion Picture Association will take place next fall, according to present anticipations, Johnston told SHOWMEN'S TRADE REVIEW in Washington this week. The MPA head further stated that the institute was one of three "musts" on the organization's agenda.

Johnston said he was convinced that leaders in all branches of the industry favored such an institute as he proposes, and which he apparently envisions an all-industry congress wherein producer, distributor and exhibitor would actively participate for the advancement of their common good and the industry as a whole.

The MPA president said that only the press of the other two "musts" on his program—Hollywood's labor situation and the foreign situation—had prevented him from making a start on the institute project, which he termed "Vital."

The MPAA chief said he was convinced that leaders in all groups favored such an "institute," which he apparently envisions as an all industry congress wherein producer, distributor and exhibitor would actively participate.

"This doesn't mean," he pointed out, "that everyone will go along with what is proposed. But we should make a good start to get all segments of the industry together by late fall."

Johnston added that he would defer a contemplated trip to Europe until his domestic house was in order and "Hollywood, Washington and New York are working together as a team."

He told a press conference that the MPAA would avoid use of legal measures to back its anti-censorship stand but will insist on "rigid enforcement of its code," believing the code to be ample protection.

Johnston pointed out that none of the films which have been centers of censor controversy recently were approved under his supervision and implied that he would keep a more watchful eye on the code enforcement than the old Hays office.

He declined to comment on the squabble with Howard Hughes over "The Outlaw" which has resulted in Hughes suing the MPAA under the Sherman and Clayton anti-trust acts. Johnston stated that as long as this matter was before the court, which was scheduled to hear arguments on an injunction in the case in New York Friday, his lips were sealed.

Meanwhile "The Outlaw" continued to play its bookings in various cities arousing its usual controversy.

### Would Outlaw 'Outlaw'

In St. Louis, police chased away several Catholic teen-agers who were picketing the film at Loew's State Theatre, and the police action was protested by Mnsgr. John Butler, paster of St. Leo's Catholic Church. The film there had entered its second week with business reported about normal and with the St. Louis reviewers looking upon it as an average picture. A sample of audience opinion showed no great enthusiasm.

And in Wilmington, Del., moves toward censorship were seen after a committee consisting of a Catholic priest, an Episcopal bishop and a Jewish rabbi, which had met on "The Outlaw," wrote Gov. Walter W. Bacon asking him to appoint a committee to study control of motion pictures. The letter asked that the recommendations of this committee be sent to the next legislative session for action.

## RKO Manager-Union Pact Limits Hours, Hikes Pay

After two years of negotiation and several weeks of near-strikes, RKO's 41 New York theatres and the Motion Picture Theatre Operating Managers and Assistant Managers Guild, Inc. (independent), reached an agreement this week which resulted in a two-year contract embodying wage increases.

The new contract grants the managers minimum wages ranging from $85 to $140 weekly, assistant managers minimum wages of $40 to $75 weekly, but fixes the work week at 50 hours instead of the manager requested 48. Severance payments up to 12 weeks are also provided.

## Set Jackson Park Date

Judge Michael Igoe of the Chicago federal district court set May 17 for a hearing on the injunction and additional damages asked by the Jackson Park Theatre.

Judge Igoe recently awarded Jackson Park Attorney Thomas McConnell attorney fees totaling $30,000 for his services in the Jackson Park case. Fifty thousand dollars was the amount asked for.

## Near Normal Operations As Power Situation Eases

Brownouts were lifted in several sections of the country and curtailed theatre operations came nearer to normal this week as the back-to-the-pits movement of striking coal miners seemed to lessen the threat of a coal shortage.

Chicago, which had been one of the hardest hit areas when the Illinois Commerce Commission limited operations to four hours daily in the afternoon and closed houses on Sundays, was back to normal hours but retained dimmed out marquees voluntarily.

In Virginia where the State Commission had contemplated closing all the eastern section theatres, a modified order allowed them to operate on curtailed current use which would permit two shows nightly six nights a week.

### Washington Warns

From Washington warning came that a brownout will continue in many areas "even if the coal strike is settled immediately." Although the situation has eased due to the miner truce, the Solid Fuels Administration said there would be a shortage of fuel in areas where bituminous coal was used to generate power "for many days to come."

Washington's theatres continued on a brownout basis and at one time were faced with a complete shutdown with officials saying that theatres in some outlying sections might be obliged to continue a dimout for the next 30 days.

Washington, Virginia and Maryland exhibitors however, were complimented by federal authorities for their prompt compliance with brownout requests.

In St. Louis the electric company serving that area and four east Missouri counties withdrew its requests for a voluntary brownout and brightly lighted marquees and signs again were seen in that city Tuesday night.

New York, New Jersey and Michigan continued on a voluntary dimout of marquee and sign lights.

## Closed Show Power Gains Theoretical—Fabian

The American Theatres Association this week wrote Civilian Production Administrator John D. Small suggesting that saving in electricity through closing theatres might be theoretical rather than real when considered in connection with the power consumed per person in the theatre and the power consumed per person in the home.

## Mayer Joins MPAA

Gerald L. Mayer, formerly of the European section of the State Department's office of Cultural Relations, Thursday joined the Motion Picture Association of America as associate manager to Vice-President Carl E. Milliken.

INDEX TO DEPARTMENTS


| | |
|---|---|
| Advance Data | 53 |
| Box-Office Slants | 20 |
| Feature Booking Guide | 47 |
| Feature Guide Title Index | 47 |
| Hollywood | 44 |
| Newsreel Synopses | 43 |
| Regional Newsreel | 34 |
| Selling the Picture | 21 |
| Shorts Booking Guide | 55 |
| Theatre Management | 29 |


**SHOWMEN'S TRADE REVIEW**

*Title and Trade Mark Registered U. S. Patent Office*
Published every Friday by Showmen's Trade Review Inc., 1501 Broadway, New York 18, N. Y. Telephone LOngacre 3-0121. Charles E. 'Chick' Lewis, Editor and Publisher; Tom Kennedy, Associate Editor; James A. Cron, General Manager; Ralph Cokain, Managing Editor; Harold Rendall, Equipment Advertising Manager; West Coast Office, 6777 Hollywood Boulevard, Hollywood 28, California; Telephone Hollywood 2055; Ann Lewis, manager. London Representative, Jock MacGregor, 16 Leinster Mews, London, W. 2; Australian Representative, Gordon V. Curie, 1 Elliott St., Homebush Sydney, Australia. Member Audit Bureau of Circulations. All contents copyright 1946 by Showmen's Trade Review, Inc. Address all correspondence to the New York office. Subscription rates: $2.00 per year in the United States and Canada; Foreign, $5.00. Single copies, ten cents.

## NATIONAL NEWSREEL

### *Screen May Fight Tax*

**Possibility that St. Louis showmen would take to their screens to fight the proposed municipal five per cent tax on amusement admissions was seen in that city this week.**

**The exhibitors have been fighting the tax proposed by Mayor Kaufman and have considered enlisting the aid of their audiences in the fight. Trailers may be called into play as well as petitions.**

### Screen Guild Has 28 For Remainder of 1946

Screen Guild Vice-President and General Manager Herbert L. Lippert was in New York this week to arrange for a widening of Screen Guild national activities in connection with distribution of the program of 28 pictures Screen Guild has set for release during the remainder of 1946.

This program consists of five Cinecolor features, seven black and whites, four James Oliver Curwoods and a re-issues of 12 Hopalong Cassidys.

Lippert said that Jack Swartz, who made "The Enchanted Forest" has concluded a Golden Gate deal for Screen Guild release covering 10 pictures, first of which is "The Return of Buffalo Bill."

### Eagle-Lion to Do Own Selling, Says Thomas

PRC President Harry Thomas this week stated from Hollywood that Pathe Eagle-Lion would handle sales of its own product and that its name would go up on the PRC studios, but denied reports that Pathe would take over PRC.

"Pathe Eagle-Lion will handle sales of its own product," Thomas said, "but PRC also will handle this setup's distribution. Pathe Eagle-Lion will make eight or ten pictures here annually under the executive supervision of Bryan Foy who will produce on the PRC lot."

Thomas added that he was in Hollywood setting up the 1946-47 PRC program.

### To Announce Republic's '46-47 Program Next Week

Republic's 1946-47 program, said to be the largest in the history of that company is scheduled to be announced by President Herbert J. Yates, Sr., and Executive Vice-President James R. Grainger at the Hollywood sales meeting of the organization next Monday (20).

The meeting, which will run three days, will be attended by Assistant General Sales Manager Edward L. Walton, Exchange operations Vice-President Walter L. Titus and the following studio executives: Vice-President Walter L. Titus, his executive assistant Robert V. Newman, Comptroller H. J. Glick, Production Manager J. E. Barker and Chief engineer Daniel J. Bloomberg.

### Para. May Split Stock; Earns $11,587,000

Estimated earnings of Paramount Pictures for the quarter ending March 30, 1946 were $11,587,000 after deducting charges of $3.08 a share of outstanding common stock, a report of the company showed this week. This compares with the same quarter's earnings in 1945 of $4,007,000 or $1.07 a share.

Paramount also announced a plan, subject to share holder approval, of splitting the common stock two for one and fixing a quarterly dividend of 40 cents a quarter in the third quarter.

# Exhibitor Units Jockey for Position in Leadership Race

Exhibitor organizations this week seemed to be maneuvering for positions in anticipation of what may eventually become a battle for supremacy in the national field.

In New England the Independent Exhibitors, Inc., which has been sniping at the American Theatres Association claiming that it is circuit dominated, unleashed another attack with a letter to members stressing that charity drives and collections should be a decision of the individual exhibitor.

Meanwhile ATA released a statement of its New England membership through Director Martin Mullins which claims a membership of 319 in that area. At the same time ATA Regional Vice-President Harry Arthur urged both Allied and the Motion Picture Theatre Owners of America to come into ATA.

"It would seem to me," Arthur said, "that if these independent exhibitor organizations were sincere in promoting the welfare of the independent that they would . . . join up with ATA because the constitution and by-laws of ATA provide that it shall be controlled by independents."

Meanwhile the Conference of Independent Exhibitors Association was preparing for its meeting in Chicago in connection with the national directors meeting of Allied States.

CIEA is regarded in many circles as a movement which may achieve much more importance in the independent exhibitor field by capitalizing on the platform that it will serve as a confederation of smaller units which will work on trade practices without binding these units to any rigid national program. CIEA reportedly was the first to come out in favor of one theatre collection a year and according to President Jesse Stern it has no objection to working with any other unit along these lines. It will balk, however, Stern said, at working with any circuit-dominated organization in the narrower field of trade practices. A CIEA constitution may come out of this meeting.

Stern Thursday anticipated a big turn-out of the meeting but said he could not say whether any members of the Motion Picture Theatre Owners of America would be present.

From St. Louis, however, MPTOA Board Chairman Fred Wehrenberg said he had accepted an invitation extended by Allied President Jack Kirsh to attend the CIEA meeting as "an official observer." Wehrenberg said he would be there in a personal capacity but that he would report what he observed to the MPTOA board meeting which is to be held in June. According to reports, Allied General Counsel and Board Chairman Abram F. Myers has accepted an invitation from President Ed Kuykendall to attend the MPTOA meting also as an official observer.

### Allied to Meet

Allied, which will have its board meeting in Chicago on May 24 and May 25, is also reported preparing some plans for a membership drive and a program of publicity. The war period had somewhat curtailed Allied activities, as it had curtailed the activities of every other organization, but that body is reported to be ready to start in with a wide program. This program reportedly includes cooperation with other exhibitor units and industry talk is to the effect that it is not impossible that the two former adversaries—Allied and Motion Picture Theatre Owners of America—may work together on some problems. Both are reportedly opposed to the American Theatres Association.

The ATA membership list in New England as reported by Mullin follows: M&P Theatres, 98 houses; RKO, 4; Loew's 6; Warners' 17; Interstate, 31; Ramsdell, 8; Western Massachusetts, 18; Herman Rifkin, 7; Sam Kurson, 16; Phil Smith, 3; Pawtucket, 1; Archile Silverman, 1; Fred Green, 2; Main-New Hampshire Theatres, 27; Al Somerby, 2; Stanley Summer, 1; Giles Circuit, 9; E. M. Loew, 36; Irving Green, 4; Morse and Rothenberg, 6; M. A. Shea, 10; Don Jacoks, 8; Harry Brandt, 4.

# MPTOA May Urge Community Chest To Replace All Theatre Collections

That the Motion Picture Theatre Owners of America might recommend extension of Community Chests as a system of raising money for charities and oppose altogether any audience collections was seen this week as President Ed Kuykendall reiterated his opposition to using the theatre as a source of collections.

Kuykendall told SHOWMEN'S TRADE REVIEW from Columbus, Miss., that the chest plan might be a solution to such collections.

"The MPTOA directors," he said, "will not decide this until the board meeting. Exhibitors are increasingly intolerant of theatre drives and collections, regardless of who sponsors them. The community chest may be the solution."

MPTOA Secretary Morris Lowenstein declared that the board meeting, which is to be held in Columbus on June 9-10, would undoubtedly consider the problem of percentage deals and the probable demand by distributors for a share of the popcorn and other concession takes. Lowenstein said the board meeting would be preliminary to expanded efforts and that he expected quite a "few new affiliations will result."

(*Continued on Page* 17)

### *Philadelphia Raises Tax*

**Philadelphia's city council unanimously raised the city's amusement admission tax Wednesday from one cent on each quarter or fraction thereof to one cent on each dime or fraction thereof despite the combined opposition of exhibitors, exchangemen, legitimate theatres, the famed Philadelphia orchestra and a petition signed by 200,000 moviegoers.**

**The theatre interests fought the tax on the ground of inequality but there was little doubt as to which way the wind would blow after Councilman Louis Schwartz, father of the Pennsylvania Sunday movie bill, got going.**

**Schwartz cited the business he said theatres were doing and brought out the fact that many theatres had raised admissions as recently as two to three months ago. He also read the stock quotations of the motion picture companies.**

**The new tax goes into effect July 1.**

## NATIONAL NEWSREEL

# PICTURE PEOPLE

**Bernard Smith,** former managing editor for Publisher Alfred A. (Borzoi) Knopf, this week was appointed eastern story editor for Samuel Goldwyn Productions. Smith, who is the author of several books on literary criticism, takes over his new post July 1.

Friends of **Jimmy (Cyranose) Durante** will throw him a party on June 5 to celebrate his 30th anniversary in show business. The shindig takes place in the same room where Jimmy first hit the big time—the Silver Slipper.

**Sid Mesibov,** Paramount's trade paper contact man, whose pearls of prose on prosaic matters, sometime enlivens a column like this, is off to Hollywood to study ways and means to expand Paramount's publicity. Mesibov will spend a week in Chicago interviewing trade press editors on their needs.

**Gordon S. Mitchell** quit this week as manager of the Research Council of the Academy of Motion Picture Arts and Sciences, concluding almost 15 years of service with that body.

Paramount's **Oscar Morgan** is bouncing about the country trying to impress district and exchange managers with the importance of shorts in their sales program. His latest shot: that short subjects have been getting national magazine and newspaper syndicate space and "where there is a reader audience, there is a ready ticket buying audience anxious for a visual glimpse of the subject matter . . . they read about."

Monogram director of sales **Jack Schlaifer** is in Hollywood for conferences with the west coast franchise owners.

Walt Disney General Sales Manager **William B. Levy** is another New Yorker sweating it our in Hollywood. This time it's for conference on the general release of "Make Mine Music," whose New York grosses are surprising even the adjective wielders.

Paramount home office attorney **Dick Morgan** is back in New York again after conferences with division, district and branch managers in Seattle, Portland, San Francisco and Hollywood.

**Fred McConnell** is due in New York this week to discuss plans in connections with his distribution for Constellation Westerns which star Carl Schrum. McConnell was formerly with Universal. First picture for his outfit will be "Border Outlaws."

**Donald Sardenas** of Warners' foreign department staff, celebrates the return this week of his fifth son discharged from service. Four others already have their discharges, one of whom, Don Sardenas, Jr., also workers for the Warner foreign department.

Loew's Vice-President **Marvin Schenck** is back from a Hot Springs vacation just in time to celebrate the fact that MGM's "Courage of Lassie" has received the *Parent's Magazine* medal for the outstanding family audience picture of the month.

**William Sullivan** is 20th Century-Fox's new managing director for Argentina, succeeding Sidney Horen, resigned.

Warner International Vice-President **Wolfe Cohen** was due to arrive in New York this week end from the far east where he was arranging for resumption of full-scale activities.

They're going to sell them by packages on special events over at Film Classics with **Irving Wormser** stating that seven Goldwyn or Selznick reissues are going out in a block titled "Encore Week"—or one for each day of the week.

**Charles F. O'Brien,** formerly with United Aircraft and the American Arbitration Association has been named eastern industrial relations engineer for Loew's Inc. He will work under **John T. Maddon,** Loew's Personnel director who is recovering at the moment from a major opertaion.

Out Chicago way the banquet committee which is preparing the Allied States Association dinner dance in honor of **Jack Kirsch** on May 25 reports that 1500 reservations from production, distribution and exhibition ends of the industry have been received.

**Major Robert S. Merchant** has returned from the service to the Altec Cincinnati district and will headquarter at Barbourville, Ky. Outfit will open a new office at Huntington, Ky. under direction of L. E. Grewell.

**Rod Geiger,** ex-GI in whose duffle bag the first prints of "Open City" came to America was back in the United States this week to set up distribution for his second Italian picture, "Paison," which deals with the American invasions of southern Italy.

## SHOWMEN'S SILHOUETTES by Dick Kirschbaum




**Next Week** . . . . . **BARNEY BALABAN**




# Paramount

## *Has 64 Answers*

## *To The $64 Question—*

## *"What Shorts Shall I Buy For 1946-47?"*

# Paramount's 64 Shorts



## 6
## MUSICAL PARADE FEATURETTES
### In Technicolor

• • •

Admittedly the finest shorts on the market today — made that way by *feature* names, *feature* production, *feature* stories, *feature* music and glorious Technicolor!

Into each go the production skill and resources that have made Paramount the industry's top musical makers. Casts include real star names of feature calibre to *sell* on your front.

**Produced by LOU HARRIS**

NEW!

## 6
## PARAMOUNT PACEMAKERS

• • •

Something new has been added to Paramount's great lineup. An outstanding new series that will add prestige and variety to any program. Each subject will be different — each hand-picked to meet high standards of entertainment and quality.



# for 1946-'47 *WILL ANSWER EVERY REQUIREMENT OF SMART PROGRAMMING WITH 11 FAMOUS SERIES THAT EMBRACE ALL THE MOST POPULAR TYPES OF SHORT SUBJECT ENTERTAINMENT*

## 30 COMEDIES



## 6 LITTLE LULU CARTOONS*

© PARAMOUNT PICTURES INC.

"Always IN and out of trouble, but mostly always IN"

•

## 6 POPEYE CARTOONS*

For 15 years the 'Strong Man' of the business . . .
and what business!

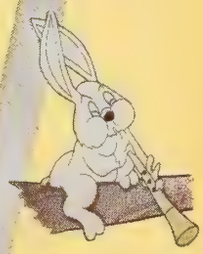


© KING FEATURES SYND. INC.

•

## 6 NOVELTOONS*





That Bouncing Ball is terrific!
Everybody wants to get in on the act!

***All In Technicolor**

**Produced by FAMOUS STUDIOS**

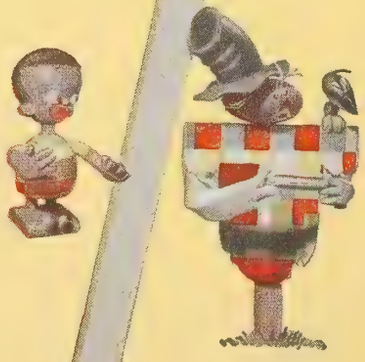
•

## 6 GEORGE PAL PUPPETOONS

**In Technicolor**

**Produced by GEORGE PAL**

The magic touch when a program needs a Pal!



•

## 6 SPEAKING OF ANIMALS

**Produced by JERRY FAIRBANKS**

Two-time winner of Academy Awards
for best 1-reel shorts



*CONTINUED ON NEXT PAGE . . . .*

PLUS *22 SUBJECTS THAT BRING VIVIDLY TO YOUR SCREEN THE MOST FASCINATING ASPECTS OF TODAY'S NEWS*





**NEWS** of the amazing new world of SCIENCE

## 6 POPULAR SCIENCE

**In Magnacolor**

Produced by JERRY FAIRBANKS

•

**NEWS** of the world's most interesting PEOPLE

## 6 UNUSUAL OCCUPATIONS

**In Magnacolor**

Produced by JERRY FAIRBANKS

•

**NEWS** of the nation's most popular subject—SPORTS

## 10 GRANTLAND RICE SPORTLIGHTS

Produced by JACK EATON



**AND**

**NEWS** of the world's front-page CURRENT EVENTS

## 104 ISSUES of The Biggest News of All! PARAMOUNT NEWS

The Eyes and Ears of the World



*IF IT'S A*

# Paramount Short

*IT'S THE BEST SHOW-BUILDER IN TOWN!*

## NATIONAL NEWSREEL

### *Man Bites Dog*

**Man bit dog in Chicago this week. Dr. George Gibbon, pastor of the United Church of Hyde Park and president of the Church Federation of Greater Chicago, told the Chicago Round Table that censorship must be abolished.**

**Dr. Gibbon said that censorship, "whether . . . economic, political or ecclesiastical" must be stopped.**

# Klansmen Kling to Kamera But Kameraman Gets Skoop

Whether it was the serious sheeting shortage and the natural disinclination of a Klansman not to be photographed in the deshabille, or whether they just didn't want any pictures took, Cameraman Oscar Goodman doesn't know, but anyway. . . .

He got the pictures.

He got away with his hide whole.

And Paramount newsreel got what the people outside the newspaper profession like to refer to as a "scoop."

It's an involved tale, ladies and gentlemen, but it shows that the persistency and nerve which is an accepted and seldom noticed part of the newsreelman's everyday life sometimes pays off.

Goodman knew the Klu Klux Klan was going to hold its first meeting since 1941 atop Stone Mountain, (that's the mountain east of Atlanta which started out to be carved as a monument to the Confederacy and ended up in a very uncivil war between the sponsors and the sculptor).

He tried preliminary arrangements to see what could be done about photographing it and apparently reached an agreement. But later he was told it was no dice and that if he persisted in his attempts to get pictures he would: a) get hurt, b) lose his camera.

### Miffed at Sheet Shortage

It developed that the Klansman were a bit touchy. The shortage of sheets which is giving the housewives of America such a headache was also holding up the full production of Klan regalia. So when Goodman showed up at dusk with camera he noticed that not all those attending the ceremony were garbed in what the Klan Emily Post probably calls the correct dress.

Being a man of discretion Mr. Goodman did not blow a horn and announce that Paramount News was present to record this event for posterity. He started to grind film and shot 250 feet before his presence was noticed.

His camera was seized and sequestered—over some very loud Goodman protesting, the vociferousness of which was probably intended to make the Klansmen think they had his film while all the time it was under his coat.

Goodman continued to argue and the Klansmen, wearied of this unprogrammed event in what had started out to be a well conducted meeting (even if the sheets were short), returned the camera and ordered Goodman to "get going."

### New Color Process

Trucolor, a new color process produced by Consolidated Film Industries is expected to get its first screen use in Republic's "Out California Way," Consolidated offices announced this week. Consolidated is expanding its laboratories at Fort Lee, N. J., to enable it to handle 100,000,000 feet of color film annually and expects to have the enlarged plant ready for operations by July 1.

# No Practical Plan Yet Found for Theatre Television—Isaac

By AARON NADELL
Technical Editor

No practical method of theatre television projection has yet been worked out, Lester B. Isaac, Director of Projection and Sound for Loew's Theatres, declared in a paper presented at the closing session of the 59th Conference of the Society of Motion Picture Engineers, which was held last week at the Hotel Pennsylvania, New York.

The average projection room is both too small and too remote from the screen to accommodate television equipment, Isaac maintained. If a platform to hold the equipment were built near the center of the main floor seating area, fifty of the best seats would have to be sacrificed.

There is no way of scheduling spot news telecasts, Isaac continued, since it would not be practical to interrupt a feature to show news in television.

Loren L. Ryder of Paramount Pictures, Inc., thought tomorrow's theatre might well be a planetarium, with the audience in the center of the action instead of outside looking on and sound truly three-dimensional rather than coming from horns behind the screen. Pictures, he said, might be photographed by means of the RCA television pick-up tube, which is far more sensitive than the camera, being transmitted over a television circuit to a picture recorder located off-stage in a way similar to that used in sound recording. Ryder questioned whether some other voltage than 120 might not be more efficient for lighting purposes, and suggested that a 400 cycle power supply would be more desirable than the present 50-60 cycle supplies, because it would enable use of a much smaller transformer for the same power.

The new Western Union glass-enclosed arc lamp was described by W. D. Buckingham of that company. So intense was the light of a two-watt model, which Buckingham held in his hand, that the small bright spot it threw was used by Buckingham as a pointer in explaining details of his projected slides. The bright spot was clearly visible on the "white" portions of the well-illuminated screen. In its present state of development the new light source is nearly equal to a low-intensity carbon arc, but cannot at present compare with a cored carbon arc, the speaker stated. A new 1,500-watt air cooled lamp, the largest yet attempted, is now in process of development, the engineers were told.

### *Act on Lewis' Proposal*

**The Society of Motion Picture Engineers is taking official action on the proposal made by Charles E. (Chick) Lewis, Editor and Publisher of Showmen's Trade Review, that items of information which would be of direct help to exhibitors be collected from the Society's Journal and published separately as a reference encyclopedia.**

# ANFA Votes To Seek NAVED Merger; Will Fight Censorship, 'Hot' Films

By BILL SPECHT
News Editor

A resolution authorizing officers of Allied Non-Theatrical Film Association to take steps toward a merger with the National Association of Visual Education Dealers was adopted by the sixth convention of the Allied group which closed last Saturday at the Hotel New Yorker in New York.

The convention which opened Thursday (9), elected William F. Kruse president and adopted several resolutions, one of which would enable ANFA to set up separate departments for the different groups of the 16-mm. industry such as producers, exhibitors, librarians, laboratory technicians and the like. These separate departments would be self-governing and would adopt their own trade practice codes subject to the approval of ANFA's directors.

Another resolution instructs ANFA members to be "vigilant in exposing" hot film and to cooperate toward that end with the Copyright Protection Bureau.

The merger resolution, possibility of which was first announced by SHOWMEN'S TRADE REVIEW, was passed after some discussion in which one group which wanted a "cooling off" period opposed those who wanted immediate action.

Taking the floor, retiring President Horace O. Jones said:

"I . . . would like to see this go through. I think it would give us added strength. There may be some way to work out a union with both organizations retaining their identities."

The resolution was passed after Thomas J. Brandon declared there was no need for a "cooling off period" and after NAVED observer Bernard J. Cousins of Toledo spoke of the aims of both organizations.

The resolution authorizing separate departments within ANFA came after stormy closed sessions of the various interests Thursday night. Apparently the interests feel that there is need for code practices governing their respective fields.

(Talk around the convention was to the effect that individual distributors planned to put a bonding clause in contracts with libraries to prevent price-cutting. The bonding clause would provide for fines and authorize the distributor to pull the print if rentals agreed upon were not complied with.)

Among other resolutions adopted were:

1) To appoint a committee to study the by-laws and to report necessary changes to the next convention.

2) To create a grievance committee to study grievances and disputes and to act on member violations.

3) Opposing censorship, unjust licenses and taxes and to act against them as well as to enlist public help in this fight.

4) Opposing questionable advertising and pledging a fight against it.

5) Commending the library of Congress film program, opposing the Hook bill which seeks to change the present plan for disposal of 16-mm. government owned film, and supporting the Douglas bill.

In addition to Kruse the following were elected: Samuel Goldstein, Commonwealth, and Stanley C. Atkinson, General Films, vice-presidents; George H. Cole of King Cole, treasurer; Harold Baumstone of Pictorial, secretary (the office of elective secretary, now held by Knighton, is appointive). Directors: Kent Eastin of Eastin 16-mm. Pictures; Ed Stephens, Stephens Pictures; R. F. O'Neil, Visual Educational Service; Thomas Brandon, Brandon Films, Inc.

## NATIONAL NEWSREEL

# Variety Club Officers Pick McCraw for Coordinator Post

Plans to coordinate the various humanitarian activities as well to expand the work of the Variety Clubs internationally seemed under way this week as officers of that organization, meeting as part of the Variety Club National Convention in New York, Wednesday recommended that the membership appoint a paid, full-time coordinator to handle the affairs of the association.

The man recommended to fill the spot was William McCraw, former attorney general for the sovereign state of Texas and lately a colonel of the United States Army air forces.

The convention, which will continue through May 18 when its annual Humanitarian Award Banquet closes the sessions, devoted earlier moments largely to details of organization and planning. Los Angeles, Calif., may be selected as the next convention city, provided accommodations are available.

McCraw, who, if approved, will be the first full time paid executive in Variety's history, has had a well-defined record in both civic and humanitarian affairs. During World War II he served as a colonel in the army air forces aboard the Second Aircraft repair ship, seeing action in the Pacific including the landings at Saipan and Iwo Jima.

Prior to his military activities he has had a wide background as an attorney, serving the lone star state as attorney general from 1932-34. During this period he was called upon to defend the state of Texas in a federal suit over domiciling which involved that state and Florida. E. H. R. Green, who had interests in Florida and other places had declared himself domiciled in Texas. The matter finally reached the United States Supreme Court which ruled that a man could select the place where he wished to live and could make that his legal domicile provided there was no intent of fraud in the selection.

Wednesday afternoon's sessions of Variety were busy ones with the officers and national canvassmen facing the prospect of changed constitution and by-laws as well as a study of methods by which new officers would be elected.

Both these matters were finally referred to study by a committee consisting of McCraw, Sam Switow, Irving Mack, C. J. Latta and Allen Moritz.

Decision of the matter of the tent which did most for charity was referred to another committee consisting of Charles E. (Chick) Lewis, Martin Quigley and John W. Alicoate.

The charter for the newly organized tent in Mexico City was ratified and suggestions for the revision of the Variety ritual were referred to a committee consisting of Earle Sweigert, Jack Beresin, Lauritz Garman and James Balmer,

The convention was called to order Wednesday morning with R. J. O'Donnell, National Chief Barker presiding. Other national officers present were: John H. Harris, James Balmer, Marc Wolf, Carter Barron, A. K. Rowswell, Wm. McCraw, Chick Lewis.

The guests who will be seated on the dais at the Humanitarian Award Dinner, at which the Clubs' annual award will be presented to Evangeline Booth, was announced Wednesday as follows:

Washington: Congressman Hatton W. Sumners, Senator Styles Bridges, Senator Theodore Francis Green, Senator Warren G. Magnuson, Senator Claude Pepper, Wright Patman, Admiral Joseph F. Farley, Gen. Charles E. Thomas. Father Gilbert Hatrke, Catholic University of America.

Personalities: Eugene E. Barnett, General Secretary, WMCA; Mayor William O'Dwyer, New York; Mayor David Lawrence, Pittsburgh; Bishop G. Bromley Oxnam; Fred Allen, Jack Benny, Ambassador Oscar Lange, Poland.

Salvation Army Advisory Board: Moses Symington, Thomas J. Watson, Chalmers Wood, Col. George Darby, Col. Edwin Clayton, Lt. Col. L. W. Cowan, Lt. Col. and Mrs. Harold Smith, Lt. Col. Ralph Miller, W. L. Parkins, Major Mackneff.

Motion Picture Companies: Loew's: Joseph R. Vogel, Charles Moskowitz. RKO: Ned Depinet, Robert Mochrie, Malcolm Kingsberg. Paramount: Barney Balaban, Claude Lee, Charles Reagan, Leonard Goldensen. Warner Bros.: Harry Kalmine. 20th Century Fox: Spyros Skouras, William Kupper, Tom Connors, Dan Michalove. Columbia: Jack Cohn, Abe Montague. Universal: William Scully.

Theatre and Organization Representatives: Robert Coyne, S. H. Fabian, Sam Rosen, David Weinstock, Harry Brandt, Max A. Cohen, Samuel Rinzler, Fred A. Schwartz, Arthur L. Mayer, John Fitzgibbons, Gus Eyssell, Irving Lesser, Francis S. Harmon.

Trade Press Publishers: Jack Alicoate, Martin Quigley, Abel Green, Ben Shlyen, Jay Emanuel.

Variety Club Executives: A. K. Rowswell, James Balmer, C. E. Lewis, R. J. O'Donnell, Carter Barron, Earle Sweigert, Marc Wolf, William K. Jenkins, William McCraw.

# *Film Men Honored by President Truman and Red Cross*





**President Harry S. Truman personally received the official report of the motion picture industry's drive for the 1946 Red Cross Fund at the White House last week, when Spyros P. Skouras, national chairman of the campaign, reported that $4,279,120.00 had been collected in theatres participating in the campaign last March. In the photo at left above is the President receiving the report. In photo at right, Mr. Skouras receives from Basil O'Connor, president of the American Red Cross, a certificate of honor citing him for distinguished services to the organization at a luncheon at which Mr. O'Connor played host.**

America's theatremen and the film salesmen of the country as represented by winners from their ranks of membership in the "24-Hour Club" last week received the high honor of a visit to the White House and a busy round of social events in Washington and New York in tribute to the achievements for the 1946 Red Cross Fund by exhibitors and distributors.

As leader of the party which met in Washington for the ceremonies Thursday (9th), Spyros P. Skouras, who served as national chairman of the industry's Red Cross campaign, played host at a dinner which climaxed the program of events at the Nation's capital, where the industry reported its total of $4,279,120 raised for the Red Cross at Theatres during the drive last March. Mr. Skouras again played host at a dinner which preceded a theatre party for the 24-Hour Club members in New York Friday night. At the latter party, the 20th-Fox president, presented gifts of gold cuff links to the men who won top honors as collectors during Red Cross week in the theatres.

Speaking at the dinner in Washington at which tribute was paid to the motion picture trade press for its contributions to the Red Cross campaign, Mr. Skouras declared that the "public good-will and the knowledge and experience we gained in human relations (during the war) is much too valuable and too great to be permitted to disintegrate." He urged the trade press, which he called "the main artery of communication" for the industry to support the effort for unity.

Mr. Skouras presented publishers of the various trade papers with silver trophies. In citing SHOWMEN'S TRADE REVIEW he said:

"To Charles 'Chick' Lewis, we extend our commendation and personal thanks for his characteristically sincere and realistic appeals for exhibitor participation in the American Red Cross and other industry drives, through his personally signed editorials and his practical aid to effective campaigning by theatres through the service material published in the columns of SHOWMEN'S TRADE REVIEW, of which he is the editor and publisher."

# NATIONAL NEWSREEL

## Attractive Theatres Are Imperative—Goldenson

Theatre managers must maintain attractive houses if they expect to hold business, Paramount Theatre Operation Vice President Leonard Goldenson told a gathering in Detroit last week of Tri-State Theatre managers from Illinois, Nebraska and Iowa.

"Theatres will have to be redecorated, advertising will have to be stressed, the girl in the box-office and the doorman will have to start smiling again, Goldenson said.

Goldenson also stressed the importance of careful choice of films in family theatres.

President Henry G. Harmon of Drake university told the managers that the theatre is the "university of the people" and praised it as a great educational force.

### Stresses Community Service

A. H. Blank, head of Tri-States called the theatre as much a focal point of living today as the school and the church. And he told of the part the theatres in Iowa played in raising the state cancer fund from $12,000 a year ago to an estimated $150,000 this year.

At the conclusion of the banquet which was held to award the winners of Tri-States 10-week G. Ralph Branton showmanship drive, Goldenson presented the champions their winning checks.

Herb Grove, district manager for eastern Iowa and Illinois won the district manager's division and received a free trip for himself and wife to Hollywood. Jimmy Redmond, manager of the Rivoli theatre at Falls City, Neb., won first for Class A houses and Jim Clements, manager of the Spencer theatre at Rock Lsland won first for Class B houses.

## Erbb, Kennebeck Get Foreign Sales Posts

William Erbb, former Division manager for Paramount, this week was appointed British Empire Manager for Vanguard Films, according to an announcement made by Vice President and General Sales Manager Neil Agnew. Erbb will sail shortly for England where he will establish headquarters for Vanguard in London.



William Erbb

Agnew also announced appointment of John T. Howard to be western Division Manager.

United Artists meanwhile announced the appointment of veteran Frank V. Kennebeck as general manager for India, succeeding J. J. Lawlor, resigned. Kennebeck, who started as an Omaha exhibitor in 1926, later joined Paramount, worked in exchanges and theatres and then foreign field. He was Paramount India General manager for several years and also managing director for that company in the Caribbean area.

United Artists also set five pictures for July and August release. They were, according to General Sales Manager J. J. Unger:

"A Scandal in Paris," "The Bachelor's Daughters," "Mr. Ace," "Caesar and Cleopatra," "The Strange Woman."

### MGM Meeting Moves

MGM is moving its four-day Chicago business meeting from the Stevens Hotel to the Drake. The meeting opens May 24.

## Paramount Buying British Land

**Paramount is seeking to acquire 100 acres of land in Great Britain as part of a long range program of British production which will include construction of a studio, President Barney Balaban announced in New York this week.**

**Balaban's statement followed return of George Weltner, Hal Wallis, Joe Hazen and Y. Frank Freeman, from a four weeks trip to London to study production possibilities. Paramount at present is negotiating for a site, Balaban said, for a studio which will be built as soon as conditions there permit.**

**Wallis and Hazen said they had acquired the rights to Joseph Sherling's novel "For Her to See," and planned to film this in England.**

**From the Latin America area of Brazil, Mexico, Cuba and Peru, Paramount brought in four of its representatives this week for their first New York visit and for business conferences with International President George Weltner. Those who arrived are: Pedro Germano, Brazil; Lazaros Constantine, Mexico; Americo Rosenberger, Cuba; Osvaldo Urrutia, Peru.**

# Monogram Crashes Holland, 8 Other European Markets

Monogram has closed franchise deals which will enable its product to enter nine European countries, among which are Bioscoop Bond-blocked Holland and in Czechoslovakia, Monogram President Steve Broidy and Monogram International President Morton V. Ritchey revealed Tuesday upon their return to New York from Europe.

Mincing no words about the importance of the European market, Broidy and Ritchey said their company intended to be in on it.

Broidy stated that Monogram might be interested in joining the Motion Picture Export Association but would have to see what that organization could offer first. Inasmuch as the MPEA reportedly is faced with a hot battle in Holland alone such a step at the moment appears remote. He indicated that now was the time to enter Europe.

### Capacity in Europe

"We saw the 'Thief of Bagdad' playing to capacity in Belgium," Broidy said, "and we saw a 16-year old Chaplin film playing to capacity in Holland. Every other country is cleaning up. The only pictures not on the screens are American pictures. From the Monogram standpoint, we want to get in on that income.

"This trip proved that the policy set for Monogram," he continued, "in connection with the expansion of pictures is the right policy... No one has been on these screens for six years. So Monogram is as good as any other company. Trademarks don't mean anything right now."

He added that the King Brothers might produce a picture for Monogram with Belita in England if Pathe furnished the studio space.

Ritchey admitted that getting the money out of some of the European countries was difficult, but said that it could be done.

He declared that the European deals covered Holland, Italy, Portugal, Belgium, Denmark, Norway, Sweden and Czechoslovakia, with hopes of a deal in France. A franchise deal was to be concluded in India, and one for distribution of 20 pictures in China is set he said. Monogram has also opened its offices in London to house European representative Clifford (Dick) Dickinson and Continental Representative William Sartori. The company, Ritchey added would concentrate on franchise deals in Europe and on opening its own branches in Latin America. As a starter, branches have already been opened in Cuba, Argentina, Brazil, and Mexico. No dubbing will be used for the Latin American product, because Ritchey said, it has not been found successful.

## Open U-Sponsored House

**May 23 has been set for the opening of the first Universal-financed theatre for war veterans when Bob Shanks opens a new house in the 5000 population town of Brady, Texas.**

**Shanks reportedly answered the full page ads Universal ran in newspapers of Texas, Kansas, New Mexico and Arkansas offering veterans who wished to enter the motion picture business support. The new exhibitor was an army air force captain whose B-29 was shot down over Rangoon where he was captured by Burmes collaborators who turned him over to the Japanese. He spent six months in a Jap prison camp.**

**Universal plans a Hollywood premiere opening with Yvonne DeCarlo attending in person. Opening feature is "Frontier Gal."**

## May Urge Community Chest To Replace Collections

(*Continued from Page* 9)

Amusement admission taxes are expected to be another topic before the MPTOA board.

In his bulletin Kuykendall sees indications that if the amusement taxes are removed some states will replace them with state levies.

The bulletin declares that last year's tax take was $385 million, which, it says, "amounts to several times the total amount of foreign revenue received by the whole industry . . . and probably equals the production cost of all the pictures made in Hollywood.

"How long the theatres can continue to carry this heavy burden of taxation without the small ones being crushed apparently depends on how long the momentum of the war boom and heavy government spending continues. The few state legislatures in session since the war ended give indications of state tax threats to replace the federal tax if and when it is removed (or even before), and a considerable number of cities have recently imposed or threatened new taxes on theatres admissions . . . Just enough to show once again that the industry is poorly organized and ill prepared to either secure the removal or reductions of the federal tax or to protect the theatres against unfair state and city admission taxes."

# Bob Catches Babs With Her Boots Off!



*She's an outdoor girl but learning fast about an indoor sport from a fireside athlete who knows his business.*



*She loves riding to hounds*
*—he's just going to the dogs*

*A bus[illegible]*
*sense and [illegible]*
*has him ruin[illegible]*



# Barbara Stanwyck
# Robert Cummings
# Diana Lynn

in

**Paramount**
Pictures Marriage
At Its Raciest



# "The Bride Wore Boots"

with **Patric Knowles · Peggy Wood**
**Robert Benchley · Willie Best**

Produced by SETON I. MILLER
Directed by IRVING PICHEL
Screen Play by DWIGHT MITCHELL WILEY

# THE BOX OFFICE SLANT

## Monsieur Beaucaire

**Paramount Comedy 93 mins.**

**AUDIENCE SLANT: (Family) Bob Hope's comedy ranges from chuckles to hilarity, from innuendo to slapstick, thus providing a laugh and more for every type of audience.**

**BOX-OFFICE SLANT: The star's name on a marquee these days should be sufficient to start a box-office trek at every theatre playing the film. Should be one of the season's big grossers.**

Cast: Bob Hope, Joan Caulfield, Patric Knowles, Marjorie Reynolds, Cecil Kellaway, Joseph Schildkraut, Constance Collier, Hillary Brooke, Fortunio Bonanova, Mary Nash, Leonid Kinskey, Howard Freeman. Credits: A Paul Jones Production. Directed by George Marshall. Screenplay by Melvin Frank and Norman Panama. Based on the novel by Booth Tarkington. Photography, Lionel Linden.

**Plot:** Bob Hope (Beaucaire), a fumbling barber in the court of Louis XV of France, is banished to Spain when he impersonates the king to gain favor with Joan Caulfield, chambermaid to the queen. She, too, is banished by the queen. The king decides to marry off Patric Knowles, a royal duke, to Marjorie Reynolds, princess of Spain, but Hope impersonates the duke and nearly weds the princess. Everything works out well for everyone concerned, however.

**Comment:** Bob Hope's film star still appears to be in the ascendancy, and the production values given to "Monsier Beaucaire" reflect the esteem in which he is held by his studio as a valuable property. The film is funny, to be sure, but Hope has appeared to better advantage in several of his previous efforts. As the screwball barber, he plays a travesty on the character created by Booth Tarkington, and which has become a classic of American literature. Friends of Tarkington's works are not likely to approve of the switch, although they should know Hope well enough by this time not to expect a serious characterization. Hope is good, screamingly funny at times, but the times are too few and too far between in comparison with earlier efforts. Nevertheless, the film is still vastly amusing. Joan Caulfield sings one song in the throaty voice that soon will enthrall audiences; Marjorie Reynolds is enticing as the princess; Reginald Owen is excellent as the king of France and Joseph Schildkraut is outstanding as the scheming Spanish general, plotting war between France and Spain in order to seize the Spanish throne. Bob Hope's popularity is so widespread that even those who have read the Tarkington novel should expect changes to conform to his brand of comedy. If then, they go to see "Monsieur Beaucaire" with this thought in mind, and if the Bob Hope fans realize that the story essentials necessarily retard somewhat the fast pace identified with past Hope efforts, all will find this latest effort 98 minutes of thorough enjoyment. Showmen should have a field day, both from the exploitation and box-office standpoints.

## One More Tomorrow

**Warner Bros. Comedy 88 mins.**

**AUDIENCE SLANT: (Family) Delightful entertainment for all types of audiences. The more sophisticated will, perhaps, enjoy it most, but average spectators will find enough in it to amuse them.**

**BOX-OFFICE SLANT: Marquee names are important and contain plenty of drawing power. The title may confuse prospective audiences, however, since the word "tomorrow" is in several other current titles. Needs plenty of selling, but it will pay off.**

Cast: Ann Sheridan, Dennis Morgan, Jack Carson, Alexis Smith, Jane Wyman, Reginald Gardiner, John Loder, Marjorie Gateson, Thurston Hall, John Abbott, Marjorie Hoshelle, Sig Arno. Credits: Produced by Henry Blanke. Director, Peter Godfrey. Screenplay, Charles Hoffman and Catherine Turney. Additional dialogue, Philip and Julius Epstein. Based on the play, "The Animal Kingdom," by Philip Barry. Photography, Bert Glennon.

**Plot:** A rich man's son, previously a worthless playboy, becomes interested in the liberal cause and backs a magazine. Through this contact, he meets the staff's girl photographer, asks her to marry him. When she refuses, he marries a designing, penniless society girl. The climax comes when it is necessary to send his father to jail along with other capitalists making inferior war material. The wealthy offspring causes the expose to be made, gets a divorce from his scheming wife, loses his fortune to her and finally weds the girl photographer.

**Comment:** Well cast, thanks to Producer Henry Blanke, and excellently directed by Peter Godfrey, "One More Tomorrow" is a mixture of light comedy, occasional farce and a few beautifully tender love scenes. While this modern version of Philip Barry's "The Animal Kingdom" (first brought to the screen by RKO in 1932) bears little resemblance to the original, there is still no lessening of the original delightful entertainment. Rather, the story has been brought up to date, with the addition of a little social consciousness. Although the new version was started in 1943 and has been withheld from release until now, and despite the fact that the war theme is somewhat outdated, the picture still stocks up as splendid entertainment. Absent from the screen for some time, Ann Sheridan makes an auspicious return as the magazine photographer in love with playboy Dennis Morgan, while Alexis Smith, as Morgan's designing and avaricious wife; Jack Carson, as a screwball butler and Morgan's best friend; Jane Wyman as Miss Sheridan's sympathetic pal, and Reginald Gardiner delivering excruciatingly funny lines, all contribute effective portrayals. While "One More Tomorrow" will find greatest favor with sophisticated audiences, it possesses ample amusement for the average spectator. Because the word "tomorrow" has been used in several recent film titles, prospective patrons may be confused into thinking they have already seen this film. It will be up to exhibitors to let them know that this picture is brand new. Marquee names are important and contain plenty of drawing power.

## Legion of Decency Ratings

(For Week Ending May 18)

**SUITABLE FOR GENERAL PATRONAGE**

Dressed to Kill
Larceny in Her Heart

**SUITABLE FOR ADULTS ONLY**

Devil's Mask
Man Who Dared
Passkey to Danger

**OBJECTIONABLE IN PART**

She Wrote the Book

## Just Before Dawn

**Columbia Mystery 67 mins.**

**AUDIENCE SLANT: (Adult) Excellent mystery with above-average audience appeal.**

**BOX-OFFICE SLANT: Should fill the bill for which it was made, with the "Crime Doctor" having added popularity from the radio program.**

Cast: Warner Baxter, Adelle Roberts, Martin Kosleck, Mona Barrie, Marvin Miller, Charles D. Brown, Robert Barratt, Craig Reynolds, Wilton Graff. Credits: Producer, Rudolph Flothow. Director, William Castle. Original screenplay, Eric Taylor and Audrey Wisberg. Based on the radio program, "Crime Doctor," by Max Marcin. Photography, Henry Freulich.

**Plot:** Doctor Ordway, the renowned "Crime Doctor," is put on the spot when he, himself, injects what he believes to be insulin into the arm of a worthless playboy. The man dies from poison that has been substituted for the insulin. Two more murders are committed before the Crime Doctor finally discovers the perpetrator is a fake real estate agent who is actually a crooked doctor. The murderer has been operating a plastic surgery racket to fix the faces of criminals. When the guilty man tries to poison Doctor Ordway, he is caught.

**Comment:** Latest release in the popular Crime Doctor series, this is by far one of the best. Suspense is well maintained, due to William Castle's smart direction and a neat script. The picture has action and a capable cast, ably led by Warner Baxter. Adelle Roberts screens well as the sister of the first victim, who herself later gets killed. Heavies are excellent, with Martin Kosleck and Marvin Miller turning in smooth performances. The picture builds up nicely to a smash finish, which will have the detective fans on the edge of their seats.

## She Wrote the Book

**Universal Comedy-Drama 74 mins.**

**AUDIENCE SLANT: (Adult) Pleasant, lightweight entertainment that should afford almost any audience a delightful and diverting time. Joan Davis excellent in leading role.**

**BOX-OFFICE SLANT: Should top the bill as a week-end or middle-of-the-week offering in average communities. If not quite strong enough elsewhere as a top feature, then it should prove a welcome addition to the bill.**

Cast: Joan Davis, Jack Oakie, Mischa Auer, Kirby Grant, John Litel, Jacqueline de Wit, Gloria Stuart, Thurston Hall, Lewis L. Russell, Raymond Largay, Victoria Horne, Verna Felton, Jack L. Ford, Phil Garris. Credits: Executive producer, Joseph Gershenson. Produced by Warren Wilson. Directed by Charles Lamont. Original screenplay by Warren Wilson and Oscar Brodney. Photography, George Robinson. Art direction, Jack Otterson. Musical direction, Edgar Fairchild.

**Plot:** The wife of a college dean has written a risque best-seller under an assumed name, so she asks a prim, dignified professor of calculus to collect the royalty check for her. While doing this, the teacher meets and falls in love with a young engineer. An automobile accident causes amnesia which leaves her believing she is the authoress of the best-seller. When her memory is restored, all complications are ironed out for her and her sweetheart.

**Comment:** If "She Wrote the Book" is not quite good enough, both from an entertainment and box-office standpoint, to top a double-feature program, then at least it should make a welcome addition to the bill. There are always exceptions, of course, so

(*Continued on Page* 43)

# SELLING THE PICTURE

## Chambermaid Queen Dazed

**Mrs. Mae Brown, 42, of Detroit knows from first-hand experience what it feels like to be lavished with attention from morning till midnight. She was selected as Detroit's representative "Chambermaid of 1946" from a crew of cleaning women at the Book-Cadillac Hotel. Mrs. Brown was whisked away by the drumbeaters for "Diary of Chambermaid," which opened at the Palms-State Theatre.**

**First she had her blond hair finger-waved to perfection. Then came an original hat creation in real flowers, with a corsage to match. A shopping tour to select her day's wardrobe, luncheon at the hotel, and a dancing lesson from Arthur Murray followed. All this was climaxed by an evening at the Penobscot Club: "I don't keep a diary, but if I did, I'd put this down as the most exciting day I've ever had," Mrs. Brown said. "I could hardly believe it was happening, especially when I found myself in one of the suites I used to clean every day."**

## Three Newspapers Plug 'Breakfast' in Boston

While the Goofy Hat Contest is an important part of the campaign on United Artists' "Breakfast in Hollywood," the showing of the film in Boston at the Tremont and Majestic Theatres has had the benefit of added impetus in the form of a tieup with the Boston *American, Record* and *Advertiser* by which the three newspapers have run a picture and story daily for two weeks on "Breakfast" announcing a special screening of the film for Boy and Girl Scouts, underprivileged kids, etc.

The special screening was to be held at 9 a.m. Saturday morning with officials of the three newspapers, the Governor of Massachusetts, the Mayor of Boston and other civic officials dividing their time between the two theatres, which expect to entertain about 1000 kids each. Publicity and goodwill have been invaluable.

Radio station WCOP, the Blue Network outlet in Boston which carries the Tom Breneman show, has been giving local announcements gratis before and after the daily Breneman show telling about the Goofy Hat contest with the theatres' screens carrying reciprocal announcements about the radio program.

Another highlight of the campaign is a promotion with a Boston bakery by which the bakery has supplied 1000 doughnuts and the theatres 1000 printed bags with the copy, "Enjoy a delicious doughnut with your breakfast be sure to see and enjoy 'Breakfast in Hollywood,' etc." Two girls distributed the doughnuts during rush hours.

I. J. Fox Furriers are using three cooperative newspaper ads with three different illustrations of Bonita Granville wearing fur coats.

Manager Eddie Allen, Publicist Don Martin and United Artist's Exploiteer Phil Engel are conducting the campaign.

## 'Boys Ranch' Benefit Premiere Nets $30,000

Citizens of Amarillo, Texas, paid $30,000 to see the world premiere of MGM's "Boys' Ranch" in two theatres last Friday night (10), with the entire sum donated for new equipment at Amarillo's Boys' Ranch, which served as the story background for the film.

When the Paramount sold out at $10 per seat, local business men bought out the State Theatre and divided the tickets among the town's children for the first genuine juenvile premiere of a Hollywood production.

Amarillo locked its doors at 5 p.m. the day of the premiere and turned out for a mile-long street parade headed by James Craig, Mayor Joe Jenkins, and Cal Farley, founder.

## Sidney Alexander Named To Vanguard Publicity Post

Appointment of Sidney Alexander as eastern publicity and advertising director for Vanguard Films and the Selznick Studio was announced late last week by Paul McNamara, managing director of publicity, advertising and exploitation of the Selznick Enterprises. At the same time McNamara also revealed the appointment to the eastern staff of Jim Eastman who will work with Ted Baldwin in connection with advertising tieups for "Duel in the Sun."

Alexander, who has been advertising manager for Columbia since 1942, has begun work in his new assignment under McNamara's direction on the film's campaign. Although from outside the industry, Eastman has wide experience in advertising.

## Warner Pittsburgh Houses Set for 'Bunny' Matinees

Warner theatres in the Pittsburgh zone will soon inaugurate a special series of Saturday morning Bugs Bunny matinees consisting of two full hours of shorts. Tickets will be sold in advance for the special matinees, which are expected to include 17 cartoons.

James M. Totman, zone advertising and publicity head is preparing a special promotional campaign for the shows.

## Millions See 'Duel' Stunt at Kentucky Derby

A 38-year-old disabled war veteran was $460 richer last week because of the "Duel in the Sun" parachute stunt staged at the Kentucky Derby by Paul MacNamara, national advertising and publicity director for Vanguard Films. Veteran Asa P. Freeman of Versailles, Kentucky, whose war injuries permit him to work but two days a week as a carpenter, pulled the parachute from telephone lines and almost gave it away to school children .Attached to it was a $50 win ticket on Assault, the Derby winner which paid $18.40 to win.

Newspapers and wire services gave wide coverage to the stunt which had a six-passenger Beechcraft, twin-engine plane towing a 100-foot banner rading, "A sure film winner—'Duel in the Sun'," at half-hour intervals beginning at 11 o'clock on the morning of the race. The plane circulated over Louisville and nearby cities and during each trip discharged 100 white parachutes stenciled with the picture title. Each parachute contained a race program listing the stars of "Duel in the Sun." Every hundred parachutes included an aluminum container entitling the bearer to one $50 win ticket on one of the horses entered in the Derby. Thus, one-finder would have a ticket on the winning horse.

The Louisville *Courier-Journal* cooperated with MacNamara in the stunt which he estimates will be seen by 56 million persons in newsreels. Fifty million heard it via broadcasts of the race and 65 million in sports sections of newspapers. At least four million persons in and around Louisville actually saw the stunt in operation.

## Extend Pic-Tour Campaign

Originally introduced in the *Woman's Home Companion,* then scheduled for *Life,* RKO Radio's "Pic-Tour" institutional pre-selling magazine campaign has been expanded to include *Look,* starting with the June 11 issue of that publication. The present schedule extends over a one-year period with a total combined circulation of over 120,600,000 copies.




**UNIQUE CONTRAST IN TRANSPORTATION. A horse car, such as that seen in Universal's "So Goes My Love," was used to ballyhoo the opening of the film at the Winter Garden in New York. On the day before the opening, the car was taken to La Guardia field where it was posed alongside one of the latest Constellations of Pan American airways, offering a unique contrast in transportation. From opening day on, the car was pulled up and down Broadway in the busiest traffic. The conductor, who was once a horse car man himself, took contributions to the Cancer Fund in his fare register. The stunt was publicized in the newspapers and Universal Newsreel.**

SELLING THE PICTURE

# Randall Hits High Spots with Top Campaign for Capitol's Anniversary

Another outstanding instance of a theatre really letting itself go to publicize an anniversary celebration and at the same time doing a bang-up job on letting the populace know the merits of its screen attraction was that performed by Manager Jack Randall of Vancouver's Capitol Theatre when he planned and executed a campaign on the theatre's 25th Anniversary celebration and MGM's "The Harvey Girls."

All newspaper advertising for weeks in advance of the celebration carried prominent mention of the coming event and newspaper publicity was so planned that the Vancouver *Sun* carried a full page in its Saturday Magazine section with highlights of the theatre's opening in 1921. Cuts of Wallace Reid, the star who opened the house in a personal appearance and photos of Messrs. Haigh and Pollock, the two original projectionists who are still on the job, dressed the page which traced, editorially, the theatre's progress as a civic institution through the 25 years of its existence. The children's page of the same newspaper carried a contest on Judy Garland with a cut of the star prominently displayed, with personally autographed photos of Miss Garland mailed direct to winners. Cash prizes also were awarded in the contest.

The Vancouver *News Herald* reprinted a congratulatory wire from MGM over Judy Garland's signature and also gave both the picture and the anniversary celebration prominent lead mention in the widely read column of Al Williamson. *Round Town*, weekly entertainment guide, also cooperated with Randall by devoting a full column to the anniversary and "The Harvey Girls."

Radio played a prominent part in the celebration with a special 15 minute Salute to the Capitol Theatre program carried via station CKWX on the Sunday preceding the celebration. This program carried hit tunes of 1921 and carried through to 1946 with his tunes from "The Harvey Girls" Station CKMO broadcast a nightly salute Monday through Friday, featuring different name band recordings of Atchison, Topeka, etc., as a gratis feature.

### Stars Wire

Two weeks in advance of playdate congratulatory wires from all the stars and featured players of "The Harvey Girls" were received at the theatre, mounted and displayed on a set-piece in the mezzanine lobby. During the run of the film the set-piece was moved to the large window of the Canadian National Telegraph office. Two large windows also were obtained in Kelly's Music Store, another in the Hudson's Bay Co., and one in the B. C. Electric Company building. Another display was set in the window of Woodward's department store.

All members of the theatre staff wore arm bands of white silk with blue letters about the anniversary celebration to come, and on opening night and Saturday usherettes and cashiers wore corsages.—VA.



DISPLAYS RESULTS. **Results of the contest sponsored jointly by Loew's Poli Theatre and the Hartford Courant for dress designs for Claudette Colbert, star of International's RKO Radio release, "Tomorrow Is Forever," were displayed in the window of the Courant's business office in Hartford, Conn. More than 750 contestants submitted designs.**

# Ad Writing Contest, Costume Ball Usher in 'Dragonwyck' in Albany

A competition to win two free airplane rides to Hollywood turned thousands of Albany's otherwise staid citizens into frenzied advertising copy writers, extolling the virtues of 20th Century-Fox's "Dragonwyck" in a pre-opening exploition stunt heralding the film's opening at the Strand Theatre.

The stunt, arranged by the Strand Theatre, American Airlines and the Knickerbocker News, created so much attention that ad writing classes were formed under the auspices of the Strand and the newspaper.

Albany's radio and newspaper folk flocked to a special "Dragonwyck" party to meet a local "Miranda," chosen on the basis of her resemblance to Gene Tierney, who plays "Miranda" in the film. Ralph Stitt, 20th-Fox exploiteer, presented copies of the original novel, personally autographed by Miss Tierney, to each of the guests.

Among the other major events celebrating the opening was a "Dragonwyck" society ball staged under the auspices of the local Junior League. The ball was a costume affair in surroundings recreating the era of the 1840s when the story of the film took place.

Merchants in the Albany area joined forces in a "hundred year" celebration, and supported the opening of the picture with a giant co-operative campaign.




'BELLS' WINDOW DISPLAY PROMOTED IN BROOKLYN. **This large and attractive window display on RKO Radio's "The Bells of St. Mary's" was promoted from Sears-Roebuck for the film's showing at Century theatres—the Patio, Albemarle and Farragut—located on Flatbush Avenue in Brooklyn.**

## Raleigh Proves Worth of Small-City Premieres

The publicity value of setting a world premiere in a smaller city new to such events was well illustrated at Raleigh, N. C. where Paramount's "The Bride Wore Boots" got under way recently. The prestige reverting to Raleigh from the premiere resulted in a hoop-la opening that won the aid of the business and political officials of the city, including Lt. Gov. L. Y. Ballentine, State Auditor George R. Pou, and Lester Rose of the Raleigh Chamber of Commerce.

This cooperation brought about street parades by torchlight, an on-the-spot broadcast from the Ambassador Theatre lobby, and newspaper coverage that satisfied even Leonard Allen, Paramount field representative, and Ervin Stone, manager of the Ambassador, who collaborated to put over the premiere.

Highlighting the campaign was a coast-to-coast pickup of a telephone conversation between the officials and Diana Lynn, who was speaking from the coast. Three weeks before the premiere newspapers began running photo layouts of scene stills; restaurant menus advertised the premiere; and radio spot announcements and commentators plugged "The Bride Wore Boots." Raleigh is the locale for most of the action in the story.

## Proclaims Special Week For 'Sacramento' Bow

"Western Motion Picture Week in St. Louis" was proclaimed by Mayor A. P. Kaufman to honor the opening of Republic's "In Old Sacramento" at the Fox Theatre, Tuesday (14).

Additional highlights of the exploitation campaign essayed by M. L. Plessner, advertising and publicity director for Fanchon and Marco, include a tour of the city of an original Deadwood to Cheyenne horse-drawn stage coach; a 12 foot rocking horse in the theatre lobby; teaser window displays and an exhibit of western saddles and leather work in the theatre lobby. Featured in the display are a $1500 silver-dollar-encrusted saddle, a gun belt with gold buckle, and a holster studded with rubies.


AH-H-H-H
....that GOLDWYN gift
for big show
Splendor...





Lush, eye-filling

SAMUEL GOLDWYN

*presents*

# DANNY KAYE

# The Kid from Brooklyn

IN TECHNICOLOR

## VIRGINIA MAYO · VERA-ELLEN · THE GOLDWYN GIRLS

WALTER ABEL · EVE ARDEN · STEVE COCHRAN

FAY BAINTER · LIONEL STANDER

RKO RADIO PICTURES

Directed by NORMAN Z. McLEOD

Adapted by DON HARTMAN and MELVILLE SHAVELSON · From a Screenplay by GROVER JONES, FRANK BUTLER and RICHARD CONNELL

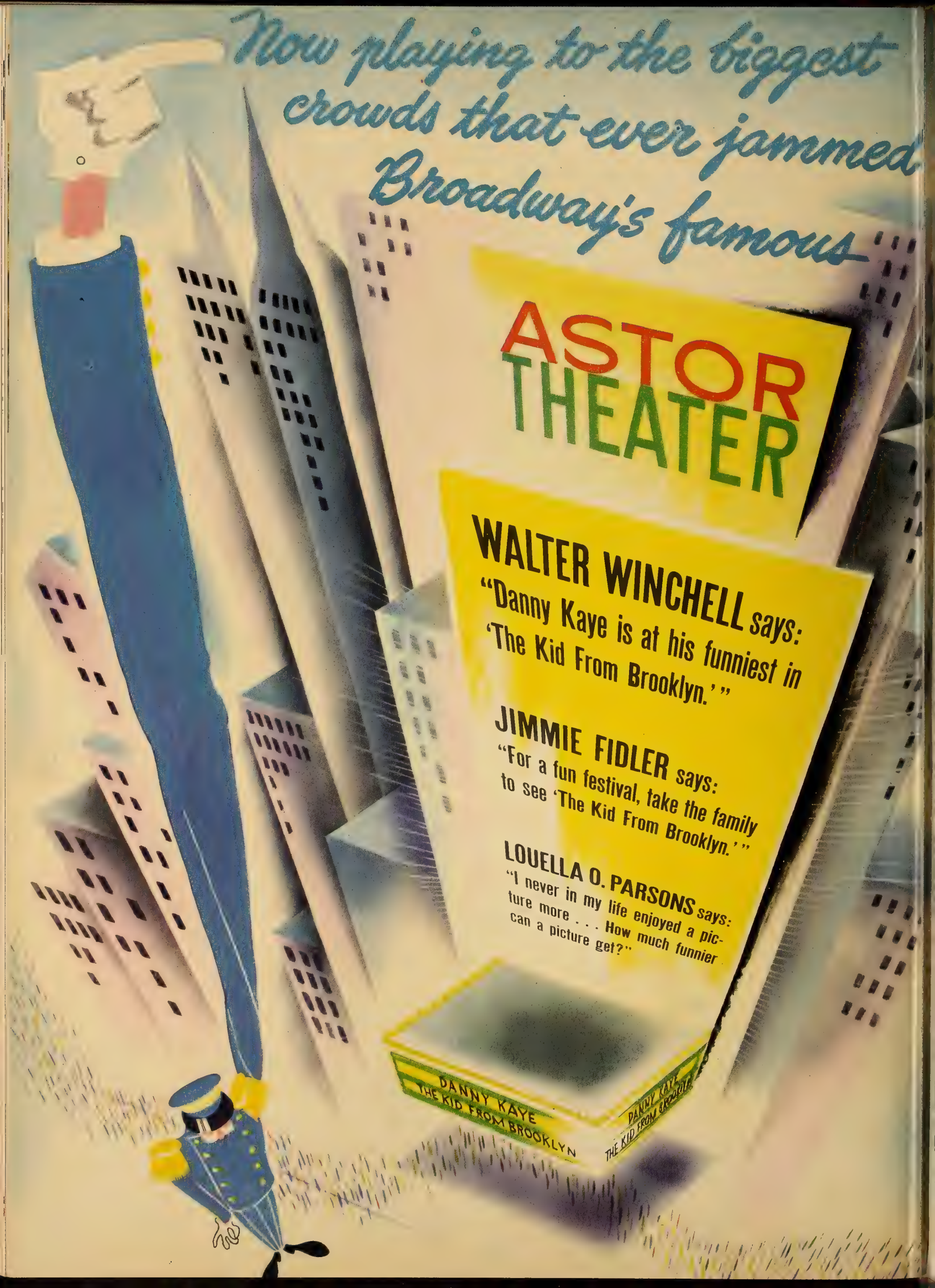
Based on a Play by LYNN ROOT and HARRY CLORK








splendor spangled with the gayest of laughter, songs, romance!
Gorgeous with bewitching beauties.... Alive with the spirit of fun and dancing and dazzling delight.... and Danny Kaye more lovable than ever as the bewildered milkman who fumbles his way to fame and fortune!


Now playing to the biggest crowds that ever jammed Broadway's famous
ASTOR THEATER
WALTER WINCHELL says:
"Danny Kaye is at his funniest in 'The Kid From Brooklyn.'"
JIMMIE FIDLER says:
"For a fun festival, take the family to see 'The Kid From Brooklyn.'"
LOUELLA O. PARSONS says:
"I never in my life enjoyed a picture more . . . How much funnier can a picture get?"
DANNY KAYE
THE KID FROM BROOKLYN

# SELLING THE PICTURE

## Turner Effectively Sells Picture, Star in Person

There are only two ways to introduce a new star in a non-key city—either let the home office take the responsibility and depend on your patrons having heard of him or else go all out in a slam-bang local campaign calculated to knock over the community with a new personality. Arthur Turner, manager of the three H. J. Griffith theatres in Parsons, Kan. chose the second method when he wanted to introduce Eddie Dean, new PRC western star, in his first release, "Song of Old Wyoming."

The picture was slated to play the Kansan Theatre, but Turner and his cohorts—Max Thomas, William York, Bill Calvert, and Marvin Lleyellyn—saw to it that the advance dope was spread through all the houses. They started the campaign three weeks in advance with a special trailer in the three theatres. True, Turner was lucky to be working with a three-theatre setup, but the point is, he cleverly made use of it.

They wrote the picture in for two days, with a personal appearance by Dean scheduled. Therefore, the campaign consistently advertised the personal appearance and the picture at one and the same time. The trailer and a 5x8 lobby board both contained copy along the following line:

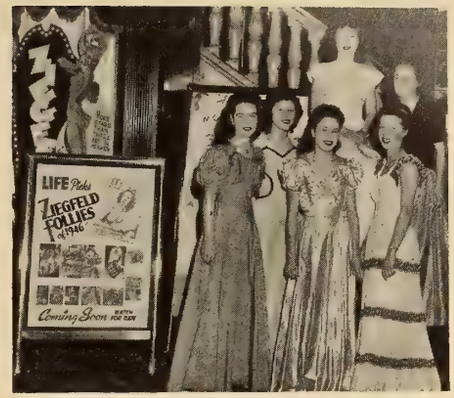
"On the Stage in Person—Eddie Dean, Hollywood's Newest Cowboy Singing Sensation. And on the Screen See Eddie Dean in 'Song of Old Wyoming,' Photographed in Natural Color. Hear Him Sing Hills of Old Wyoming, My Herdin' Song, Wild Prairie Rose.

### Street Ballyhoo

This was only a starter. Ten days in advance they mounted a 4x6 board on either side of the company's advertising truck, which contained a painting of a cowboy on one end and the double-pull ad copy on the other. A week in advance 5000 handbills were distributed, showing a cut of the star in the middle and the copy again—slightly changed.

The truck was equipped with a P. A. system, and what with Eddie Dean records playing continually and handbills fluttering about, towns for a radius of thirty miles became well aware that something unusual was coming off in Parsons.

The newspaper campaign started five days in advance. During the week one-column ads appeared and on the Saturday prior to Sunday opening a two-column ad was used. The theatre received a two-column scene cut gratis in the paper. On the last day of his personal appearance Dean was photographed with Turner by the Parsons *Sun*, thus making the local tieup complete.




**A TOUCH OF CLASS. Believing that a class production required class treatment, Manager Matt Saunders, Loew's Poli, Bridgeport, dressed his usherettes in evening gowns during his showing of MGM's "Ziegfeld Follies of 1946." They are grouped here near some of the lobby setpieces used in advance of the film's showings.**

## Local Cola Company Does Town Brown for 'Utopia'

An elaborate tie-up with Royal Crown Cola, Harrisburg, Pa., was the high spot of the "Road to Utopia" campaign at Fabian's State recently, arranged by Gerry Wollaston and Edgar Goth. The cola company bannered its trucks, distributed heralds to various points in the trade area, and sniped all its display pieces, boards, windows, counters and wall cards, so that the entire town, serviced by Royal Crown, was blanketed with "Utopia" notices.

In addition the soft-drink firm gave the State a good share of its radio spots, and cooperated in newspaper advertising. A preview well in advance of playdate garnered heavy advance newspaper publicity.—HA.

## Brides' Style Show

A standout promotion, in the form of a brides' style show sponsored by local merchants, was staged by Rex Truesdale, Collegian and Ames theatres, Ames Iowa, for the opening of MGM's "The Sailor Takes a Wife."

## 'Heartbeat' Transcriptions

RKO Radio is supplying two radio transcriptions on "Heartbeat," starring Ginger Rogers, containing 15 one-minute spots, 16 chain breaks and two five-minute dramatic shows.

## Small Towns Get Big Plugs on 'Breakfast'

In direct contrast to what has been accepted to be the usual procedure by producer-distributor organizations of putting on extensive exploitation campaigns for films in key cities and then letting the films carry on in later showings through the momentum of national and key city campaigns, United Artists is giving "Breakfast in Hollywood" continued promotional emphasis in comparatively small towns, believing that the film has special appeal for rural audiences.

An example of the treatment given the film in a typical small town was that given for its showings at the Manos Theatre, Uniontown, Pa., operated by the Monessan Amusement Company.

Heavy linage was first placed with Uniontown's two newspapers, the *Independent* and morning *Herald and Standard*. Total linage exceeded 200 inches. Advertising space also was bought in two travel bureaus, the AAA and TWA, to insure attention for the film by motorists and airline travelers.

Uniontown was well covered by the posting of 50 three sheets, 150 window cards and the distribution of 6000 heralds. At the Manos Theatre a large 6x9-foot lounge display was set up and two additional set pieces were shown in the lobby and the foyer. An identical setpiece was put on display at the bus terminal.

### Hat Contest

The famous Goofy Hat contest again was the highlight of the campaign. The Uniontown contest was similar in every respect to those conducted in big cities with merchants giving liberally of their products to winners. The theatre itself gave a two-day Pittsburgh-to-Hollywood plane trip with all expenses paid; Cohen's Department Store gave a $60 gabardine suit and plugged the picture with window displays and cooperative advertising; Alpine Florists supplied orchids; Wright-Matzler offered nylon hose; Bestler's Beauty Salon gave a permanent wave.

Another feature of the campaign was a promotion conducted with the cooperation of the Junior Reporter Club, an organization of 23,000 members connected with the *Evening Standard*, the club conducted a contest for the best letters on "Why I Would Like to Have Breakfast with Tom Breneman." Theatre passes went to winners.

"Breakfast in Hollywood" is being handled by United Artists exploiteers similarly in other small towns, and the distributors state that this exploitation policy will be maintained until the picture has been played off.




**CAN'T BE MISSED. This giant banner, a quarter of a block long, was set on the front of the Hotel Sonntag Building in Evansville, Indiana, by Manager Arthur Groom of Loew's, with the aid of MGM field representative Hal Marshall as an advance selling aid for MGM's "Adventure."**

## Record Ad Campaign Set For 'Make Mine Music'

A combined circulation in general and fan magazines and in Sunday supplements in excess of 65 million copies will carry advertising on Walt Disney's "Make Mine Music" according to an announcement from S. Barret McCormick, RKO Radio' director of advertising and publicity. This not only sets a new high for a Walt Disney feature but is believed to establish a record in motion picture advertising campaigns.

McCormick has extended the previously planned campaign to reach all ages and classes, since the film has established its appeal to both adults and juveniles in its world-premiere engagement at the New York Globe.

In addition to the general and fan magazines, full pages in four colors are planned to appear in both the *American Weekly* and *This Week* Sunday supplements.

## SELLING THE PICTURE

### *Big Idea Gone Smash*

**The woes of an exploiteer never end. Manager Jack O'Rear of the Colonial Theatre, Harrisburg, Pa. got enthusiastic when he booked "The Blue Dahlia." Great chance for a tieup with florists, thought he—get flowers all over lobby, give some away, make goodwill. Then he interviewed a flower-shop owner. "Glad to help any time, old man," said the florist, "but I guess you don't realize that dahlias bloom in the fall and nobody has any now." O'Rear settled for a heavier ad budget and blue paint on the theatre front.**

# Front Page Breaks Highlight Hartford 'Forever' Selling

An outstanding exploitation campaign in which for the first time in memory one motion picture broke front page stories in both the Hartford *Times* and *Courant* and another story on the first page of the *Courant's Parade of Youth* Sunday magazine section, and which was so well handled as to get the motion picture critic from the Hartford *Times* to appear on the theatre stage the Saturday and Sunday preceding opening date to give his personal endorsement for the film, was essayed by Sam Horwitz, assistant to Lou Cohen of Loew's Poli-Hartford Theatre, for RKO's "Tomorrow Is Forever." Sixty complete items of exploitation accomplishments comprise the complete campaign, including 18 newspaper breaks, 10 radio tieups, five cooperative ads, stunts, window displays, counter displays, music tieups, book store tieups, special trailers, extra lobby displays, etc., indicating complete coverage of Hartford and its environs.

### First Break

To get the campaign started a story was planted with the *Times* a week before opening announcing that "Tomorrow Is Forever" and International Films had awarded the theatre one of ten $250 prizes for the best campaign ideas submitted by practical theatremen. The *Times* ran the story on its *front page!* Then a contest was planted, with the paper giving guest tickets to the first 15 persons who could name four pictures in which Orson Welles had previously appeared.

### Contest Planted

One of the most successful stunts of the campaign was the planting of a simple contest with the *Parade of Youth* section of the Sunday *Courant* a week before opening. Readers were asked to submit a design for a dress that might be worn by Claudette Colbert in "Tomorrow Is Forever." Three cash prizes and 20 pair of guest tickets were to go to winners. The theatre and newspaper were inundated by the more than 750 entries received.

In view of the fact that a boy won the amateur dress design contest, the *Courant* gave the event a front-page story, plus a picture of the first prize presentation at the boy's home. The newspaper thought so much of the contest that it gave the theatre its entire front window to display all the letters received plus a display of photos of the three winners and a blow up of the front-page story of the event. Another valuable break on the dress design contest was on the first page of the *Parade of Youth* section showing a two column photograph of the section's editor and Sam Horwitz of the theatre looking over the entries in the contest, with another story carrying the names of winners plus a full explanation of the contest tieing in directly with "Tomorrow Is Forever."

### Uses Bulletin

On opening day the enterprising Mr. Horwitz grabbed featured space in the Hartford *Times* Front Page News Bulletin, 200 of which are displayed daily in the windows of downtown stores. Copy stated "Long Awaited Movie—'Tomorrow Is Forever' Opens at Loew's Poli."

The day after opening a 30-minute radio program, direct from the theatre lobby, marked the first time that Hartford's two motion picture critics, Charles Niles and Al Prince, gave their favorable views of a film via the air. The announcer not only interviewed patrons for their comments on the picture but gave it continual plugs himself, closing the program with the film's theme song.

Other campaign highlights follow:

Radio: 18 one-minute spots were bought to run three days in advance of opening. A song contest was planted on a recorded program with guest tickets to winners. A department store book reviewer devoted an entire 15-minute program to the book and film. Theatre time announcements were used three times daily during the run, giving cast names, time of starting, etc. Local disc jockeys played theme song, with appropriate credits. Man in the Street program gave guest tickets to film with appropriate credit announcements. Local Hollywood commentator discussed the film on his weekly program. Guest tickets were given on quiz program to those missing jack-pot question.

### Other Highlights

Co-op Ads: Four beauty ads and one from a jewelry firm.

Window Displays: Hearing Aid window on Zenith tieup. Fashion window with Sage-Allen Co. Youth Center window featuring spring dresses. Five music windows in downtown section. Four book windows with book and department stores.

Tieups with juke box dealers, libraries, night clubs, restaurants, counter displays on the book and the music, sniping of newsstands were other features.

Considerable extra newspaper publicity was planted including a shot of Orson Welles and Lou Cohen discussing the film. The photo was made several weeks before but was held especially for the showing of "Tomorrow Is Forever." It got two columns in the *Courant*.

One other highlight of the campaign was a contest planted in the Bulkley High School paper giving cash prizes and guest tickets to the students writing the best poem entitled "Tomorrow Is Forever." English teachers at the school endorsed the contest.

# Pick 'Whistle Stop Co-Ed' In Washington Campaign

Selection of a "Whistle Stop Co-Ed" at George Washington University excited a lot of comment in connection with the engagement of United Artists' "Whistle Stop" at Loew's Capitol Theatre in Washington.

The picture was the subject of numerous articles in the University's official publication, "The Hatchet," the stories dealing with the proper way to get a man, etc. Many of these stories with photos broke into Washington dailies to give the picture an extensive buildup prior to and during its run.

Jorja Curtright, who was given a comprehensive star buildup, was also featured in publicity during the campaign. Leon Brandt, UA exploiteer, and Brock Whitlock of Loew's, teamed up to promote and arrange a spectacular window display in Washington's Emily Shop on Miss Curtright. The display was titled "Career Girl of the Week." Breaks in the press described her as the "Cinderella Girl."

Other window and co-op ad tieups were arranged with Brentano's Raleigh Haberdashers, Wonder Clothes and the National Tobacco and Smoke Shop.

## Sells 'Devotion' Gifts

"Gifts of Devotion" is the angle employed for large window displays of gift items by Killian's Department Store, Cedar Rapids, and Parker's, Davenport, in tieups with local showings of Warners' "Devotion."




**GALA FOR 'GILDA'. This advance lobby display for Columbia's "Gilda" at Loew's Rochester Theatre was designed by Manager Lester Pollock not only to attract attention but to focus the mind's eyes of the feminine contingent on the gowns worn by Rita Hayworth in the film. The boys could take a look, too, and be attracted by whatever feature took their fancy. Cut-outs are about 8 feet high and have catchlines from the press book attached to their bases. Tinsel sequins were applied to the gowns, shoes, etc. ,and each figure was spot-lighted, causing the tinsel to glitter and sparkle. Quite an eye-catcher.**

*SHOWMAN SAM SAYS: Well sir, we've got duosonic, plusonic and several other kinds of advanced sound equipment for our patrons' pleasure, but something tells me that Andy Devine is going to sound the same in all of 'em.*

# THEATRE MANAGEMENT

## Midwest's Service Code Key to Best Operation

A Service Code, one of the principal features of a souvenir program issued for the opening recently of the new Midwest Theatre, one of the houses in the Gibraltar Enterprises chain, whose chairman of the board is W. H. Ostenberg, Jr., is so applicable to the successful operation of a theatre in any situation that its seven points are reprinted herewith:

1. To entertain is to do good. To educate is great. But to entertain and educate is to perpetuate goodness.
2. The business of furnishing entertainment to a community is a sacred privilege. We guard it as such! There can be no higher calling. Our community reflects our showmanship.
3. The house prestige must be maintained. No monetary gain can be great enough to influence us in selecting our programs, if the ultimate result doesn't reflect to the everlasting good of our community.
4. The theatre must be the bright spot of our community. We must be a neighbor that every citizen is proud to greet. Our theatre must be the home of high class, clean, inspirational entertainment.
5. Cleanliness is next to Godliness; and cleanliness means orderliness, promptnes, dispatch and deportment in all things.
6. Courtesy and service are our watchwords. He profits most who serves best. The patron is always right. We lose if we win an argument!
7. Your program! It must be built to a standard. It must have comedy, life, happiness and drama, blended into a perfect evening of entertainment. You must know from past experience that we will not offer you a program that hasn't these ingredients.

## 'More Leg Room' Loge Proves Good Business

The tendency among theatre owners to provide their patrons with increased leg room as they make over their auditoriums is further illustrated in the case of the Lane Theatre in the Washington Heights section of New York City. To celebrate the theatre's twelfth anniversary I. Zatkin, operator of the house, recently announced the opening of a newly-built loge with accommodations for 150 persons. Zatkin called it a "loge," not because it is another way of spelling "balcony," but because by means of extra-large seats and ample leg room the new section of the house can truly be described as de luxe.

To mark the opening of the loge a four-page anniverasry program has been published in which Fred Nehring, president of the Washington Heights Chamber of Commerce, pays tribute to the Lane and remarks on the value of the theatre to the community.

## *Why There Are Panics*

**The foolish action of a patron who smelled smoke and cried "fire!" almost caused a panic at the Rideau Theatre in Ottawa recently. As other patrons began a stampede into the aisles, Manager Angelo J. Stevens strode down the center aisle and informed them that the alarm had nothing to do with the theatre. There was a fire all right—but in the third story of a building across the street. Throughout the commotion the film was not stopped.**



## The Brass Tacks of Efficient Picture Theatre Management

### *MUSTY WAGE TRADITION A HANDICAP*

***By Jack Jackson***

Let's take those gunny sacks off our heads fellows!

Let's crawl out from under the moss that's distorting our vision and blurring our eyes to the serious social changes that are taking place all around us: particularly as concerns labor—*our labor.*

Labor in general, has forced a new attitude and new respect from the world, and the world has accepted the inevitable and is observing the changed conditions.*

But, how about our theatre labor situation?

What has been your employe turnover in the past few years? Has it lessened since V-J day? Do you find your old employes contented and satisfied in accepting the posts—with moderate salary increases—they left to fill that important chore for Uncle Sam?

I don't need any answers to those questions because everything that's been happening—and is happening—to your labor situation and outlook has been and is happening to me. Like you, and you, and you, I've been exerting my best efforts to preparing and training cashiers, ushers, usherettes, porters, etc., for work in drug stores, cafeterias, offices, retail establishments and other businesses.

Why? Because I, like you, have failed to take into consideration the change in world conditions and have been going along according to a formula that has been in existence for theatre employes ever since the first celluloid reels flickered on a loosely hung bedsheet. And, I've just recently been shocked into realization of the fact that our ideas of handling staff labor are as antiquated and out-moded as my grandmother's bustle and clay pipe.

A few days ago an acquaintance who operates a downtown cafeteria stopped me on the street and flatteringly commented: "Jackson, where do you get all those nice looking and ladylike girls. I've hired six of them recently and they are the best employes I ever had." I hope I successfully covered my confusion but I got away quickly and began applying a little "think" oil to the ponderous, seldom-used and rust-laden portions of whatever apparatus I've been using (it couldn't have been my brain, I hope) in seeking a solution to the high rate of labor turnover. I made it my business to eat at the cafeteria and sure enough, there were my girls, looking neat and chipper in their blue and white uniforms. I asked one how she liked her job and she replied; "Oh, not as well as the theatre, but this pays more money." I asked; "What do you earn here" and was informed that the salary was $21.00 a week and meals.

I went further with my investigation and found two of my former cashiers working in liquor stores where they made $5 and $7 dollars more each week than the theatre had paid. One of these girls had been with me almost a year before she quit. These two and others of my former employes all told me they liked the theatre better but felt obliged to change because of being tied to a small salary with little chance of increase. My interrogations and investigation brought me to the disturbing conclusion that I—and I believe most to you—have been playing that old game of "follow the leader." We've been listening so intently to and gazing so rapidly at plans for the future of the industry as a whole that we've been neglecting to take time out to adjust our glasses to observe what's happening, right now under our very noses, to us and our own particular business. The industry leaders, as well as you and I, have long admitted that the theatre is the only place where theatre business can be taught; that

(*Continued on Page* 30)

**The author wishes to emphasize that the disparity between wages paid theatre employes in minor positions and those prevailing in some other businesses, is the result of custom, a tradition of the old theatre inherited by the modern exhibitor, rather than being due to conscious or deliberately contrived mercenary practices on the part of motion picture theatre owners.*

THEATRE MANAGEMENT

# Let Us Wake Up to Theatre Wage Situation—Jackson

(*Continued from Page 29*)

there is no other way whereby the intricacies of good showmanship, motion picture presentation can be learned except by practical experience. (I see that some colleges offer courses in showmanship, but I'd still prefer a practical service staff graduate to a diploma-holding theorist.) The industry leaders—and you and I—have pridefully boasted of the theatre's code of promotion from within the ranks and we have pointed to those in high places as examples of this laudable procedure.

The industry leaders—and you and I—have admitted that we must have a new sales and service approach to meet the changing times; that we must apply new influences to build theatre prestige; that we must discover, formulate and apply a new science of showmanship in order to keep pace with changing world conditions.

The industry leaders—and you and I—have admitted that we must look to the present members of theatre staffs; that employes with a "feeling" for the business should be sought; that the answer to our "help" problem is not *more* employes but *better* employes; in order to provide the virile energy and progressive thinking and action needed to keep the theatre at the peak of public favor.

Yet the industry leaders—and you and I—have blindly persisted in following the mouldy salary dogmas of the 'teens and '20's despite the glare of spotlights and blare of drums which are heralding a new era for labor. We have either ignored or overlooked the edicts of labor effecting everything from the manufacture of false bust contours for women to "sensens" for men and—for some unfathomable reason—we have considered ourselves unbound by society's new responsibilities to the sons and daughters of toil.

### Unrest in Ranks

The industry leaders—and you and I—have suffered from unrest in the ranks of our own backroom employes, the organized office staffs, the stage, the projection booth, etc. Yet we have done absolutely nothing to build a protective wall against a potential threat that could (though I sincerely hope it will not) cause us great harm and greater loss in prestige, as well as patronage.

Perhaps I'm sticking my neck out, but—goaded by my new-found sense of reasoning—I'd like to ask the industry leaders, and you, and you, why the salary of a cashier, an usher or usherette, a doorman, a porter, etc., is rigidly affixed to the job regardless of length of service, effectiveness of effort, proficiency in carrying out duties, willingness to accept and discharge responsibility, etc.? Just what inducement do we offer promising employes to continue in theatre work when the veriest neophyte, whose every move hampers rather than helps and whose appearance, attitude, background and previous training place a burden on the experienced staff members, receives the identical remuneration of their teachers?

The industry leaders—and you and I—seem to be closing our eyes to the fact that almost any other type of endeavor offers greater promise of financial reward to the beginner than the theatre. We know that the better-paying jobs of the theatre are few and that hard work, assiduous application and a good deal of brain maneuvering is necessary to the proper accomplishment of any of the theatres' myriad duties. Why is it that we have consistenly refused to acknowledge that proficiency in theatre apprenticeship is akin to proficiency in welding, ship building, ammunition manufacture, etc., and subject to financial reward comparative to the attitude shown and the effort and energy expended by the worker?

Because of the glamor associated with our business it is possible for us to attract the most desirable type of employe. The prettiest girls, the most alert and promising boys present themselves to us for work. We indulge in an expensive and time-consuming period of training until they become polite and proficient in the art (and I do mean art) of meeting, greeting, serving and handling people with grace and dignity. Then—due mostly to our antiquated salary dogma—we lose them to other employers who are incapable of inculcating the qualities we have brought out, yet find such qualities of high value to their respective businesses.

We seem to forget that youth is ambitious and jealous; that the higher earnings of a companion of similar ability doing less arduous and exacting work is a challenge to our employe that will be met and bettered at the first opportunity. Unless we wake up and do something about it we will continue—as we have in the past—to be engaged in conducting a training school, perfecting employes in deportment, poise, honestly, loyalty and ability for benefit of other enterprises.

### The Dependable Staff

The industry leaders—and you and I—all know what it means to have cashiers who are conversant with the policy of the theatre; who know how to handle the necessary minor problems and annoying details that are time consuming and which interfere so seriously with the day's accomplishments. We all know what it means to have a dependable doorman or usher who is capable of handling fill and spill in a pleasant and efficient manner. We know the amount of worry and care eliminated when we can place dependency in our staffs to handle complaints diplomatically; look after the comfort of our customers by attentive service; regulate sound volume; watch for faults or defects in equipment and so on through the long list of theatre duties.

Despite this knowledge we continue—in most instances—to compensate those who display such fidelity, loyalty and extra effort with the overworked and overrated practice of "back patting." By some false concept (currently as outmoded as the ox cart) we assume such constancy and allegiance to be no more than an expected fulfilling of a proper obligation to the theatre and impose on the donor by implying a desire for "more and better" of the same without ourselves giving anything—other than that pat on the back.

Let me say right here that "pats on the back" are highly desirable and help mightily in securing the kind of selfless effort the theatre needs most. But they shrink to microscopic dimensions when stacked beside the stuff that buys shoes for the baby.

Let's quit the abortive and obsolete




**SERVICE. Patrons leaving a theatre often are interested in information about an obscure player, and this new one of two identical displays in the lobby of the Roxy, New York, is one of the best ways to give such information. This display is about 40x60 inches, its outside frame is a V-shaped convex mirrored surface, mitered and mounted on wood. Display has about one foot depth and uses inside fluorescent lighting, making the use of transparencies possible. The display creates enormous interest at "breaks" and can easily be duplicated, less elaborately perhaps, by any theatre wishing to supply that added service for demanding patrons.**

# THEATRE MANAGEMENT

practice of awarding cost-free titles instead of deserved salary raises.

Let's stick to our practice of promotions based on seniority, PROVIDED the senior employe is "theatre-minded" and surpasses his fellows in other desirable and essential respects, but let's dispense with the practice when the employe is only a "salary-hound" or "clock watcher."

Let's start giving increases to deserving and loyal employes who have been with us long enough to "show the stuff" and in so doing provide concrete evidence of advancement and financial increase, based on merited service, that will keep hope alive in the hearts of those promising youngsters who are looking to the theatre as a lifelong career.

Let's save our future by paying for theatre service with greenbacks instead of back pats. Let the remuneration be in proportion to incoming and expected revenue (we may have to ask those employes to take a cut some day in the future as we did in the past). Let's build the kind of loyalty among our employes that will discourage and frustrate the efforts of fanatical labor organizers. Digging in our well-filled jeans will do it. And it's better to perform the operation ourselves than to have it performed for us.

The salary freeze is off Mr. Showman and today labor is a highly competitive mart where we have to do business with the same sort of "moola" the other buyers are using. Eye-wash and ear-oil are poor substitutes for currency and will only serve to attract those who are gullible—and the gullible are not desirable in theatre work. Pensions, insurance, welfare funds, etc. are all mighty fine and laudable gestures but they effect the future, and today's workers are asking and getting their share of today's era of plenty.

Here I go putting my neck on that block again but I'd like to suggest that theatre employes receive financial reward on a six months service basis—provided, of course, they display the right attitude and effort. In that way we'll make it worth while for the faithful, deserving and loyal employe to stick with us until the higher jobs open up. For the life of me I can see no reason why a new doorman should receive more compensation than a capable usher of proved loyalty and ability. No more can I understand why some old rule concerning cashier's salaries should keep an efficient and capable girl on the same base pay for three and four years or longer. If they're that good and that loyal, why is $30 or $35 per week too high? The druggist, cafeteria owner and liquor store dealer doesn't think so and our business is better than theirs.

Let's scrap the old moth-eaten and musty salary dogma and get in step with this new world in which we are going to be forced to do business.

## 'Out of the Mouths of Babes...'

**While 16-year-old Shirley Barnes of Fox West Coast Theatres' Studio Theatre staff was ill at home a short time ago she thought about her job at the theatre and dreamed up what she called "The Studio Theatre Constitution." Manager Doc Crews was touched by the sincerity of the young lady's outstanding contribution, read it to a meeting of his entire staff and forwarded it to the editor of PAR, the theatre organization's house organ, which reprinted it in full with the editor's grateful acknowledgement. SHOWMEN'S TRADE REVIEW believes that the youthful Miss Barnes has expressed herself clearly and forcefully, and passes the "Constitution" along with a bow to Miss Barnes and to PAR.**

We, the employes of the Studio City Theatre, in order to form a more perfect Theatre by establishing Cooperation, insuring Domestic Tranquility, promoting the General Welfare and Blessings of our fellow man, do ordain and establish this Constitution of the Studio City Theatre of Studio City.

Article 1—Section 1. Courtesy and Politeness. Courtesy and Politeness are two different things. To be polite to someone is just an outward gesture and means nothing to you. Courtesy is something deeper, it comes from your heart. Rule One—Always be Courteous.

Section 2. Fire (Alias Mr. Casey). The code word for fire is "Casey." The word fire causes unnecessary disturbances and so do the words danger and run. Never say, "there is no danger," or "don't run," because people who are frightened will only hear the words danger and run and consequently cause a panic. Be calm and the people will be calm. No one is allowed to stand in the aisles.

In Case of a Fire: (a) Usherette will report it to doorman, using Casey as code word. (b) Doorman will tell cashier. (c) Cashier will call Fire Department and then the Police, then calmly take money and put it in a bag and hold. No more tickets will be sold until all clear is given. (d) Doorman and usherettes will open all doors. (e) Usherette will stand in center of aisle with palms up and say "Slow," "Stop," "Sit Down." Never "Fire," "Danger" or "Run." (f) Most important, "Be Calm."

Section 3. Ice Cream and Smoking. No ice cream is allowed inside the theatre. If a customer has ice cream ask him to please finish it outside. If ice cream was allowed and someone dropped some on the floor and someone else slipped on it and fell, it would cause a dangerous accident and the theatre would be sued or taken away completely.

Smoking is only allowed in balconies and since we haven't one there is no smoking at all inside. Smoking is allowed in the lobby or upstairs.

Section 4. The Chiselers. There are always some people who want something for nothing and are always trying to get away with something. For example: (a) The guy with the general ticket who wants to sit in loges. (b) The guy who refuses to pay for his kids or says he's going to hold them and then they take a seat. (c) When we have only the first two or three rows left there is always the guy in line who says he will go down in front and then stands in the aisle. (d) The guy who tries to sneak in without paying. It is very important that everyone who comes in must have a ticket because of the government tax on every ticket. (e) The guy who asks to go in to find someone and decides to stay. These are only a few of the ways and means people try to get the best of you, but don't let them. Be as courteous as you can but be firm and insist they do what's right because we do not cater to that kind.

Section 5. Candy Counters. The girl behind the candy counter has a great responsibility making correct change and serving everyone with the best of her ability. No one is allowed to handle the candy. Money that is missing when the totals are all taken is taken out of manager's pocket. If ever anyone of the employes should want some candy and have no money, tell assistant manager or manager and he will write it down on an I. O. U. for you.

Section 6. The Box-Office. The only one allowed in the box-office is the cashier, manager and assistant manager. No private phone calls on the phone; it is for business purposes only. If a phone call is necessary and you haven't a nickel for the pay-phone, ask Mr. Crews for use of the office phone.

No loiterers around box-office.

For cashier's duty in case of a fire, refer to Section 2, Article 1.

Section 7. After Closing Tickets. When the box is closed, usually around 10 or 10:30, all tickets are sold inside at the candy counter.

Section 8. Gathering and Talking. Gathering and talking of the help in little groups to talk over something is strictly not allowed. When on duty you must stay on post. No sitting down or chewing gum or reading books.

Section 9. The Bad Mannered Customer: (a) The Loud Talkers—If you talk quiet and softly to a person his voice will go down too. (b) The Wolves—No flirtations should be encouraged, only ignored. If a customer bothers you tell the assistant manager or manager. (d) The Drinkers—If you can spot a customer who has been drinking before he goes inside, tell manager or assistant manager, who will handle it. If they are inside, someone usually reports them, then ask them to leave or call manager or assistant manager. (d) The Looking-for-a-fight Customer—Never argue with a cutsomer. Just tell him you have your orders and must obey them. If they get out of hand, refer them to manager or assistant manager. (e) The Speed Demons—There are always kids and even adults who have to run down the aisles or leap up on the stairs, making enough noise to resemble a hurricane. Ask them to please slow down and walk. (f) The Crying Babies—Mothers with crying children should be approached with sympathy and understanding. In a low voice ask them to please take the child out in the lobby until he is quiet.

## Warner Manager Praised For Clothing Drive Aid

Norman Lofthus, manager of Warner Bros. Theatre, Santa Barbara, California, who served in the capacity of general coordinator of Santa Barbara's Victory Clothing Collection, has been highly commended by Nick Dumas, Victory Clothing Drive Chairman.

Dumas wrote as follows to L. J. Halper, Warner Pacific Coast manager: "I know nothing about your theatre managers' activities along these lines in other cities. I do wish to say, however, that it is my sincere conviction that this kind of community cooperation and assistance makes your Santa Barbara theatres a highly valuable adjunct to the civic and commercial life of this city."

## Got Money's Worth

At least one family made sure of getting its money's worth during the two-day showing of "Little Giant," starring Abbott & Costello, at the State Theatre, Harrisonburg, Va.

While relieving the doorman late one afternoon, Manager Cyril Mee observed a patron returning with sandwiches and soft drinks. When questioned, the patron explained that his family of eight had seen the show twice and were getting hungry, but didn't want to lose their seats for the third show.

## On the Job?

The proper time to paint up and clean up is here. Don't let your opposition get the jump on you!

# PROCLAMATION

ISSUED BY THE MAYOR

•

## NEW SACRAMENTO HAILS

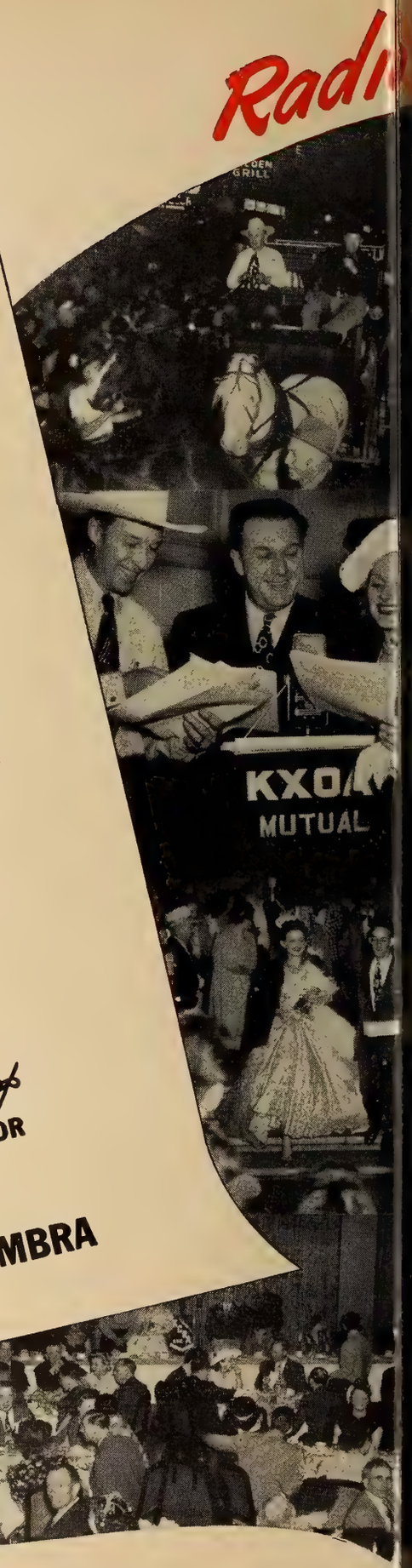
# IN OLD SACRAMENTO

## IN SMASH TRI-THEATRE WORLD PREMIERE!

George L. Klumpp

GEORGE L. KLUMPP - MAYOR

**CAPITOL • HIPPODROME • ALHAMBRA**




**FLASH** "Sacramento" at Gotham, New York, Tops "Dakota" in Great First Wee

# Coverage!

NBC and Mutual coast-to-coast with Erskine Johnson as M. C.!

# Civic Celebration!

"IN OLD SACRAMENTO" DAY climaxed by giant Chamber of Commerce dinner!

# Stars!

William Elliott and Constance Moore receive Keys to the City in monster welcome!

# Parade!

Whole town goes '49 in huge "Old Timers" parade as thousands participate and cheer!

# Newspapers!

Dozens of local breaks . . . wire stories, too!




# S.R.O. Business!

CLASS OF SERVICE
This is a full-rate Telegram or Cable-gram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION
A. N. WILLIAMS PRESIDENT

SYMBOLS
DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

The time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

REPUBLIC SHOULD BE PROUD. AUDIENCE REACTION WAS FINE.

BOB McNEIL, Vice Pres.
Golden States Corp.

PREMIERE GRAND SUCCESS. MEMORABLE EVENT. PUBLIC RESPONSE GRATIFYING.

DICK SPIER, General Manager
Fox West Coast Theatres
Northern Calif.

REPUBLIC CONGRATULATED ON FINE PRODUCTION. PUBLIC UNANIMOUS IN PRAISE.

FRED GLASS, City Manager
Fox West Coast Theatres
Sacramento, Calif.

# IN OLD SACRAMENTO

WILLIAM ELLIOTT starring CONSTANCE MOORE and

with HANK DANIELS · RUTH DONNELLY
EUGENE PALLETTE · LIONEL STANDER

Associate Producer and Director JOSEPH KANE

A REPUBLIC PICTURE

# REGIONAL NEWSREEL

## INDIANAPOLIS

Three Indianapolis film exchange men, winners in a recent sales competition held by 20th-Fox, left here Thursday on a three-week trip to Europe. Winners are George T. Landis, manager of the local branch, and two of his salesmen, Frank H. Warren and Harry L. (Laddie) Hancock.

Sam Shapin, Warner home office representative and traveling auditor, is checking the local branch.

Sol Greenberg, office manager at Warners' local branch, has resigned.

Tom McCleaster, 20th-Fox salesman, who was stricken while in Louisville, last week, is reported improving from an attack of influenza.

J. J. Grady, 20th-Fox district manager, spent last Friday in the city meeting with the entire personnel of the exchange, making plans for the coming Sales Managers Drive.

A delegation from the local branch of RKO, including Russell Brentlinger, branch manager, Pete Fortune and Herman Black, salesmen, Robert Stevens, office manager, and Eleanor Borkes, head booker, went to Cincinnati last Saturday where they attended a meeting with Bernie Kranze, district manager.

The Indianapolis Variety Club, Tent No. 10, is closed for redecoration of the club rooms.

Hubert Scott is the new assistant manager at the Indiana Theatre, and Rush Williams is the new assistant manager at the Lyric.

Walter Titus, vice-president in charge of branch operations for Republic Pictures, stopped at Indianapolis for a visit with Branch Manager Edward Brauer.

Marcus Enterprises has acquired the Mayfair Theatre at Dayton, Ohio, Rex Carr, general manager for the company, spent the past week in Dayton, converting the former burlesque house into a motion picture theatre.

Joseph Finneran, Syndicate Theatres, Columbus, Ind., and his family have gone to Canada for a short vacation.

Herbert Nadel, who operates the Hill Top Theatre in Louisville, is busily engaged in remodeling his theatre.

Exhibitors visiting Filmrow: D. D. Lee, Rockville; Kenneth Law, Argos; J. B. Sconce, Edinburg; J. F. Ehinger, Albion; I. T. Sollers, Covington; Harry Watts, Knightstown; Wm. Kohlhorst, Napanee; Mrs. Ora Beissner, Batesville; Roger Scherer, Ft. Wayne; E. H. Austin, Versailles; J. B. Stine, Terre Haute; C. C. Wallace, Veedersburg and K. Maurice, Clinton.

A. H. Kaufman, who operates the Fountain Theatre, Terre Houte, has entered the Barnes Hospital, St. Louis, where he will undergo an operation for a spinal condition.

Joel Golden, Universal salesman in the southern Indiana district and western Kentucky territory, has been transferred to Milwaukee.

Mannie Marcus, head of Marcus Enterprises, and Oscar Kuschner, of Indianapolis Co-operative theatres, are attending the National convention of Variety Clubs in New York.

## MILWAUKEE

Warners' Wisconsin Theatre at Sheboygan, Wis., which has been closed since June, 1944, has been reopened to the public for first run films. It will be managed by Raymond Rackow, who has been managing the Rex and Majestic theatres here. The Wisconsin is the oldest show house in this city, having been originally called the Van der Vaart, built 44 years ago.

New owners will take possession of the Troy Theatre, East Troy, Wis., on September 1, Lauren Husten being the purchaser. At this writing Husten is on the trail of good pictures for fall.

The Hollywood Theatre Screen Service, Inc., has been formed at Milwaukee, with 100 shares at no par value, the incorporators being James H. and George Kavalary and John N. Flessas. The company will deal in theatre screens.

Film Row hears that a new show house has been planned for Chinook, Montana, to be known as the Blaine Theatre. It will be air conditioned and modern in every way, it is reported, with a stained glass front, and is expected to be one of the finest theatres in Montana.

At Westhope, N. Dak., it is reported that the Arcade Theatre has been sold by Leo Weber to Glen Jensen, who received his discharge from the armed forces recently.

On May 13 and 14 the Montana Theatre Managers Association met at Great Falls, with about 70 members present, according to advices received from Bill Steege, manager for Fox Theatres at Great Falls. Film representatives from Seattle, Salt Lake City and Denver were present, with some from Idaho. For 1945-1946, J. H. Moran of Laurel, Mont., was elected president and J. M. Suckerstorff secretary and treasurer.

In the Star Theatre at Oshkosh, Wis., a fire broke out in the projection booth, but the 230 persons present left in orderly fashion. Firemen had to don masks to protect themselves against the fumes from burning film, but little damage was done outside of the projection room. Announcement was made from the stage before the audience was aware of a fire.

## REGIONAL NEWS INDEX


Albany ..... 41
Atlanta ..... 35
Boston ..... 36
Chicago ..... 36
Cincinnati ..... 42
Cleveland ..... 34
Dallas ..... 40
Denver ..... 34
Harrisburg ..... 41
Indianapolis ..... 34
Kansas City ..... 38
Los Angeles ..... 41
Memphis ..... 42
Montreal ..... 35
Milwaukee ..... 34
New Orleans ..... 42
New York ..... 38
Omaha ..... 40
Portland ..... 42
St. Louis ..... 35
Toronto ..... 42
Vancouver ..... 38
Washington ..... 36


## DENVER

The division offices of Fox Intermountain Theatres gave a welcome home party for Bob Selig, assistant to President Frank Ricketson. Selig spent several weeks in New York in connection with the industry's cancer drive. The group met at the Mississippi Stables, where some horseplay was indulged in, together with light refreshments.

Sebe Goodlet, National Screen salesman, is receiving congratulations for having been cited at their national sales meet for the salesman with the best record in the company's recent drive.

Thomas A. Sullivan, former theatre owner and secretary-treasurer of the former Rocky Mountain Theatre Owners and Managers Association, left an estate of about $275,000, including real estate valued at $100,000, according to his will.

The Service Theatre Supply Co., which has had offices in Salt Lake City for several years, has bought a building on Film Row, and one of the partners, K. M. Krause or T. M. Knox, will be in Denver to manage the organization.

Paul Allmayer, Paramount booker, is taking a two-week vacation in Idaho Springs, Colo.

James Mooney, recently a salesman for Universal, Salt Lake City, has been moved to Denver as office manager and head booker. He succeeds Bruce Marshall, who went with United Artists as a salesman.

Harold Johnson, former manager for Gibraltar Theatres at Glenwood Springs, Colo., has bought the Elberta at Palisade, Colo., from C. J. Stephens.

E. G. Jeppe has bought the Moon, Stratton, Colo., from Mrs. Fred Flanagan, whose husband died recently.

Gene Gerbase, Republic manager, has gone to Los Angeles for a sales meeting.

V. J. Dugan, 20th Century-Fox manager, has returned from a sales meet in San Francisco.

Martin Butler has opened the Sandia, a new theatre with 775 seats, at Albuquerque, N. M.

Philip Fidel has taken over the Sandia at Bernalillo, N. M., from Dennis Baca.

Pat Mahoney, chief of the theatre decorating division for Paramount in New York, and later for Balaban & Katz in Chicago, for 9 years, and with the Interstate circuit, Dallas, 10 years, has been added to the staff at Hart Theatrical Decorating and Display.

Out-of-town folks seen on the Row included Mrs. John Steele, Limon, Colo.; Glen B. Witstruck, Meeker, Colo.; Max A. Campbell, Trenton, Neb.; Mr. and Mrs. Fred Lind, Rifle, Colo.; Ed Ward, Silver City, N. M.; Thos. Murphy, Raton, N. M.; Ed Schulte and Clarence Chidley, Casper, Wyo.; John C. Greer, Jr., Santa Fe, N. M.; Ted Thompson, Loveland, Colo.; Eldon Menagh, Ft. Lupton, Colo.

## CLEVELAND

Lou Ratener, Warner theatre contact manager and Bud Friedman, booker, are en route to Hollywood for a vacation.

William S. Shartin, United Artists branch manager, has stepped into the Variety Club directorial shoes left vacant by the promotion of Maury Orr to the post of western division sales manager. Shartin is also chairman of the club house committee.

Sam P. Gorrel, Republic branch manager for the past five years, and a member of the organ-

# REGIONAL NEWSREEL

ization for 15 years prior to that, resigned last week. Leonard Mishkind, salesman for 13 years, also resigned. Sam Sepowlin, district manager, is in charge of the office until successors have been appointed.

Mamy Glick, long identified with the local Columbia sales force, severed his connection with the company last week. He and Peter Wellman of Girard, Ohio, have leased the Harbor Theatre, Ashtabula Harbor, from Louis Frisch.

Charles Rich, Warner district manager, has been busy visiting his offices. Last week he was in Indianapolis to contact some Indiana exhibitors. From there he attended a meeting of central division branch manager in Pittsburgh, returning to Cleveland the end of the week. Attending the Pittsburgh meeting from this area were branch manager J. F. Ambrose, Cincinnati; M. C. Keane of Indianapolis; F. D. Moore of Pitsburgh and Jerry Wechsler of Cleveland.

Oscar Morgan, Paramount short subject sales manager, held a two-day discussion session here last week attended by H. E. Stuckey, Detroit; G. R. Frank, Indianapolis; Jack Rodman of Cincinnati, pinch hitting for J. J. Oulahan who was ill; Saul Friefield, Cleveland, and District Manager Harry H. Goldstein.

Affiliated Theatres cancer drive collections in Greater Cleveland netted over $40,000, Distributor Chairman William S. Shartin reports.

Carl Ambrust last week sold his Strand Theatre in Payne, Ohio to G. K. Baird, a newcomer in the field.

Bernard Kranze, RKO district manager, upon his return from the district managers' meeting in Chicago last week, conducted a regional meeting in Cincinnati attended by Cincinnati Branch Manager Stanley Jacques and Indianapolis Branch Manager Russell Brentlinger.

Harry Reinhart, owner of the State and Mozart theatres, Canton, and Mrs. Reinhart, were greeted by a severe cold spell upon their return last week from a winter in Florida.

Nat L. Lefton, retired local film executive, and Mrs. Lefton have closed their winter home in Venice, Florida for the summer. They are spending a short time in Cleveland, but plan to open their summer home in Michigan shortly.

Tony Rakoci is the new owner of the Rialto Theatre, Kenmore. He bought the house from B. Raful, who has followed Horace Greeley's advice to go west.

Herbert Horstemeier called the Film Exchange Club of Cleveland to order at a dinner held Wednesday, May 15 at Schluters' Tavern, in his official capacity as president. The club is strictly a social affair and this was its spring party.

Mrs. Joseph Coles, who has been operating the Nixon Theatre, Akron, since the death of her husband last summer, sold the house to Anton Amstadt.

Cleveland theatres have voluntarily adopted a brownout policy. High powered lamps have been eliminated for displays and marquee lighting has been reduced 50 per cent.

## MONTREAL

Brooke Claxton, health and welfare minister, is chairman of the National Film Board, according to a return tabled in the Federal House. All other members of the Board are holders of Federal posts except one, Edmond Turcotte, editor of *Le Canada,* Montreal French daily.

Odeon has "Caesar and Cleopatra" ready for a first-run opening here in a downtown house about the middle of August. Gordie Dan also advises they are seeking a spot for "Duel in the Sun."

Arthur Jeffrey, publicity director for International Pictures, which has a tieup with United World, met with RKO executives here to plan an extensive campaign for "Tomorrow is Forever." Here for the talk was George Degnon, mentor of the Toronto office.

"The Bells of St. Mary's" is expected to run for five to six weeks at Loew's. Tommy Cleary, Consolidated publicity guide, reports tremendous success with a 22-store tie up with Decca records.

There has been a marked tendency towards more promotional schemes locally of late. Campaigning died almost to a whisper during the war, but showmen are taking advantage of the light summer season approaching to get back in the swing. With Daylight Saving and the opening of summer attractions cinemas are bound to suffer. Theatre owners expect it and are now preparing to toss eye-catchers at the public.

A 27-year-old mystery—that of Ambrose Small, Toronto theatre owner who sold his chain of houses, deposited $1,000,000 in the bank and promptly disappeared, never to be seen or heard of again—may be unearthed as excavation work continues at the site of the former Grand Opera House, which he owned. Last seen December 2, 1919, police and relatives have spent thousands of dollars in seeking trace of him. While the hunt was hot and heavy there were reports circulated that he might have been buried underneath the Opera House.



**HEY, CAN'T A GUY READ A BOOK IN PRIVACY? Charles Schlaifer (seated), head of 20th Century-Fox's advertising, publicity, exploitation and radio departments, attempts to read in private his copy of "Centennial Summer," without success, as you can readily see. But seriously, Mr. Schlaifer isn't reading at all. He's pointing out a situation in the book that will be a peg for a stunt in 20th-Fox's advertising campaign for the screen version of the Albert E. Idell novel. And the scene is a conference on campaigns for forthcoming pictures. Standing around the desk are (l-r) Rodney Bush, exploitation manager; Jules Fields, publicity manager; Morris Kinzler, Kayton-Spiero Agency; Irving Kahn, radio manager; George Weiss, liaison representative of Harry Brand's studio department; Sid Blumenstock, assistant exploitation manager; Stirling Silliphant, assistant to Schlaifer; Christy Wilbert, advertising manager; Jonas Rosenfield, assistant advertising manager, and Earl Wingart, manager of news copy and service department.**

## ATLANTA

E. E. Whitaker, former district manager of the Georgia Theatres Company, is getting the feel of civvies after four years in uniform. He served in the South Pacific and Japan with the rank of captain.

Charlie Dermeyer, head of the Southern Automative Candy Company, has gone to New York for the Variety convention.

Mrs. Vivian Mostello has resigned from the booking department at Warners.

Oscar Howell, Capitol City Supply Company, attended the Kentucky Derby.

Mrs. "Babe" Cohen of New Orleans, wife of Monogram's special representative, is visiting friends here.

Louis Shepard, of the Melody Theatre, Savannah, and Mary Sherrod, were married May 18 at Savannah.

Bob Savini, president of Astor Pictures, New York, and Harold Speers, general manager of the Bailey Theatres here, will photograph the entire football game between Miami and Brooklyn professionals to be played here in September for the benefit of Variety Tent 21. Prints will be released through Astor exchanges.

E. A. Rambonnet, 56, who was connected with several major film exchanges here over a period of many years, died May 10. At the time of his death, Rambonnet was special representative for the Stein Printing Company and the American Trucking Association.

## ST. LOUIS

It has been learned that the "settlement out of court" of the clearance complaint filed with the local AAA tribunal by H. E. Webster, owner of the Webster Theatre, Steelville, Ill., and the Princess Theatre, Percy, Ill., against RKO, Paramount, MGM and Warner Bros., will permit Webster to obtain pictures for use in his theatres without taking into consideration any bookings for the Gem and Joy theatres in Chester, Ill., also the Sparta Theatre, Sparta, Ill., all of which are part of the Farrar & Turner circuit.

All motion picture exchanges in St. Louis are now on a five-day week for front office and back office help. A skeleton force is maintained on Saturday and few workers are brought down on Sundays to handle emergency shipments. Those who work on Saturday morning take time off earlier in the week, while for all Sunday work time-and-a-half is being paid, under the new agreement with the unions.

The estate of the late Mrs. Jennie E. Tate, widow of Frank R. Tate, prominent theatre owner and real estate dealer, amounted to $128,824, according to an inventory filed in the St. Louis Probate Court.

Russell Hardy, Washington attorney for Fanchon and Marco, recently returned to St. Louis with James H. Arthur, general counsel for the firm, from St. Paul where the suit to prevent the application of the Consent Decree arbitration system to the company's Theatres in St. Louis was argued. It is understood the Circuit Court of Appeals at St. Paul will hand down its decision on the case within the next four to six weeks.

A bill has been presented to the St. Louis Board of Aldermen to require theatres of 200 to 1500 seating capacity to install fire alarm boxes connected with the city fire department's alarm system, in front of the theatres, while

(*Continued on Page* 36)

# REGIONAL NEWSREEL

(*Continued from Page* 35)

theatres of more than 1500 seats will have to install alarm boxes both in the front of the house and on the stage.

Hurley B. Gould and George Smith, owners of the Capitol Theatre building, Bridgeport, Ill., and the Avalon Theatre in Lawrenceville, Ill., have recently granted a ten-year extension of leases on both houses to the Frisina Amusement Company, Springfield, Ill., which have been operating the properties for some years.

Shelby McCallam, recently discharged from the Army, is again the manager of the Benton Theatre, Benton, Ky.

Ray Brown has sold his interest in the Ritz Theatre, Cumberland, Ky., to his partner Lyle H. Webb. They opened the house several years ago.

The recent purchase by S. M. Farrar and O. L. Turner, Harrisburg, Ill., of the majority stock interest of Frank E. Barnes in the Carmi and Strand theatres in Carmi, Ill., of which they have been minority stockholders for some years, gives the circuit control of 16 theatres in 11 southern Illinois communities.

Visitors of the week included Herman Goldberg, purchasing agent, and Sol Kravitz, special representative of the exchange supervisor's office for Warner Bros.

Andy Dietz, manager, and Matt Schulter, president, Screen Guild Productions of St. Louis, attended the national convention of Screen Guild at the Blackstone Hotel, Chicago, May 10, 11 and 12.

Carson Rodgers, general manager of the I. W. Rodgers Theatre Circuit, Cairo, Ill., is convalescing at Barnes Hospital here after a month's illness.

Out-of-town exhibitors seen along Film Row included: Paul Horn, Jerseyville, Ill.; Justus Garard, Carthage, Ill., and Dallas City, Ill.; A. C. Struck, Manito, Ill.; T. A. Baker, Bunker Hill, Ill.; Dean Davis, Mansfield, Mo., and Mountain Grove, Mo.; and Bill Williams, Williams Circuit, Union, Mo.

## WASHINGTON

The Howard Theatre had a special midnight show for the benefit of the Junior Police and Citizens Corps.

Harry Buxbaum, MGM salesman, returned to the office after honeymooning in Florida. The bride is former Mary Patricia Cain in Massachusetts. Amazingly enough, they were able to find an apartment in crowded Washington.

Barney Read, maintenance engineer at Warner Bros., made an inspection tour of theatres in Winchester, Harrisburg and Clifton Forge.

The Associate Members of the Variety Club, under the chairmanship of Dr. Sylvan Danzansky, went to town on the recent Mothers' Day Luncheon, which was a great success. Corsages to the ladies, doorprizes, a quiz program, entertainment and cocktails were part of the festivities. All Film Row turned out for the affair.





**New Ideal Theatre Chairs**
**JOE HORNSTEIN *has it!***




**SALUTE TO HARRY. Harry M. Kalmine, president of Warner Circuit Management Corp., and vice-president of Warner Bros. Pictures, receives a placque from New Jersey's Commissioner of Labor, Harry C. Harper, who made the presentation at a luncheon in Hackensack, N. J. last week. The placque and luncheon were a tribute to Kalmine from his many friends in the New Jersey town where Harry managed the Oritani Theatre 20 years ago.**

MGM Sales Manager Jack Goldberg and Sales Representative Fred Rippingale have returned to Washington from a week's trip through southwestern Virginia. They visited Roanoke, Salem, Raidford, Marion, and Christianburg.

Milton Schneiderman, Universal, was promoted to the home office staff. Joe Horn has been acting office manager since Schneiderman left.

Violet Miller, Warner contract department, was married on May 10 to Henry Phillips.

District Manager John S. Allen, of MGM has been on the go recently. He was in Norfolk for a conference with Bobby Levine one day. Upon returning to Washington he left immediately for Cincinnai.

Branch Manager Max Cohen of Universal and Mrs. Cohen started the local exchange vacation ball rolling by spending two weeks in Atlantic City and New York.

The famous Virginia apple blossom festival, 19th in the series, was held recently, with MGM's Tom Baldridge helping to stage the affair.

Management of the Wayne and Cavalier theatres in Waynesboro, Va. this week announced its houses have been operating during the coal emergency without loss of time, due to the use of auxiliary equipment.

## BOSTON

B. J. Brooks has announced the opening of the Mercury Checking Service Company, a new service for independent distributors in this territory.

At Republic this week Tom Duane was named branch manager. He was formerly connected with the sales department of Paramount here. Frank Dervin has been promoted to district manager.

Douglas MacCleod, an Army veteran, has joined the booking department at PRC.

Lou Wechsler has resigned from 20th Century-Fox to accept a position at PRC.

Visiting the film district last week was James R. Grainger, executive vice-president and general sales manager of Republic.

Ruth Cummings, a member of the booking force at Paramount, is vacationing in Bermuda.

John Feloney, sales manager 20th Century-Fox, had as recent week-end guests John Moore, salesman at Paramount in Albany, and his family at his Dorchester home.

Bert MacKenzie, publicist at MGM, has returned to work after a recent illness.

Jim Tibbetts, manager of Loew's State, has arranged to present the first in a series of special all-cartoon shows for children starting May 25 at 9 a.m.

Sam Pinanski, local head of the M and P chain, and Nathan Yamins, head of the Yamins Circuit, have displayed in their offices the honorary plaques which were presented to them as civic leaders for their work in connection with the War Activities Committee.

The M and P home office staff has welcomed back Al Bevin, who has returned to work after a long illness.

When Boston's Steve Broidy Monogram president, returns to town next week, there'll be quite a celebration in the film district. The occasion is the world premiere of Monogram's "Suspense," which comes to the RKO Boston Theatre. Steve was head of the local Variety Club while here.

## CHICAGO

Irving Mack, of Filmack, says the recent partial shutdown due to the coal strike was the first in the trailer company's 27 years of operation.

Jack Flynn and Bill Bishop, MGM officials, are in Des Moines for the Victory celebration of Paramount Theatres' midwest circuit.

The gossip had it this week that Film Classics is not interested in Screen Guild productions—or vice versa. Film Classics, however, is known to be taking on outside independent producers.

Planet Pictures Corporation plans to open an office at 1241 Wabash Avenue to feature 16mm. equipment. B. C. Black, who will be in charge, is now in New York City with Sam Nathanson on a business trip.

Jack Osserman, formerly manager of the RKO exchange here and now Latin American manager for RKO, has been in Chicago visiting old friends.

Rusell Drew has been named manager of the Edinburg Theatre at Edinburg, Ill.

Filmack, Fox Movietone and Paramount News have signed with the unions, making the front row offices 100 per cent organized.

Encyclopaedia Britannica Films is seeking more vault space for its expanding film library and announces it will pay the cost of overhauling old vaults in order to obtain space.

R. E. Harper of the Bell and Howell Company has resumed his spot as district manager for Missouri, Kansas, Iowa and Nebraska.

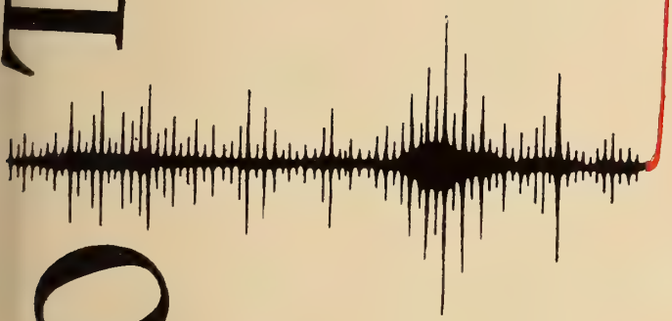
J. C. Bilderback has bought the Pastime Theatre in Ashton, Ill. and will install a new front and other improvements.

"Henry V" now promises to get one of the most thorough two-a-day promotions in film history. Following completion of negotiations to show the Lawrence Olivier picture at New York's City Center Theatre, it has been reported that the J. Arthur Rank interests are now trying to sign up Chicago's Civic Opera House. It will be the first time either of these auditoriums ever showed a film.

With the announcement this week of fourteen additional home office executives slated to attend the MGM and Loew's four-day business meeting in Chicago at the Stevens Hotel starting May 24, the total of those expected has now reached 30. Among the latest group to be included are Arthur M. Loew, Joseph R. Vogel, Charles K. Stern, Max Wolff, William

(*Continued on Page* 38)

# TWENTIETH ANNIVERSARY OF TALKING PICTURES



Warners

**From now through August 6th there will be important commemorative happenings reflecting on all in this industry. This is the emblem that will trademark these activities—an accomplishment in showmanship which may well be remembered for twenty years to come.**

# REGIONAL NEWSREEL

(*Continued from Page 36*)

G. Brenner, William Gleicher, Harold Postman, Arthur Lacks, Jay Gove, Walter Brooks, M. L. Simons, Ben Melniker, Herbert Rusbaum and Bill Ornstein.

George Turnow, manager of the Park Theatre, LaGrange, Ill., is at home recovering from a severe illness.

New appointments: Gordon Byer to the Chicago Theatre as assistant manager, Edward Gilmartin to the Roosevelt as assistant, Richard Misch to the United Artists as assistant, Norton Schwartz to the State Lake as assistant, and Elmer Vraney to the Paradise as assistant.

Paul Humston, division sales manager for Europa Films, was a recent Chicago visitor.

O. L. Turner and S. M. Farrar have bought the interest of Frank Barnes in the Turner-Farrar circuit of 16 theatres located in 11 southern Illinois towns. Barnes still retains his holdings in the Strand and Uptown theatres in Fairfield, the Majestic and Hollywood in Albion, and the Tivoli in Norris City.

## NEW YORK

The Paramount Pep Club will hold its 25th annual outing on Wednesday, June 26 at the Longshore Country Club, Westport, Conn., it was announced this week. Between 600 and 700 members are expected for the day's events, according to Irving Singer, president of the club. Activities will include all sorts of athletic games, to be followed by a dinner-dance.

Bill Slater, for the past two-and-a-half years doing publicity for RKO Theatres, announces he is quitting his post at the end of May. New plans are hush-hush thus far.

Blanche Livingston, home office publicity contact for RKO Out-of-Town Theatres, has been making a flying tour of the midwest this week. She is covering Cleveland, Columbus, Dayton, and Cincinnati.

Milton Hoffman of the Paramount pressbook department returned to the job this week after his discharge from the Army. At the time of his discharge Hoffman was T/Sgt. in charge of public relations at Camp Kilmer.

RKO's annual outing this year will be held on two days, May 20-21, with half the home office and exchange personnel alternating each day. The party will ship aboard Hudson Day Liners to Bear Mountain. W. B. England is chairman of the affair, with David Mack as co-chairman.

Sam Baker, owner of the 55th Street and Fifth Avenue theatres, is rumored negotiating to take over the Miami on the Avenue of the Americas near 46th Street. A flash house now, Baker would probably redecorate and reopen as a first-run foreign film theatre.

Another rumor of the week concerned Tony Lee and Sam Woo, who own the Venice Theatre on Park Row at the edge of Chinatown. The two Chinese exhibitors are believed to be angling to get the Universal Theatre on the Bowery. This is the house that was closed last week on charges of improper operations.

MGM's Howard Levy, a member of the 24-Hour Club who were chosen as a result of their efforts for the Red Cross Drive, has been raving since his return from Washington about the President's reception for them and the swell time they had in the National Capital. Howard says he never saw anything like it for hospitality and throws a large bouquet at Spyros Skouras for the latter's handling of the affair.

Bernie Morrison, booker at the Fabian office, is out of the hospital and convalescing nicely after an operation for hernia.

The MGM home office is throwing a dinner and theatre party for the entire exchange personnel this week as part of the "good neighbor" campaign. They are seeing Ray Bolger in "Three to Make Ready."

Hospital notes: Janet Moses, UA biller, is in Wickersham Hospital following a nose operation. Lee Herbst, secretary to Harold Klein of J. J. Theatres, was out last week because of illness.

Horse-spittle notes: Florence Belinsky, assistant cashier at UA, and Gertrude Levine, statistician, have taken up horseback riding in earnest, spending their weekends that way.

Sylvia Dobosh, a secretary at UA, has resigned.

## KANSAS CITY

Bill Headstream, manager of the Melba Theatre at Batesville, Ark., has been elected president of the Batesville Rotary Club.

The Dickinson circuit is preparing to open a new theatre in Moberly, Missouri, upon which work has been held up by one thing and another; it is expected to be ready very shortly, however.

Herman Illmer and Marcus Landu have purchased the State Theatre in Mound City, Kansas.

Roy Berry is remodeling a former store building in Howard, Kansas, and plans to have it ready to serve the town as a motion picture theatre in the very near future.

R. R. Biechele has re-opened his Osage Theatre here after having completed a remodeling job on its interior.

The "time squabble" business causing so much trouble in other parts of the country was avoided here when the City Council voted against Daylight Saving Time. It's standard time for Kansas City.

The Summer doldrums are already beginning to set in, but not at local box-offices, where films continue to play to good grosses almost every week. Even the second runs are in the black.

Basil Fogelson, manager of the Family Theatre at Kirksville before the Army claimed him, is setting up a new theatre in Green City, which he expects to have open before the month has gone.

## VANCOUVER

Harry Avison, doorman at the Atlas Theatre, Victoria, is a grief-stricken grandfather. His daughter and her four children, aged 1, 2, 4, and 6, and his son-in-law were all drowned when their car went through a bridge near Nanaimo.

Mrs. Robert Benton, wife of Bob Benton of Dominion Sound Equipment, and daughter of Dave Borland, manager of the Dominion Theatre here, is very sick in a local hospital. Dave's wife has also been ill with heart trouble.

Merle Thompson, Capitol cashier, is all a-twitter these days, for her fiance, Norman Austin, is back from the wars.

C. A. Towriss, 67, old timer in B. C. show business and owner of the Capitol Theatre at Princeton, died suddenly last week. His son will continue to operate the Capitol.

Contracts have been completed between Winnipeg film exchange employes and the distributors which covers all back shop help. The union is an IATSE affiliate.

A request from Peter Barnes of Toronto, who operates the Langley Prairie Theatre, for permission to build a 450-seat theatre at Brighouse B. C. was turned down by the Municipal Council. A permit for an 800-seat theatre and community centre has already been granted to two B. C. theatre men, it was pointed out, and councillors felt that one theatre would be sufficient at present. Brighouse is ten miles from Vancouver.

Mary Cechina, secretary at 20th-Fox, was married to Lloyd Breeden. After a honeymoon spent in Seattle, she will continue at the 20th-Fox Vancouver office.

Earl Lawson, president of Odeon Theatres of Canada, is here from Toronto. He addressed the Vancouver Board of Trade at a luncheon Monday at the Hotel Vancouver.

Leslie Allen, co-producer with Gordon Hilkler of the Vancouver Jubilee Show, is in Hollywood completing final arrangements for bringing film stars here to take part in the city's charity shows. Allen is president of David Theatres.

The Royal Theatre, Moose Jaw, Sask., has been sold by E. S. Flynn to the Phillit circuit, which operates theatres in several of the prairie towns. The Royal is a small-seater which caters to action and cowboy films.

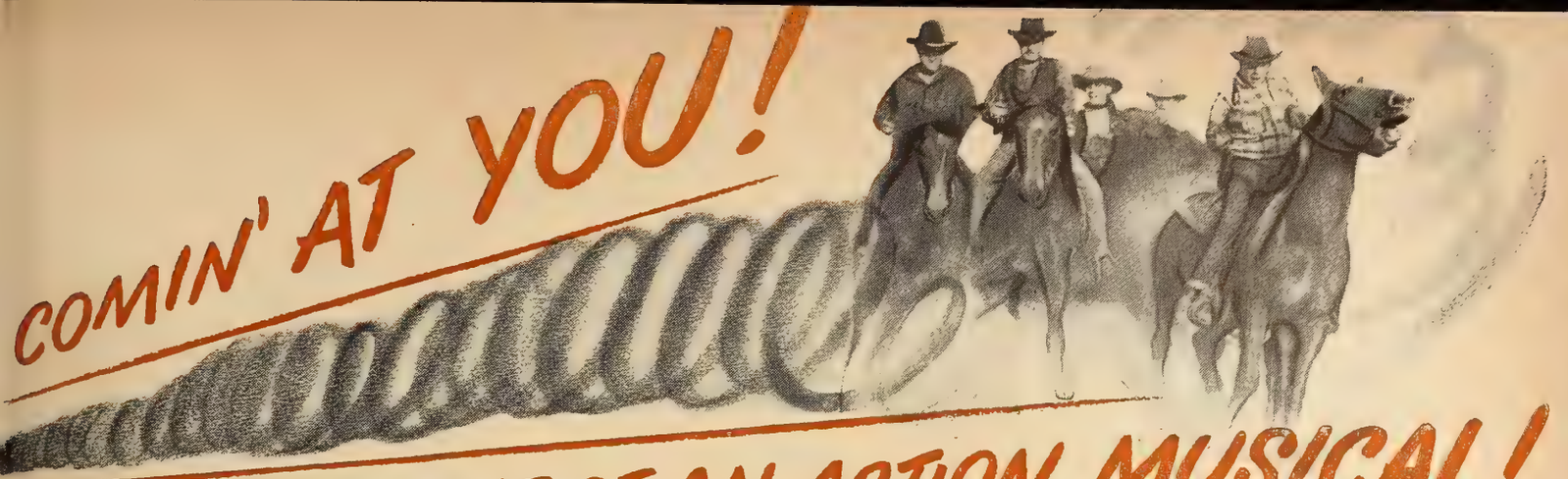
The Victoria projectionists and Odeon Theatres have made a new contract which calls for an increase of 10 cents an hour at the Plaza (1st run) and five cents an hour at the Oak-Bay and Rio theatres, all circuit houses in Victoria.

David Tracy, ex-assistant manager of the Plaza Theatre, was sentenced to one year at hard labor for his part in a conspiracy which resulted in the safe being cracked with a loss of $1000. His share of the loot, it came out

(*Continued on Page 40*)



**AT TRI-STATES MEET. Among the leading executives of the theatre and distribution branches of the industry who attended the meeting of officials and personnel of Tri-States circuit in Des Moines are those pictured above. Left to right they are: Myron Blank of Tri-States; Leonard Goldenson, Paramount Theatres; Jack Flynn, western sales manager of MGM; George Smith, western division manager of Paramount; G. Ralph Branton, Tri-States; Bill Gehring, western sales manager of 20th-Fox.**



COMIN' AT YOU!

A TEXAS CYCLONE OF AN ACTION MUSICAL!

COLUMBIA PICTURES *presents*

# THAT TEXAS JAMBOREE

WITH

THE HOOSIER HOTSHOTS

from THE NATIONAL BARN DANCE

KEN CURTIS · JEFF DONNELL

ANDY CLYDE · GUINN (BIG BOY) WILLIAMS

ROBERT STEVENS · THE DINNING SISTERS

DEUCE SPRIGGINS & HIS BAND with

THE PLAINSMEN and CAROLINA COTTON

Screenplay by J. Benton Cheney

Produced by COLBERT CLARK · Directed by RAY NAZARRO

COLUMBIA'S SILVER ANNIVERSARY 1946

# REGIONAL NEWSREEL

(*Continued from Page 38*)

in court, was $140. He was also trying to beat the races on a $30 per week salary, for which his lawyer said he worked 80 hours weekly to support his wife and family.

Eileen Mathers, who was in charge of Odeon's art department while Gordon Munroe was overseas, and is now his assistant, is a pretty sick girl in a local hospital. At last reports she was coming along nicely.

## OMAHA

John Redmond, RKO divisional manager with headquarters in Minneapolis, spent several days here on a tour of local theatres.

Mildred Coombs, 20th-Fox office manager, took a week off to attend funeral services for her father.

Rain forced postponement of the 20th-Fox office picnic.

Ralph Morgan, now with Monogram at Kansas City and former RKO salesman here, has been visiting old friends in Omaha.

Joyce Andersen has returned to work at United Artists as secretary to the branch manager after two months' leave of absence.

Dorothy Heston, United Artists assistant cashier, and Hilton Norton of North Carolina, will be married here May 18. They will live in Kansas City.

Freda Rathwic, United Artists inspectress, is spending a month in California.

Esther Moser, former UA cashier, is here from Idaho. She is a sister of Ruth Moser, a United Artists employe here.

Minn Lonergan, MGM inspectress, is on vacation.

Lucille Bentz, MGM assistant contact clerk, has been at home due to illness.

Carl White of Quality Theatre Supply Company is back from an eastern business trip.

Bill Heath, former Warner salesman here, has joined the Republic sales staff. Republic also has a new biller, Bernice Moran.

Columbia held a going-away party for Bob Bertram, former booker, who has purchased a theatre in Iowa.

The measles has put Dolores Kraemper, Universal cashier, on the shelf.

Doris Gross, Warner booker, is on vacation. Virginia Stahmer, Warner stenographer, is spending her vacation in Kansas City.

Bob Ballantyne, owner of the Ballantyne Company, was in Beamer for the opening of the new B Theatre, owned by Mrs. Rose Nebuda. The Ballantyne Company furnished the equipment.

Esther Jones of Paramount is vacationing.

Ray Van Gelder, Ocheydan (Ia.) exhibitor, was in the city obtaining equipment for remodeling his Princess Theatre. The remodeled house will be ready sometime this month.

Walter Hoffman, 20th-Fox exploiteer from Minneapolis, was in Omaha for several days.

W. W. Cole, 79, former circus owner and manager of the Trocadero Theatre here, died in a local hospital.

RKO-Brandeis has a tieup with the United States Employment Service office during the showing of "From This Day Forward." The theatre has a USES-manned booth where employers can "List That Job."

## DALLAS

Lance Nolley, former Dallasite, and now with Walt Disney Studios, is here, not only getting a vacation, but making some sketches of Texas personalities for use in Disney's new color production of "Pecos Bill," based on the legendary character in James C. Bowman's book of the same name.

Duke Clark, Paramount's southwestern distribt manager, is back at his headquarters here, after a tour of area branch offices with J. J. Donohue, central division manager.

Fred McFadden, who since his discharge from the Army, nine months ago has been manager of the Telenews Theatre here, is leaving the organization to become assistant manager for a new night club.

John Boles, Texas star of stage and screen, was visiting here last week, accompanied by his wife. He has been to his home town of Greenville, and made an appearance in Corsicana when his old friend Beauford Jester, opened his campaign for Governor with a huge rally.



**RECEIVES SERVICE PIN. Fred J. Schwartz, vice-president of Century Theatres (right) is pictured at a recent breakfast as he hands Joseph R. Springer, general theatre manager of the circuit, his service pin after completing 24 years with the company.**

Walter B. Shuttee, who used to be general manager of Standard Theatres in Oklahoma City and then resigned to operate two houses he had purchased in Cherokee, Okla., has sold the theatres and returned to his home town of El Reno, Okla., to become executive vice president of the Citizens' National Bank.

Interstate launched a new radio program last week at the Palace Theatre here over the Texas Quality Network. Known as "Screen Test," it follows the pattern of the "Dr. I.Q." shows and has been booked for a 26-week run over the radio network to be aired from Interstate theatres in Dallas, Fort Worth, Houston and San Antonio.

M. M. Murphree, formerly city manager for the Phil Isley theatres at Brownwood, has established an exchange there to handle independent films. The new exchange will serve theatres in Texas and other southwestern states. It was purchased from G. I. Cole of New Braunfels.

Amarillo folks raised $30,000 for the Boys Ranch near there where underprivileged boys get a break, during the world premiere last Friday of the film, "Boys' Ranch" at Interstate's Paramount. Half was raised from the sale of 1500 premiere tickets at $10 each and $15,000 additional was donated by Amarillo business men.

A series of free shows are to be given at the town of Wilmer on Monday nights by local business men who are underwriting the venture in order to provide motion picture entertainment for the community.

A. Blanco, owner of Blanco California Theatres with headquarters in Mountain View, Calif., and Arlandis Bou, who operates a small theatre chain out of Mendota, left Galveston last week, bound for Madrid, Spain, and a six-month tour of the European continent. They said they were going abroad to study possibilities of launching a chain of theatres in France and Spain.

Lloyd Rust, boss at Monogram here, has returned from a meeting of branch managers and franchise holders in Chicago.

Claude Ezell, Phil Longdon, Joe Jack, Bill O'Donnell, Rip Payne, Julius Schepps, Jim Cherry, Harold Schwarz, Ted DeBoer and Eddie Kuehn were among Variety folks who left for the national convention in New York.

# NEW THEATRES

Borger, Texas—L. C. Griffith, head of the circuit bearing his name, while here last week helping to dedicate the company's new Rex Theatre, announced that the circuit would build two more theatres in Borger as soon as materials are available. One of the theatres will be called the Morley and will seat 1250.

Los Angeles—The new Santa Fe Theatre has been opened in Long Beach by Milton Arthur. It has 962 seats. Miller and Ware are operating the Yuciapa Theatre in Yuciapa, a newly-opened house. Another theatre recently opened is the Arizona in Phoenix, which is owned by Reuben Bloom.

Vancouver, B. C.—Vancouver interests are planning a second theatre for White Rock, British Columbia, a summer resort 20 miles from here. The existing Park Theatre is operated by Guy Graham. Parksville on Vancouver Island will shortly have its first film theatre, the project being backed by the Canadian Legion. The theatre will seat 350. The nearest theatre now to Parksville is at Nanaimo, 20 miles away.

Alexis, Ill.—Mr. and Mrs. Leo Dykeman of Victoria, Ill., who recently purchased the Loveridge Building from C. H. Loveridge, have taken possession of the property and plan to remodel it into a motion picture theatre. There is no theatre here at present.

Ashton, Ill.—The Pastime Theatre in the two-story Schuhart Building is to be remodeled and improved by the new owner of the building, J. C. Bilderback. The plans call for a new front, while the store and storage space will be increased.

Erie, Ill.—John and George Farral of Kewanee, who recently purchased the Breed block in the downtown section, plan to build a 300-seat theatre on the site. The property formerly included an auditorium, four stores and another building, all of which were destroyed by fire in 1943.

Harvard, Ill.—C. J. Pappas, who already operates the Miller and Saunders theatres here, has started construction on a new $70,000 theatre in Walworth, Wis., a short distance north of here.

Columbus, Ohio—The foundation for the new Driving Park Theatre, in which Fred Rowlands has an interest, is virtually completed. The new $126,000 two-story theatre and storehoom project is located at Livingston and Geers Avenues. A parking lot for patrons, west of the theatre, has already been graded.

Black Creek, Wis.—A new theatre, with such features as a cry room for babies and seats equipped with earphones for the deaf, has been opened here by Mr. and Mrs. Ernest Beyer.

# REGIONAL NEWSREEL

## LOS ANGELES

A happy young woman these days is Warners' stenographer, Joan Tratner, whose husband just returned from European service. Lieutenant Tratner served for two years abroad. Joan's vacation luckily coincided with her husband's discharge from the Army.

Best wishes for a speedy recovery go to Dick Lemucci and his son, Roy, both of whom were badly hurt in an automobile accident on their way north. Lemucci, who runs the Granada, Bakersfield; Arvin, Arvin; and River, Oildale, is in the hospital with possible concussions.

James Schiller, exploitation man for Monogram, attended the world premiere of "Suspense" in San Francisco on May 9. Belita and Barry Sullivan, stars of the production, were also there.

Seen along the Row were Frank Valukis, Valukis, Willow Brook; Art Brick, Palace, Las Vegas; R. E. "Arch" Archibald, Coronado and Palms Theatres, Coronado Beach.

Harry Stern, PRC district manager, went to Denver for a short visit. Harry Thomas, president of the company, now in L. A., was on the sick list for several days.

Harry Sweet, relief manager for Bill Hendricks at Warners' Downtown, is the proud father of a baby boy, born at Good Samaritan Hospital.

Universal has a new assistant shipper, Norman Derosier, who succeeds Howard Lichtenstein. Branch Manager Foster Blake is justifiably elated over the showing his office made in the recently completed Bill Scully Anniversary drive. Los Angeles and Chicago tied for first place, with the final winner to be announced shortly. Credit for the fine showing goes to Howard Whitman, chief booker, and his assistants, Ben Sachey, just out of the Navy; Rene Amter and Beverly Beckley.

Mrs. Gertrude Morgan, head bookkeeper of Monogram's coast offices, and an employe of the company for 16 years, resigned to go to Albuquerque, N. M., to live. Mrs. Evelyn Brower takes Mrs. Morgan's place. Mrs. Amelia Miller, a newcomer to film business, assumes Mrs. Brower's job.

## HARRISBURG

With the sale of the Columbus Hotel, headquarters for many a vaudeville company of the past, the final relic of the old three-a-day circuits is gone. The Columbus, built in 1907 by Maurice Russ, on the site of the Grand Opera House, after that was razed by flames, was the traditional theatrical hostelry of the city.

More than a dozen school parties attended the Maytime Cartoon Carnival at Loew's Regent, after arrangements were made by Sam Gilman, manager, and two ushers, who visited city schools. A group of teachers acted as chaperons for the students.

Sam Gilman took his ten-day bonus vacation last week, visiting his former home, Cleveland. Gilman was given the ten days for his excellent record during the war.

Dawn Blue, relief employe at the Colonial, is pinch-hitting at the State for Gloria Oyler, who is on leave of absence.

Shorty McKillips, Loew's Regent aide, gave birth to a son in the Harrisburg Hospital last week.

## ALBANY

About $120,000 of the $360,000 quota set for the Albany district Jewish Welfare drive at a luncheon on April 29 has been reached, it was announced this week by Samuel E. Arnowitz, chairman of the drive's executive committee. Of the $360,000, approximately $300,000 was earmarked as relief for survivors of concentration camps and crematoriums. The rest will support Jewish welfare projects.

Of the 37 Warner Brothers exchanges in the U. S. the Albany exchange finished first at the end of the initial week of the national Wild West Show drive, which started March 31.

Exhibitors seen along Film Row were Dayton LaPointe, Chatham; Sam Davis, Phoenicia, and Mrs. Inez Ferguson and Edward McIntyre, the latter a brother-sister team from Copoke.

The writer of the three best advertisements on the 20th Century-Fox film, "Dragonwyck," in the Trip-to-Hollywood competition will receive a jaunt to the movie capital with all expenses paid. The contest is being held in conjunction with the picture's opening at the Strand Theatre this week.

Zora Gale of the 20th-Fox advertising sales department was married to Edward Schenmeyer recently. They are living in Albany.

Helen Wispen, branch manager's secretary, was elected captain of 20th Century's sales managers' drive for Albany. Andy Smith, drive head of the eighth divisions, was a recent visitor.

The Schine circuit reopened the Richmond Theatre at Herkimer on Mother's Day. The

(*Continued on Page 42*)





*Now Ready* For Re-Release

A Top Flight Box Office Bet!

THE FAMOUS NOVEL
BY THE AUTHOR OF
"LITTLE WOMEN"

Astor Pictures *presents*

LOUISA MAY ALCOTT'S

LITTLE MEN

With KAY FRANCIS JACK OAKIE
George BANCROFT
Jimmy Lydon, Ann Gillis Charles Esmond

Directed by NORMAN Z. McLEOD. Produced by GENE TOWNE and GRAHAM BAKER. Screen Play by Mark Kelly and Arthur Caesar.

*The Year's Prize Package of Fun And Excitement*

—with two lovable rogues added to the most laughed-and cried-over group of folks ever caught between the covers of a book!

*Book it NOW!*

Atlanta, Astor
Boston, Embassy
Buffalo, Pam-O
Charlotte, Astor
Chicago, Capitol
Cincinnati, Popular
Cleveland, Imperial
Dallas, Astor
Denver, Commercial
Des Moines, King Entp.
Detroit, Allied
Kansas City, King Entp.
Los Angeles, Astor
Memphis, Astor-Dallas
Milwaukee, Astor
Minneapolis, Astor
New Orleans, Dixie
New York, Astor
Oklahoma City, Astor-Dallas
Philadelphia, Hollywood
Pittsburgh, Crown
Portland, Star
St. Louis, Astor
San Francisco, Astor
Seattle, Star Film
Washington, Astor
Canada, Peerless Films, Ltd.

# REGIONAL NEWSREEL

(*Continued from Page* 41)

Richmond has been extensively renovated. The circuit also operates the Liberty there.

C. R. (Daisey) Halligan, branch manager at RKO Radio Pictures for several years, died recently. He lived at Green Island.

Arthur J. Newman, Albany branch manager for Republic Pictures, made a trip to New York.

Nathan Dickman, Albany branch manager of Monogram, and Robert Adler, office manager, will attend the national convention at the Drake Hotel, Chicago, at the end of June. Arthur Greenblood, home office representative from New York, visited the circuit recently.

Neil Hellman, chairman of the Variety Club car give-away, held a pep meeting of Film Row Variety Club members. Sale of tickets to date has been excellent, but he urged a special concerted effort for the final two weeks to go over the top. Drawing will take place on May 25.

Weekend holidayers included Nate Dickman of Monogram to Buffalo, Warner Bros. secretaries Pearl Weissblum to North Adams, Mass.; Mildred Belkin to New York City and Irene Smith at Otis, Mass.

In conference at the RKO Albany exchange were Gus Schaeffer, district manager, Elmer Lux, Buffalo manager, J. Chinell, Francis Maxwell and Edward Smith, Buffalo salesmen, Arnold Febrey, Buffalo office manager and booker, and Sarah Weill, assistant booker.

Thelma Akin has again joined the ranks of the Fox office in the capacity of stenographer.

The Lake Theatre, Lake George (operated by Sam Rosenblatt) opens for the summer season this week.

## CINCINNATI

Vincent Kramer, Paramount city salesman, recently returned to work following a week's honeymoon in New York with his bride, the former Marie Bernadine.

Paramount's Cincinnati office is to hold a banquet June 3 at the Netherland Plaza Hotel in honor of employes who have been with Paramount 25 years. The seven persons to be honored will be charter members of a new Paramount 25-year club. They are A. J. Heineke, head shipper; Joe Juengling, shipper; Miss Fannie Voss, head inspectress; Miss Laura McDermott, inspectress; Miss Aeolian Breen, head contract clerk; Miss Marion G. Conley, cashier, and Jack Rodman, head booker. They will receive Bulova wrist watches inscribed with their names, certificates and gold buttons engraved with their names. Among the speakers will be Mayor James G. Stewart and Judge Druffel.

Louella Rush, MGM inspectress, is on a temporary leave of absence because of illness.

Visitors on Film Row last week included "Ducky" Myers, Chillicothe; Max Goldberg, Falmouth, Ky.; George Turlukis, Middletown, Ohio; Bert Hukle, Huntington, W. Va.; David Brown, Cabin Creek, W. Va.; Charles Behlen, Lexington, Ky., and Martin and Howard Junk, Frankfort, Ohio.

Two auditors from the Universal home office are passing two months at the Cincinnati exchange. They are M. J. McDermott, and Myron Kline. Peter F. Rosian, Universal district manager, has returned from Oklahoma City where he spent a week.

The annual spring party of the Twentieth Century Family Club was held recently at the Hyde Park Country Club, with about 100 persons attending. An announcement was made at the party that all 20th Century employes had won a three-week pay bonus in connection with a recent sales drive. Irving Sochin, formerly of Cincinnati, now sales manager at the Indianapolis office, was presented with a traveling case.

Jack Finberg, manager of the United Artists exchange, attended a branch managers' meeting in Detroit last week. Mort Perlman, former Columbia booker, is taking over United Artists' West Virginia territory as salesman. His predecessor, Don Pasen, is going to the New York exchange.

Norman Whitt, assistant manager of the Telenews Strand, has announced that June 8 is to be his wedding day. He will marry Miss Rita Damico at St. Cecilia Church, then the couple will go north for a honeymoon. (She has never been to Niagara Falls.)

**New Mirrophonic Sound**
**JOE HORNSTEIN has it!**




**SCREEN GUILD HEAD MEN. New officers and directors of Screen Guild Productions who were elected at the first annual sales meeting in Chicago recently, pose in the above group. They are, left to right: S. K. Decker, treasurer; Arthur Lockwood, vice-president; John J. Jones, president; Francis Bateman, honorary director; Bert M. Stearn, director; John L. Franconi, secretary; Jack Engel, director; Robert L. Lippert, vice-president and general manager; Albert Dezel, director; J. Francis White, Jr., director.**

## NEW ORLEANS

Claire E. Hilgers, manager of the New Orleans branch of Film Classics, has announced his resignation. He will return to Texas to enter the field of screen advertising. He has obtained the franchise for the distribution of "Town Talkies" in Texas and Oklahoma, a new medium originated by Commerce Pictures Corp. of New Orleans. He said he would open an office in Dallas. He recently concluded arrangements with Neal Houston, formerly with 20th Century-Fox, for the northeast portion of Texas, and with Harry Suttle, also formerly with 20th-Fox, for the Houston territory.

## PORTLAND

Joe Daniels and the Frank Newman Jr. Agency provided the talent for Hamrick-Evergreen Theatres' dinner party.

The Liberty, Granada and Roxy theatres at Lewiston, Idaho, have added substantially to the Cancer Drive fund.

Cecil J. Farnes, Portland, former salesman for Universal, now has his own radio business.

Frank Buckmiller, operating the Eltryn and Empire theatres, Baker, Ore., announces the re-building of the Orpheum Theatre building.

Bud McKevitt, back from Army service, has been named manager of the Ocean Lake Theatre, Ocean Lake, Ore.

Charlie Beresford of the B. F. Shearer Equipment Company, announces his marriage to Virginia Meader.

Bob Blair is now in charge of exploitation in the Pacific Northwest for Paramount.

George Clark, advertising director for Famous Players Canadian Corporation, was seen recently on Seattle Row discussing advertising.

Eino Himmela, in charge of Medford, Ore. theatres, has been booking on Portland Row.

## TORONTO

Canadian theatre men are engaged in selecting labor delegates for the convention of the International Alliance of Theatrical Stage Employes in Chicago next July. Heading the projectionists is William S. Covert of Toronto, International vice-president of the organization for many years. The Toronto local of stage employes will be represented by William Dineen of the Tivoli Theatre and Harry Fisher of Shea's.

When A. H. Jolley, executive secretary of the Motion Picture Theatres Association of Ontario, Toronto, appeared as guest speaker at the Kinsmen Club dinner in Owen Sound, Ontario, his speech on the Canadian film industry was broadcast by Station CFOS.

Officers of the first Canadian branch of Variety Clubs of America, Toronto Tent No. 28, headed by J. J. Fitzgibbons, are to be installed at a dinner June 5 in the King Edward Hotel, arrangements for which are in the hands of Ben Geldsaler of Famous Players. R. J. O'Donnell of Texas, National Chief Barker, has been invited to officiate. The Canadian deputation to the 10th national convention in New York May 16-18 was headed by Fitzgibbons.

Marvin Thoreau has been appointed manager of the Vancouver, B. C., branch of Gaumont Kalee Limited, of which O. R. Hanson of Toronto is general manager. This is the first branch in Canada, outside of Toronto, of the British equipment organization.

Following the war there had been an increase in the number of civilians who attended film shows in military camp theatres of the Dominion. Assurance has now been received by the film industry from official sources that civilians have been barred from such performances.

Newsreel shots of the pre-release screening of Eagle-Lion's "I Know Where I am Going" at the tiny village of Tobermory, Ont., were presented in conjunction with the engagement of the feature at the Centre Theatre, an Odeon unit at Owen Sound, which is the nearest city to the locale of the stunt premiere. A number of Owen Sound people had attended the Tobermory event.

In its organization of standardized programs

for juvenile shows Famous Players Canadian Corp. has brought out a membership card for its Famous Players Movie Club for Boys and Girls, spaces being provided for the name, address and date of birthday of the holder. Its rival counterpart is the Odeon Movie Club for Young Canadians, which was established by Canadian Odeon 11 months ago.

## MEMPHIS

Tom W. Young, branch manager of 20th Century-Fox, here, left Tuesday for a flight to London, Paris and Rome as the guest of his company.

Ernest Fox, relief manager for Loew's, has been in Memphis the last two weeks relieving managers Bill Kemp of the State and Cecil Vogel of the Palace, who were catching up with some overtime.

Howard Waugh, former zone manager for Warners, has gone to New York. He left Warners to produce films in Mexico, but after some time there returned to Memphis.

Mid-South exhibitors noted visiting on Film Row in Memphis this last week included: W. L. Landers, Batesville, Ark.; Mrs. Jesse Howe, Hot Springs, Ark.; Tom Ford, Rector, Ark.; C. H. Collier, Drew, Miss.; B. V. McDougald, Monticello, Ark.; Henry Haven and Mr. and Mrs. L. F. Haven, Forrest City, Ark:; Lew H. Andrews, Cotter, Ark.; Guy B. Amis, Lexington, Tenn.; Earl Vandiver, Kennet, Mo.; Mr. and Mrs. L. B. Bays, Granada, Miss.; Nathan Flexer, Waverly, Tenn.; Bill Tutt, Tunica, Miss.; Robert Wrightman, Malvern, Ark.; Cecil Cuff Sr. and Jr., Arkadelphia, Ark.; W. D. Mitchell, Dumas, Ark.; Pinky Tipton, and C. A. Tipton, Manila, Ark.; Mr. and Mrs. Moses Sleman, Luxora, Ark.; Robert Williams, Oxford, Miss.; Lon Flexer, Waverly, Tenn.; Grady Cook, Pontotoc, Miss.; C. B. Peck, Covington, Tenn.; Louis Mask and Jack Mask, Bolivar, Tenn.; B. F. Busby, Lonoke, Ark.; Ray Dillard, Wardell, Mo.; Pan Moran, J. W. Cox and Miss Emma Cox, Osceola, Ark. and George Carey, Carruthersville, Mo.

J. B. Colley of the Queen Feature Service, Birmingham, was a Memphis visitor during the week.

The Memphis Variety Club will entertain with a masked costume ball Saturday night, May 18, as their feature for Cotton Carnival Week.

Harry Martin, amusement editor of the *Commercial Appeal,* has gone on the air each Saturday morning for a radio review of the local pictures, augmented by Broadway gossip.

# BOX OFFICE SLANTS

## She Wrote the Book

(*Continued from Page 20*)

that in a number of situations, especially in average towns, this picture should serve well as a leading feature on a week-end or middle-of-the-week booking. The picture itself is pleasant, lightweight entertainment that should afford almost any audience a delightful and diverting 74 minutes. For one thing, it's a well-done job from every department; performances, production and direction. And Joan Davis, usually pre-occupied with knock-down, drag-out comedy, is given a role in this instance which, though apparently played tongue-in-cheek in its serious moments, clearly establishes her as an actress of many talents. As the professor of calculus, Miss Davis projects a shy, introverted nature that immediately evokes warmth and sympathy from the spectator. With minor exceptions, when her customary flair for comedy is displayed, she is a restrained Miss Davis, possessing considerable charm and loveliness. Should she decide at some future date to forsake comedy for straight characterizations, there will be wisdom in her decision. While the picture clearly belongs to its leading feminine player, good performances are turned in by Jack Oakie, Mischa Auer, Kirby Grant, John Litel, Gloria Stuart and Thurston Hall. Warren Wilson's production values are high, and his collaboration on the screenplay with Oscar Brodney has resulted in a comfortably-paced, enjoyable comedy offering. Charles Lamont has directed the proceedings with more than the average B-picture skill.

## Renegades

**(Color)**

**Columbia** **Outdoor Action** **86 mins.**

**AUDIENCE SLANT: (Family) A colorful, exciting saga of the west that will entertain and amuse average audiences who like this type of film.**

**BOX-OFFICE SLANT: The kind of exciting fare that will satisfy most theatregoers, even though it lacks marquee draw. In situations where Evelyn Keyes and Edgar Buchanan are known, this is strong enough to top the bill.**

**Cast:** Evelyn Keyes, Willard Parker, Larry Parks, Edgar Buchanan, Jim Bannon, Forrest Tucker, Ludwig Donath, Frank Sully, Willard Robertson, Paul E. Burns, Eddy Waller, Vernon Dent, Francis Ford, Hermine Sterler, Eilene Janssen, Virginia Brissac, Addison Richards. **Credits:** Produced by Michel Kraike. Directed by George Sherman. Screenplay by Melvin Levy and Francis Edwards Faragoh. Story by Harold Shumate. Photography, William Snyder. Technicolor Color Director, Natalie Kalmus.

**Plot:** The doctor in a small western town sends his fiancee to a big city to get herself some wedding clothes. On the way back her stagecoach is held up, but she and her father are saved by an unknown benefactor. The town celebrates his heroism, until it is discovered that the bandits were his father and two brothers. By this time the girl has fallen in love with him, so she goes along when he escapes during a trial questioning his innocence. Unable to stand the difficult life they lead, she sends for the doctor to come to her aid. After her child is born, the doctor and the bandits shoot it out, and all ends well with the doctor and the woman agreeing to start over again.

**Comment:** The average audience, who readily accepts outdoor action fare, will find this exciting, colorful film much to its liking. "Renegades" has all the action, fisticuffs and general excitement one attributes to pictures of this type and is a true Western in every sense of the word. Though formula stuff, the story is interesting, with lots of little human touches to give it a friendly feeling. No top names have been used for marquee draw, except perhaps, Evelyn Keyes, who does very well with her assignment. But all the players are splendidly cast. In the main role is Willard Parker. He has done only one or two other pictures before this, and is not too well known, but most folks will find that he gives an exceptionally able portrayal of the doctor around whom most of the story revolves. He is smooth and understanding and will make the audience feel the same as his patients do: confident of his ability to handle anything. Other cast names are Edgar Buchanan, Larry Parks, Jim Bannon and Forrest Tucker. They comprise the Dembrow clan, who like the James Brothers, are a group of outlaws plundering the country. Buchanan is splendid as the Bible-reading father and Parks more than adequate as the son who tries to go straight. The other two have little to do. There are a number of outstanding scenes; worthy of particular mention is the one where three men on horseback jump off a cliff into the water in order to save their necks. It is the convincing and believable character types drawn by the cast, the beautiful Technicolor photography and the understanding direction of George Sherman that makes this a good, entertaining outdoor drama for everyone.

# . . . NEWSREEL SYNOPSES . . .

*(Released Saturday, May 18)*

**MOVIETONE** (Vol. 28, No. 74)—V-2 Rocket soars 75 miles up in U. S. Army test; Truman warns world cannot survive an atomic war; Tojo and 27 Japs on trial for war crimes; Raids on Shanghai black market in GI goods; World's largest dam is a highway for grazing sheep; College rowing regatta; Assault wins Preakness.

**NEWS OF THE DAY** (Vol. 17, No. 272)—Spectacular rocket test; Tojo and 27 Jap militarists go on trial for war crimes; Truman sees atomic age as era of world peace; Spotlight on John L. Lewis; New president of Philippines; Assault repeats victory in Preakness; Wisconsin wins oar classic; China black market raid; Detour over grand Coulee.

**PARAMOUNT** (No. 75)—Assault wins Preakness; Jap war lords face justice; 3,000 sheep cross Coulee Dam; Ku Klux Klan back in the South; Mightiest rocket tested by U. S. Army in New Mexico.

**RKO PATHE** (Vol. 17, No. 77)—New President of Philippines meets Truman; Jap war lords on trial; Yanks raid China black market; Army tests Nazi V-2 rocket; Assault wins Preakness.

**UNIVERSAL** (Vol. 19, No. 502)—Truman urges education for future peace; Raid China black market; First pictures of Nazi rocket test in U. S.; Tojo goes on trial; Assault wins Preakness.

*(Released Wednesday, May 15)*

**MOVIETONE** (Vol. 28, No. 73)—Election in Soviet Union; Election is held in Switzerland; New constitution is voted upon in France; Japan celebrates May Day; American wheat for the hungry world; Coal mine fire in Australia; Policewomen for Tokyo; New propeller for ships; Spring brings out the "animal" in pups.

**NEWS OF THE DAY** (Vol. 17, No. 271)—World spotlight on elections in France and Soviet Russia; Crisis in nation's industry as coal strike reaches peak; New miracle ship propeller; Truman bids all join in feeding hungry abroad; U. S. fashions shown in Rio; Cue champ in action; Motorcycle daredevils in Washington.

**PARAMOUNT** (No. 74)—One year after V-E Day in Berlin; First GI wives arrive in Europe; Navy tests "eggbeater" propeller; Lady cops for Tokyo; Packages rushed to hungry Europe; Russia votes.

**RKO PATHE** (Vol. 17, No. 76)—Army wives and children join fathers in Berlin; France votes down new constitution; May Day in Tokyo, Prague and Berlin; President Truman aids famine relief; Women police in Tokyo; "Operation Musk-ox" ends three-month journey across Arctic Circle; Montgomery home to stay.

**UNIVERSAL** (Vol. 19, No. 501)—Allied troops in Trieste; Arctic "Musk-ox" trek ends; Japanese policewomen; Novel propeller tested; Women open bowling congress; Hill-climb aces zoom again.

**ALL-AMERICAN** (Vol. 4, No. 186)—Clinic brings world fame to all-Negro village in Mississippi; Negro woman heads minority group of USES in Washington, D. C.; American Negro League opens season at Comiskey Park, Chicago; Little Rock mourns passing of Negro pastor; Negro woman of Louisville named "American mother of 1946."

## Danny Kaye to Receive Colorado Memorial Medal

Danny Kaye has been notified by Gov. John C. Vivian of Colorado that that State will confer on him the General Rose Memorial Medal for 1946. Conferred once a year in recognition of humanitarian service by an outstanding individual, the medal was received in 1945, year of its institution, by Eddie Cantor.

Kaye will go to Denver in August to break ground for the General Rose Memorial Hospital.

**"Voice of Theatre Speakers" JOE HORNSTEIN *has it!***

# HOLLYWOOD

STR West Coast Offices 6777 Hollywood Blvd. Hollywood 28, Calif. Telephone Hollywood 2055

# CHECK-UP ON PRODUCT IN WORK

## Studios Concentrate on Westerns, Musicals as Units Increase for Location Shooting; Expenses Obviously Of Minor Consequence in View of Profitable Returns

Westerns, musicals and other light escapist fare constitute the chief production activities at practically every studio these days. At Columbia, for example, every film being made—with the exception of one—is a musical. Conditions in the picture capital are improving, with expenses obviously of little consequence because of commensurate returns. Studios are sending an increasing number of units on location, many going by air, with rushes being dispatched to Hollywood after a day's shooting in a nearby or distant locale.

### Paramount Slows Up

Paramount has a trio of films rolling, which is not up to the studio's usual production record. Bing Crosby is finishing "Welcome Stranger" and hardly takes time to watch his horses lose, going into "Emperor Waltz." Location sites have been scouted for the picture, which also stars Joan Fontaine. A troupe leaves May 20 by special train to film three weeks of Technicolor footage at the Canadian Rockies around Jasper Lodge. Backgrounds will be shot to represent Vienna and the Tyrol. Charles Brackett is producing and Billy Wilder directing.

Another Paramount location party is the "Unconquered" unit, which is in Pittsburgh for eight weeks of shooting of mountain regions in the vicinity for the Cecil B. DeMille production.

"Perils of Pauline" and "Where There's Life" are the other two Paramount pictures in production.

### Cardinal Prepares 'Sheila'

The first film for this newest member of the Hollywood family is already being prepared. Harry M. Popkin, head of the company, has assembled a crew to prepare location shooting for "Sheila." The group is scheduled to depart shortly for Covert, Mich., to film backgrounds of Lake Michigan, where much of the picture's plot is based.

### Int'l Moving Day Over

International, the American half of United-World, is now completely set up at Universal City. Les Kaufman, former Republic press chief, has assumed the job so ably handled by the late Johnny Johnston.

International recently used walkie-talkie equipment to control distant crowd action on the set of "Bella Donna." Director Irving Pichel used radio to cue camel contingents from a starting point over the crest of a hill at a Mojave Desert location. This eliminates the usual p.a. system.

### 'Ramrod' First Enterprise

First picture to go under the Enterprise banner will be "Ramrod," a glorified western drama. Shooting will center around Zion National Park, strarting June 1.

Ingrid Bergman returns to Hollywood from New York on May 25 to start preparations for "Arch of Triumph," with co-star Charles Boyer, Producer David Lewis and Director Lewis Milestone.

### Producers Active at UA

United Artists currently has more pictures rolling that it has had in many months. Eight features are being produced by as many producers, which means that just about half of the company's available producers are in actual production. Most recent starters are "The Devil's Playground," with Bill Boyd starring as Hopalong Cassidy, and "The Chase," a Seymour Nebenzal picture, which started May 15 after a delay occasioned by a court ruling on Joan Leslie, originally ticketed to co-star with Robert Cummings.

Susan Douglas, Broadway recruit, received her first screen role in Loew-Lewin's "Bel Ami." Others are Angela Lansbury, Ann Dvorak, Frances Dee, Marie Wilson and Katherine Emery. Warren Williams came out of three years retirement to take a role in the film, playing George Sanders' arch-enemy.

Just started is Comet's "Miss Television," featuring David Bruce and Cleatus Caldwell. Reginald LeBorg directs for co-producers Buddy Rogers and Ralph Cohn. Margaret Pollock, "Miss Cincinnati of 1944," makes her screen debut in the picture.

Other UA units working are Bogeaus' "Short Happy Life of Francis Macomber," Crosby's "Abie's Irish Rose," Sol Lesser's "No Trespassing" and Hunt Stromberg's "Dishonored Lady."

### Columbia's Musical Trend

Four out of the five pictures currently being produced by Columbia are musicals. The lone drama is "Crime Doctor's Manhunt," another in that series starring Warner Baxter.

Musicals include "It's Great to be Young," featuring Leslie Brooks, Jimmy Lloyd and Bob Stanton; "Down to Earth," Technicolor musical starring Rita Hayworth and Larry Parks; "Rio," with Evelyn Keyes, Keenan Wynn and Ann Miller; and "Singing on the Trail," a Ken Curtis action musical.

"Gallant Journey" has been completed and the studio plans a big campaign on this story of aviation pioneering. "His Face Was Their Fortune" is also ended.

### PRC Ends Two, Delays One

PRC has just completed two films, "Melody Roundup" and "Blondes on the Loose." The Alexander-Stern production, "Philo Vance Returns," has been indefinitely postponed.

### Republic Accents Westerns

Republic continues to ride at a gallop, with Roy Rogers, star of the Yates stable, working overtime to produce results. Rogers completed "Shine on Texas Moon" and starts two pictures just a few days later. From May 19-28, the

(*Continued on Page* 46)

### Joan Crawford in Deal With Skirball-Manning

Through a verbal agreement reached in a deal between Joan Crawford and Jack Skirball and Bruce Manning, the star will make two pictures for the Skirball-Manning unit at Universal. Under the contract, to be signed later this month, Miss Crawford will have the right to refuse any assignment. Her first vehicle will be "Portrait in Black," which Carol Reed will direct. Miss Crawford's three-picture commitment with Warner Bros. will be completed with "The Secret," scheduled to enter production this month.

Meanwhile, Skirball-Manning have announced the purchase of "Barren Heart," an original screenplay by Henriette Martin and Leo Mittler.

### Remodeling Crews Prepare New Quarters for Wurtzel

Having acquired additional space for a total of 16 offices, remodeling crews have started work on the new quarters which will be occupied by Sol M. Wurtzel Productions, Inc., under the terms of a three-year lease at 20th Century-Fox Western Avenue Studios.

Structural remodeling, painting, carpeting, and the installation of an up-to-date lighting system will be completed by June 1 when the Wurtzel company move to the quarters formerly occupied by the Armed Forces Film Unit. A private projection room, cutting room, and communication system, with all new equipment, are also being installed while specially constructed office furniture has been promised for delivery by May 29.

### Green to Direct 'Dorseys'

Alfred E. Green has been signed by Charles R. Rogers to direct "The Fabulous Dorseys," the producer's forthcoming independent production for United Artists. The picture, starring the famous bandleader brothers, Tommy and Jimmy, will go into production as soon as Rogers puts the finishing touches to his current "Angel on My Shoulder."

### Paramount Buys Two

"The Big Haircut," an original story by Houston Branch, and "Life Is a Ton of Bricks," an original comedy for the screen by Ruth McKenney and Richard Bransten, have been purchased by Paramount. Production will be by Robert Fellows and Danny Dare, respectively. Alan Ladd is slated for "Haircut."

### Acquire 'Golden City'

"Golden City," by Ted Allan, noted foreign correspondent, novelist and short story writer, has been acquired by Joseph Bernhard and Milton Sperling as the second United States Pictures starring vehicle for Gary Cooper and Lilli Palmer, who are now making "Cloak and Dagger."

### Zion Park Location Site

Zion National Park, in the southwest corner of Utah, will be opened by Governor Herbert B. Maw to Producer Harry Sherman for location in the making of Enterprise Productions' "Ramrod."

# HOLLYWOOD

## Former Barsha Films Now On MacDonald's Schedule

The departure of Leon Barsha from his producer's post at Columbia has resulted in a switch of assignments, with Wallace MacDonald named as producer on five of the stories Barsha had been preparing. The pictures are "Betty Co-Ed," which will be a 'teen-age musical; "Keeper of the Bees," adaptation of the Gene Stratton Porter novel; and "The Gloved Hand," "I Don't Like to Die," and "Death Has Nine Lives."

Before receiving the five new assignments, MacDonald had been preparing six productions. Three of the latter, however, have been switched to William Bloom, leaving MacDonald with a total of eight. In addition to the former Barsha films, he is working on "The Creaking Gate," "The Man in Cell 88," and "For the Love of Rusty."

## New Chaplin Picture Set For Production June 3

Charles Chaplin will make his first picture in six years when he appears this fall in his own production, "Comedy of Murders," which will be released through United Artists. Appearing with him will be Martha Raye.

Chaplin, for the first time in his career, will not appear as the famous "Charlie," but will be seen as a dapper little Frenchman whose brazen acts astound French society.

"Comedy of Murders" will go into production on June 3 and will require 58 sets necessitating the renting of additional space outside the Chaplin Studios proper. Chaplin's last picture, released in 1940, was "The Great Dictator."

## Cast in Crosby Film

Lucile Watson has been assigned the role of a titled Viennese in Paramount's Bing Crosby-Joan Fontaine Technicolor starrer, "The Emperor Waltz." Roberta Jonay, for three years a Paramount actress and one of Hollywood's youngest dance directors, also has been cast in the picture.

## Named Executive Producer

Leonard Goldstein has been named executive producer of "The Egg and I," screen version of the Betty MacDonald best-seller, which International recently purchased.

## Bogeaus Signs Lupino

Ida Lupino has been signed by Benedict Bogeaus for the feminine lead in "The Affair of the Diamond Necklace." Bogeaus is also negotiating with Charles Laughton and Brian Aherne for starring male roles.

## 'Monte Cristo' Returning

Louis Hayward, who starred in "The Son of Monte Cristo" before he entered the U. S. Marine Corps three years ago, will star in "The Return of Monte Cristo," which Edward Small will produce for Columbia release. Max Nosseck is slated to direct, with Grant Whytock as associate producer. Tentative production date is June 12.

## Hull Added to 'Barbaree'

Henry Hull has been added to the cast of MGM's "High Barbaree," screen version of the adventure novel by Charles Nordhoff and James Norman Hall. He will play Van Johnson's father.

## O'Shea in Hope Film

Oscar O'Shea has been signed by Paramount for an important supporting role in "Where There's Life" with Bob Hope and Signe Hasso co-starred and Sidney Lanfield directing.

# STUDIO NEWS & PROGRAM NOTES

## 'No Wedding Ring' Provides Dramatic Role for Grable; Gerard, Cline Prepare 'Jiggs, Maggie' Comedy Series

Aubrey Mather, Broadway stage actor, was signed for an important role in MGM's "The Mighty McGurk," Wallace Beery starrer which John Waters is directing.

William Castle was named by Columbia to direct "Strange Confessions," next in the studio's series of thrillers based on "The Whistler" radio programs. Richard Dix stars in the series which Rudolph Flothow produces.

Douglas Dumbrille has been signed for an important role in "Ghost Busters," fourth in the Monogram Bowery Boys series starring Leo Gorcey. Leo's associates in the juvenile gang are Huntz Hall, Bobby Jordan, Billy Benedict, David Gorcey and Gabriel Dell. Jan Grippo produces with William Beaudine directing.

"Flight," a modern romantic melodrama by Anthony Mann and Dorothy Atlas, has been purchased by RKO and assigned to Michel Kraike for production, following completion of "Beat the Band," Kraike's first RKO asignment. Co-author Anthony Mann will direct "Flight" and Sid Rogell is executive producer.

Mary Eleanor Donahue, nine-year-old actress, was given the second lead in "Snow Cinderella," starring Charles Drake and Lynne Roberts. Bernard Vorhaus is directing the Walter Colmes production for Republic release.

Mark Hellinger has signed Tony Gaudio, Academy Award-winning cinematographer to photograph "Swell Guy," second of Hellinger's independent productions for Universal release. "Swell Guy" stars Sonny Tufts, Ann Blyth and Ruth Warrick. Frank Tuttle directs.

"Return of the Soldier," Rebecca West novel of the World War I soldier who became an amnesia victim, has been acquired by Warner Bros. and placed on the production schedule of Henry Blanke.



**VISIT 'FATHER'. Jack L. Warner and authors Howard Lindsay and Russel Crouse visit the "Life With Father" set at the Warner Bros. Studio. Front row in the usual order are, Col. Warner, Irene Dunne, Mrs. Clarence Day, Crouse and Lindsay. At top is Michael Curtiz, director, and just below him are Robert Buckner, producer and Steve Trilling, assistant to Col. Warner.**

Three comics have been set for top roles in MGM's "Merton of the Movies," with singer Virginia O'Brien latest to be cast. Virginia, in the leading feminine role, appears with Buster Keaton and Red Skelton.

Betty Grable draws her first dramatic role in 20th-Fox's "No Wedding Ring." This is Gene Markey's first writing and production chore since being discharged from the Navy.

Jan Savitt and his orchestra have been signed to appear in Monogram's third Teen-Agers musical which Arthur Dreifuss will direct for producer Sam Katzman.

Anna Q. Nilsson, star of the silent era, wins one of the top supporting roles with Loretta Young, Joseph Cotten and Ethel Barrymore in RKO's drama, "Katie For Congress" which H. C. Potter directs.

"Heart of the Rockies," original story by Betty Burbridge, has been assigned to Republic Producer Lou Gray as the first in the new series of Magnacolor musical westerns to star Monte Hale and Adrian Booth.

Leon Barsha, formerly with Columbia, has been assigned to Universal's Ben Pivar unit and his first picture will be "Challenge in the Night."

Hunt Stromberg has signed Morris Carnovsky to one of the important roles in "Dishonored Lady," Hedy Lamarr starrer which Robert Stevenson directs and Jack Chertok produces.

George Montgomery has been cast as Philip Marlowe in 20th-Fox's "The High Window," Raymond Chandler mystery which Robert Bassler will produce.

Barney Gerard, producer, and Eddie Cline, director, are preparing to start filming on the first of their comedies based on the popular comic strip, Jiggs and Maggie. Outline of their first picture has been okayed by George McManus, creator of the strip. Contract with Monogram calls for two Jiggs and Maggie films per year.

Marsha Hunt was borrowed from MGM by Walter Wanger for the second feminine lead in "Smash-up," Susan Hayward starrer at Universal. Jimmy McHugh and Harold Adamson have been signed to write songs for the picture which Stuart Heisler is directing.

Samuel Goldwyn has acquired Among My Souvenirs, 20-year-old sentimental ballad, for use as the theme song of "The Best Years of Our Lives," starring Fredric March, Myrna Loy, Dana Andrews, Teresa Wright and Virginia Mayo, with William Wyler directing. A special arrangement of the song will be played in the film by Hoagy Carmichael.

## Ginger to Enterprise

An exclusive agreement has been concluded between Ginger Rogers and Enterprise Productions whereby the latter will star in pictures for that company. Her first picture under the new deal will be "Maggi July" by E. A. Ellington, to be followed by "Wild Calendar," based on the book by Libbie Block.

HOLLYWOOD

# CHECK-UP ON PRODUCT IN WORK

(*Continued from Page* 44)

cowboy goes to Las Vegas with his troupe for a celebration there, during which backgrounds will be shot for "Heldorado." Then he goes to Oklahoma City for two weeks on location for "Home in Oklahoma." Following these peregrinations, Roy returns to the home lot to complete work on both productions.

Westerns are getting an all-out treatment at Republic right now. In addition to the Rogers starrers, "Last Frontier Uprising," a Magnacolor musical western, starts May 21; and Sunset Carson's "Rio Grande Raiders" gets the green light on May 20. "Vigilantes of Boomtown," a Red Ryder film starring Allan Lane, began work on May 10.

Still going also are "The Angel and the Outlaw," "That Brennan Girl," "Snow Cinderella" and "The Plainsman and the Lady." The latter is scheduled to wind up May 20. "Snow Cinderella" also is set for completion on the same date. "GI War Brides" has been finished.

Phil Ford will direct "Mysterious Mr. Valentine" for Producer Donald H. Brown. This adventure yarn is set to go May 25.

## Four in Work at 20th-Fox

Twentieth Century-Fox has four pictures working, with hopes of getting a fifth into production by the end of May. "13 Rue Madeleine" has been pushed back several times, but it seems likely that now that Jimmy Cagney is definitely set as the lead, it will start moving. The troupe is supposed to leave May 18 for Washington, D. C., to start shooting. From there, Henry Hathaway, the director, is expected to take the company to Boston and Quebec to film French-type locales. Annabella is the only woman in the cast, with Richard Conte, George Montgomery, Walter Abel and Frank Lattimore in support.

"My Darling Clementine," being directed by John Ford, is still on location near Flagstaff, Arizona. "You're For Me" and "Carnival in Costa Rica," two musicals, are progressing. "The Razor's Edge" is nearing the end of its second month before the cameras. Just completed is Sol Wurtzel's "Flight to Paradise."

## Independent Activities

Hal Roach is finishing "Curley," his first effort since returning from service.

Another independent unit, Golden Gate, which releases through Screen Guild, is concluding work on "Flight to Nowhere," starring Alan Curtis, Evelyn Ankers and Jerome Cowan. William Rowland is directing.

## Universal Plans Several

Universal, maintaining a good production pace, has five films rolling and is planning several to start shortly. Two pictures were just completed, "Cuban Pete" and "Oh Say Can You Sing."

Skirball-Manning are scheduled to start "Magnificent Doll" on May 20. Another independent producer releasing through Universal, Walter Wanger, is supposed to begin "Smashup" around the same date.

Other Universal pictures before the cameras are "The Black Angel"; "The Ghost Steps Out"; "The Michigan Kid"; "Pirates of Monterey"; and "The Killers."

## Six in Work at MGM

Leo the Lion is roaring these days, with six pictures before the lensmen, including the atom-bomb special, "The Beginning of the End." Added to a cast that already included Brian Donlevy, Robert Walker, Tom Drake, Lionel Barrymore and Beverly Tyler, was Hurd Hatfield, who will play a young British scientist, pointing up the teamwork between Britain and the USA in the perfection of the atom bomb. Norman Lloyd has also been put into the film, to play the role of a famed Russian physicist; and Martin Kosleck was announced for the role of an anti-Nazi atomic expert in Germany. Donlevy portrays Maj. Gen. Leslie Groves and Moroni Olsen enacts the part of Dr. A. H. Compton, foremost atomic scientist.

Other MGM pictures going are "The Mighty McGurk," "My Brother Who Talked to Horses," "Uncle Andy Hardy," "High Barbaree" and "Lady in the Lake." In the latter, Robert Montgomery makes his bow as a director, as well as taking the starring role. George Haight is producing.

Margaret O'Brien's starrer, "Tenth Avenue Angel," has been completed; and "A Woman of My Own" is ended. More added scenes were shot for "No Leave, No Love."

## Monogram Production Log

Late May is a light period for Monogram this year, with only two films scheduled for the rest of the month. A good share of the studio's stars are on personal appearance tours. Only pictures going are "Ghost Busters," which is the latest Bowery Boys production; and the third Teen-Age release, as yet untitled. "Decoy" has been completed. The Teen-Age picture, which started May 18, is being directed by Arthur Dreifuss for Producer Sam Katzman. Cast includes Freddie Stewart, June Preisser and Anne Rooney. Five songs have been set, and Jan Savitt's and Freddie Slack's bands are to appear in the offering.

Monogram players on p.a. tours include Sidney Toler, Jimmy Wakeley, and Johnny Mack Brown. Wakely, Lasses White and Arthur Smith, "King of the Hillbillies," appeared at the world premiere of Wakely's "West of the Alamo" in Salt Lake City.

Jeffrey Bernerd, it now develops, will probably shoot a Kay Francis film before utilizing recently taken background material for "Black Gold." Bernerd returned from a conference in Chicago with Miss Francis.

## Warners Start 2 More

Warners will have two more films in production by May 18. "Cry Wolf" and "The Secret" were both scheduled for that date.

Other WB pictures before the cameras are "Deception," "Life With Father," "Stallion Road," "Cheyenne" and "Cloak and Dagger." The latter has been rolling for over nine weeks. Stephen Longstreet, from whose novel "Stallion Road" is being made, has been signed to a producer contract. He will also write.

"Voice of the Turtle," will be directed by John Van Druten, according to studio officials. Ronald Reagan is slated for the male lead, with Eve Arden doing the second femme part. No one is set for the ingenue.

## RKO's Schedule Busiest

With the help of its independent units, RKO currently has the busiest shooting schedule by far of any studio. Including the still enigmatic Goldwyn starters, the RKO entry can boast of nine films in production.

The Disney organization, which releases through RKO, is currently busy with a full-length feature, "Song of the South," which will be released this year. In addition, it is preparing other features, but none of these will be ready in 1946. More than 1000 employes are working in the Disney plant.

Goldwyn's "Secret Life of Walter Mitty" and "Best Years of Our Lives" are in work. Another independent unit is Liberty Films' "It's a Wonderful Life."

Just started is "Katie for Congress," with Loretta Young, Joseph Cotten and Ethel Barrymore. Latest in the off-again-on-again Mexican junket of the "Honeymoon" troupe is that it will NOT go to Mexico, but will complete the picture in Hollywood. "Sinbad The Sailor" is nearing completion, and "What Nancy Wanted" is virtually finished.

Other RKO flickers rolling are "Nocturne" and "Deadlier Than the Male," both comparatively recent starters.

## Form Company to Make Series of Negro Shorts

Formation of Sepia Productions to make a series of 12 musical short subjects starring Eddie Green and using Negro casts exclusively has been announced in Hollywood. The new company is headed by Green as president and Seymour Simons as business manager.

Pictures will be produced at the rate of one a month, starting in June and will include leading Negro artists from all phases of the entertainment field. The shorts also will be made available in 16-mm. for university and home use.

## Grant in Goldwyn Film

Cary Grant has been signed to appear in Samuel Goldwyn's "The Bishop's Wife," which Leonardo Bercovici is writing. Teresa Wright is expected to play the feminine lead.



**BRITISH FILM INDUSTRY SURROUNDED BY GLAMOR. J. Arthur Rank, British film industry magnate, is shown here happily surrounded by some of his stars at Pinewood Studios, Iver Heath, Bucks, which have been handed back after being used by the Government during the war. The stars are (l-r) Jean Simmons, Valerie Hobson, Rosamund John, Patricia Roc, Judy Campbell, Jean Kent, Sally Gray.**

# FEATURE Booking GUIDE

## TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listings.

### A

| Title | Company |
|---|---|
| Abbott & Costello in Hollywood | MGM |
| Abie's Irish Rose | UA |
| Abilene Town | UA |
| A Boy, a Girl & a Dog | Misc. |
| Accent on Horror | Misc. |
| A Close Call for Boston Blackie | Col. |
| Adventure | MGM |
| Adventure for Two | Misc. |
| Adventure in Music | Misc. |
| Adventures of Rusty | Col. |
| A Game of Death | RKO |
| A Guy Could Change | Rep. |
| A Letter for Evie | MGM |
| Alias Billy the Kid | Rep. |
| A Likely Story | RKO |
| Allotment Wives | Mono. |
| Along the Navajo Trail | Rep. |
| Ambush Trail | PRC |
| An Angel Comes to Brooklyn | Rep. |
| And Then There Were None | 20th-Fox |
| Angel and the Outlaw | Rep. |
| Angel on My Shoulder | UA |
| A Night in Casablanca | UA |
| Anna and the King of Siam | 20th-Fox |
| Appointment in Tokyo | WB |
| Arizona Whirlwind | Mono. |
| Arson Squad | PRC |
| A Scandal in Paris | UA |
| A Song to Remember | Col. |
| A Strange Impersonation | Rep. |
| Avalanche | PRC |
| A Walk in the Sun | 20th-Fox |
| A Woman of My Own | MGM |
| A Yank in London | 20th-Fox |

### B

| | |
|---|---|
| Bachelor's Daughters | UA |
| Bad Bascomb | MGM |
| Bad Men of the Border | Uuiv- |
| Badman's Territory | RKO |
| Bamboo Blonde | PRC |
| Bandit of the Badlands | Rep. |
| Bandit of Sherwood Forest | Col. |
| Battle for Music | Misc. |
| Beast With Five Fingers | WB |
| Because of Him | Univ. |
| Bedlam | RKO |
| Beginning or the End | MGM |
| Behind City Lights | Rep. |
| Behind Green Lights | 20th-Fox |
| Behind the Mask | Mono. |
| Bel Ami | UA |
| Bella Donna | Misc. |
| Bells of St. Mary's | RKO |
| Best Years of Our Lives | RKO |
| Between Two Sisters | PRC |
| Beyond Tomorrow | Astor |
| Big Sleep | WB |
| Big Town | Para. |
| Birth of a Star | Astor |
| Black Angel | Univ. |
| Black Beauty | 20th-Fox |
| Black Market Babies | Mono. |
| Blazing the Western Trail | Col. |
| Blonde Alibi | Univ. |
| Blondie Knows Best | Col. |
| Blithe Spirit | UA |
| Blondes on the Loose | PRC |
| Blondie's Lucky Day | Col. |
| Blue Dahlia | Para. |
| Blue Montana Skies | Rep. |
| Blue Skies | Para. |
| Border Badmen | PRC |
| Border Bandits | Mono. |
| Born for Trouble | WB |
| Boss of Boomtown | Univ. |
| Bowery Bombshell | Mono. |
| Boys' Ranch | MGM |
| Breakfast in Hollywood | UA |
| Bride Wore Boots | Para. |
| Brief Encounter | Univ. |
| Brute Man | Univ. |
| Burma Victory | WB |
| But Not Goodbye | MGM |

### C

| | |
|---|---|
| Caesar & Cleopatra | UA |
| Calcutta | Para. |
| Caldonia | Astor |
| California | Para. |

*Features and western series pictures are listed alphatically by title under name of distributor. (Consult* TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION *or* BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

| | |
|---|---|
| (B) *Biographical* | (C) *Comedy* |
| (D) *Drama* | (Doc) *Documentary* |
| (G) *Gangster* | (M) *Musical* |
| (H) *Horror* | (W) *Western* |
| (My) *Mystery* | (Wa) *War* |

## ASTOR PICTURES

| Prod. No. | | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| | Beyond Tomorrow | Winninger-Carey-C. Aubrey Smith | 88 | | Reissue |
| Sp. | Birth of a Star | Danny Kaye | 38 | | New Release |
| Sp. | Caldonia | Louis Jordan & Band | 28 | | New Release |
| | Fangs of the Wild | Rin Tin Tin, Jr. | 60 | | New Release |
| | Gentleman From Arizona | John King-Joan Barclay | 70½ | | Reissue |
| | Hell's Angels (D) | Lyon-Harlow-Hall | 100 | | Reissued |
| | Her Enlisted Man (CD) | Barbara Stanwyck-Robt. Young | 70 | | Reissued |
| | I Cover the Waterfront (D) | Claudette Colbert | 80 | | Reissued |
| | Jimmy Steps Out | J. Stewart-P. Goddard | 89 | | Release |
| | Let 'em Have It (G) | Bruce Cabot-Virginia Bruce | 70 | | Reissued |
| | Little Men | Oakie-Francis-Bancroft | 83 | | Release |
| | One Romantic Night | Ilona Massey-Alan Curtis | 86 | | Reissue |
| | Scarfare (D) | P. Muni-G. Rraft-A. Dvorak | 88 | | Reissued |
| | Silver Devil (D) F | H. Gibson-Stephin Fetchit | 62 | | Remake |
| | Sky Devils (C-D) | Spencer Tracy | 88 | | Reissued |
| | Swiss Family Robinson | Mitchell-Best-Holt | 74 | | Release |
| | Thunder in the City | Edw. G. Robinson | 81 | | Reissued |
| | Tom Brown's Schooldays | Hardwick-Lydon-Bartholomew | 85 | | Release |

## COLUMBIA

### CURRENT 1944-45

| | | | | | |
|---|---|---|---|---|---|
| 6027 | Adventures of Rusty (D)F | T. Donaldson-M. Lindsay-C. Nagel | 65 | 9/6/45 | b11/24/45 |
| 6038 | Dancing in Manhattan (CD)F | Fred Brady-Jeff Donnell | 60 | 12/14/44 | b12/30/44 |
| 6015 | I Love a Bandleader (M)F | Phil Harris-Leslie Brooks | 70 | 9/13/45 | b2/9/46 |

### Current 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 7030 | A Close Call for Boston Blackie (M)F | C. Morris-R. Lane-L. Merrick | 60 | 1/24/46 | b4/27/46 |
| 7004 | Bandit of Sherwood Forest *T (D)F | Cornel Wilde-Anita Louise | 85 | 2/21/46 | b2/23/46 |
| | Blondie's Lucky Day | P. Singleton-A. Lake-L. Simms | 69 | 4/4/46 | a11/10/45 |
| 7022 | Crime Doctor's Warning (My)F | Warner Baxter-Dusty Anderson | 69 | 10/4/45 | b4/20/46 |
| 7034 | Gentleman Misbehaves, The | Robert Stanton-Osa Massen | 74 | 2/28/46 | a11/17/45 |
| 7001 | Gilda (D)F | Rita Hayworth-Glenn Ford | 110 | 4/25/46 | b3/16/46 |
| 7029 | Girl of the Limberlost | R. Nelson-D. Clifton-L. Tindall | 60 | 10/11/45 | a7/21/45 |
| | Hit the Hay (M)F | J. Canova-R. Hunter-L. Merrick | 62 | 11/29/45 | b2/16/46 |
| 7021 | Just Before Dawn | Warner Baxter-Adelle Roberts | 65 | 3/7/46 | |
| Sp. | Kiss & Tell (CD)F | Shirley Temple-Jerome Courtland | 90 | 10/18/45 | b9/8/45 |
| 7019 | Life With Blondie (C)F | P. Singleton-A. Lake-L. Simms | 69 | 12/13/45 | b12/8/45 |
| 7014 | Meet Me on Broadway (MC)F | Reynolds-Brady-Falkenburg | 78 | 1/3/46 | b3/2/46 |
| 7023 | My Name Is Julia Ross (D)F | Nina Foch-George Macready | 65 | 11/27/45 | b11/17/45 |
| | Mysterious Intruder | Richard Dix-Barton MacLane | 62 | 4/11/46 | a3/9/46 |
| | Night Editor (D)A | William Gargan-Janis Carter | 67 | 4/18/46 | b4/6/46 |
| 7028 | Notorious Lone Wolf (CD)F | Gerald Mohr-Janis Carter | 64 | 2/14/46 | b3/23/46 |
| 7012 | One Way to Love (C)F | W. Parker-Marguerite Chapman | 83 | 12/20/45 | b12/29/45 |
| 7035 | Out of the Depths (Wa)F | Jim Bannon-Ross Hunter | 60 | 12/27/45 | b3/23/46 |
| 7005 | Pardon My Past | F. MacMurray-M. Chapman | 88 | 12/25/45 | a6/9/45 |
| 7008 | Perilous Holiday | P. O'Brien-R. Warrick-E. Buchanan | 89 | 3/21/46 | a2/9/46 |
| | Phantom Thief, The | Chester Morris-Jeff Donnell | | 5/2/46 | a3/2/46 |
| 7036 | Prison Ship | Robert Lowery-Nina Foch | 60 | 11/15/45 | a10/13/45 |
| 6005 | She Wouldn't Say Yes (C)A | R. Russell-L. Bowman | 87 | 11/29/45 | b12/22/45 |
| | Snafu (C)F | R. Benchley-V. Vague | 82 | 11/22/45 | b12/15/45 |
| | Talk About a Lady | Jinx Falkenburg-Joe Besser | 71 | 3/28/46 | a3/2/46 |
| 7007 | Tars and Spars (CM)F | A. Drake-J. Blair-M. Platt | 88 | 1/10/46 | b1/12/46 |
| | True Glory, The | Documentary | 83 | 10/4/45 | b9/8/45 |
| 7024 | Voice of the Whistler (D)A | Richard Dix-L. Merrick | 60 | 10/30/45 | b11/10/45 |

### COMING

| | | | |
|---|---|---|---|
| Devil's Mask, The | Anita Louise-Jim Bannon | 5/23/46 | a4/27/46 |
| Down to Earth *T | Rita Hayworth-Larry Parks | | a4/6/46 |
| Coffin, The | Karen Morley-Jim Bannon | | |
| Blondie Knows Best | Penny Singleton-Arthur Lake | | |
| Crime Doctor's Man Hunt | Warner Baxter-Ellen Drew | | |
| Dangerous Business | Forrest Tucker-Lynn Merrick | | a4/20/46 |
| Gallant Journey | Glenn Ford-Janet Blair | | a4/6/46 |
| His Face Was Their Fortune | Anita Louise-Michael Duane | | |
| Man Who Dared, The | Leslie Brooks-George Macready | 5/30/46 | a5/11/46 |
| Rendezvous in Rio | E. Keyes-L. Bowman-A. Miller | | |
| Renegades *T | Evelyn Keyes-Willard Parker | | |
| Return of Rusty | Ted Donaldson-J. Litel-Mark Dennis | | |
| Sing While You Dance | Ellen Drew-Robert Stanton | | |
| Jolson Story *T | L. Parks-E. Keyes-W. Demarest | | a2/9/46 |
| Walls Came Tumbling Down, The | Lee Bowman-Marguerite Chapman | | a1/26/46 |

### Westerns (Current 1944-45)

| | | | | | |
|---|---|---|---|---|---|
| 6209 | Outlaws of the Rockies (W)F | Charles Starrett-Tex Harding | 54 | 9/18/45 | b10/6/45 |
| 6208 | Rustlers of the Badlands (W)F | Charles Starrett-Tex Harding | 58 | 8/16/45 | b8/25/45 |
| 6244 | Song of the Prairie | Ken Curtis-June Storey | 69 | 9/27/45 | b2. 2/46 |

## COLUMBIA (Continued)

| Prod. No. | Westerns (Current 1945-46) | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 6201 | Blazing the Western Trail (W)F | C. Starrett-Dub Taylor-Tex Harding | 56 | 10/18/45 | b12/8/45 |
| 7204 | Frontier Gunlaw (W)F | Charles Starrett-Tex Harding | 58 | 1/31/46 | b2/16/46 |
| | Galloping Thunder | Charles Starrett-Smiley Burnette | 54 | 4/25/46 | |
| 7206 | Gunning for Vengeance (W)F | Charles Starrett-Smiley Burnette | 56 | 3/21/46 | b5/4/46 |
| 7202 | Lawless Empire | Charles Starrett-Tex Harding | 58 | 11/15/45 | |
| 7205 | Roaring Rangers (W)F | Charles Starrett-Smiley Burnette | 55 | 2\|14/46 | b3/16/46 |
| 7203 | Texas Panhandle (W)F | Charles Starrett-Tex Harding | 55 | 12/20/45 | b1/12/46 |
| 7221 | Throw a Saddle on a Star | K. Curtis-J. Donnell-A. Roberts | 67 | 3/14/46 | |
| | **Westerns (Coming)** | | | | |
| | Cowboy Blues | Ken Curtis-Jeff Donnell | | | |
| | Desert Horseman | Charles Starrett-Smiley Burnette | | | |
| | Heading West | Charles Starrett-Smiley Burnette | | | |
| | Landrush | Charles Starrett-Smiley Burnette | | | |
| | Singing on the Trail | Ken Curtis-Jeff Donnell | | | |
| | Terror Trail | Charles Starrett-Smiley Burnette | | | |
| | That Texas Jamboree | Ken Curtis-Jeff Donnell | | 5/16/46 | |
| | Two-Fisted Stranger | Charles Starrett-Smiley Burnette | | 5/30/46 | |

## MGM

| Group No. | Current 1945-46 | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 13 | Abbott & Costello in Hollywood (C)F | Abbott & Costello | 81 | Oct | b6/25/45 |
| Sp. | Adventure (D)F | C. Gable-G. Garson-J. Blondell | 125 | Mar | b12/22/45 |
| 15 | A Letter For Eve. (CD)F | Marsha Hunt-John Carroll | 89 | Jan-Feb | b12/1 45 |
| | Bad Bascomb (W)F | Wallace Beery-Morgaret O'Brien | 110 | Apr-May | b2/9/46 |
| 13 | Dangerous Partners (My)F | James Craig-Signe Hasso | 76 | Oct | b3/11/45 |
| 15 | Harvey Girls *T (M)F | J. Garland-A. Sothern-J. Hodiak | 101 | Jan-Feb | b12/29/45 |
| 13 | Her Highness and the Bellboy (C)F | H. Lamarr-R. Walker-J. Allyson | 111 | Oct | b7/14/45 |
| 13 | Hidden Eye (My)F | Edward Arnold-Frances Rafferty | 127 | Sept | a1/26/45 |
| | Hoodlum Saint (D)A | William Powell-Esther Williams | 93 | Apr-May | b2/9/46 |
| 13 | Our Vines Have Tender Grapes (D)F | M. O'Brien-Ed. G. Robinson | 106 | Sept | b7/21/45 |
| 15 | Portrait of Maria (D)F | Dolores Del Rio-Pedro Armendariz | 76 | Jan-Feb | b12/15/45 |
| | Postman Always Rings Twice (D)A | Lana Turner-John Garfield | 113 | Apr-May | b3/16/46 |
| 15 | Sailor Takes a Wife (C)F | Robert Walker-June Allyson | 91 | Jan-Feb | b12/29/45 |
| 14 | She Went to the Races (C)F | James Craig-Frances Gifford | 86 | Nov | b10/20/45 |
| 14 | They Were Expendable (WarD) | R. Montgomery-J. Wayne | 138 | Dec | b11/17/45 |
| | Two Sisters From Boston (CM)F | Kathryn Grayson-June Allyson | 112 | Apr-May | b3/9/46 |
| 15 | Up Goes Maisie (C)F | A. Sothern-G. Murphy-H. Brooks | 89 | Jan-Feb | b1/5/46 |
| 14 | Vacation from Marriage (CD)F | Robert Donat-Deborah Kerr | 104 | Dec | b9/22/45 |
| Sp. | Weekend at the Waldorf (D)F | Rogers-Turner-Pidgeon-V. Johnson | 130 | Oct | b7/21/45 |
| 14 | What Next, Corporal Hargrave? (C)F | Robert Walker-Keenan Wynn | 96 | Nov | b11/17/45 |
| 14 | Yolanda & the Thief *T (M)A | F. Astaire-F. Morgan-L. Bremer | 106 | Dec | b10/20/45 |
| Sp. | Ziegfeld Follies of 1946 *T (M)F | Fred Astaire-Gene Kelly | 110 | Mar | b1/12/46 |
| | **COMING** | | | | |
| | Beginning Or the End | L. Barrymore-R. Walker-B. Donlevy | | | |
| | Black Sheep | James Craig-Skippy Homeier | | | |
| | Boys' Ranch (D)F | James Craig-Skippy Homeier | 97 | | b5/4/46 |
| | But Not Goodbye | K. Wynn-F. Morgan | | | a2/29/46 |
| | Courage of Lassie *T /D)F | Elizabeth Taylor-"Lassie" | 93 | | b6/11/46 |
| | Easy to Wed *T (CM)A | L. Ball-V. Johnson-E. Williams | 109 | | b4/13/46 |
| | Faithful in My Fashion | Donna Reid-Tom Drake | | | a2/9/46 |
| | Fiesta *T | Esther Williams-John Carroll | | | a2/9/46 |
| | Green Years, The (D)F | C. Coburn-T. Drake-S. Royle | 127 | | b8/16/45 |
| | Holiday in Mexico *T | W. Pidgeon-I. Massey-J. Powell | | | a2/9/46 |
| | It Happened at the Inn | Fernand Ledoux-Maurice Rollin | | | |
| | Lady in the Lake | Robert Montgomery-Audrey Totter | | | |
| | Last Chance, The (D)F | E. G. Morrison-John Hoy | 105 | | b12/1/46 |
| | Little Mr. Jim | James Craig-Frances Gifford | | | a1/26/46 |
| | Mighty McGurk, The | Wallace Beery-Aline McMahon | | | |
| | My Brother Who Talked to Horses | Butch Jenkins-Peter Lawford | | | |
| | No Leave, No Love | V. Johnson-P. Kirkood-K. Wynn | | | a2/9/46 |
| | Show-Off | R. Skelton-M. Maxwell-M. Main | | | |
| | Star From Heaven | Marshall-Thompson-Jim Davis | | | a3/2/46 |
| | Tenth Avenue Angel | M. O'Bien-G. Murphy-P. Thaxter | | | |
| | Three Wise Fools | M. O'Brien-L. Barrymore-E. Arnold | | | a3/2/46 |
| | Till the Clouds Roll By | J. Garland-R. Walker-F. Sinatra | | | |
| | Two Smart People | J. Hodiak-L. Ball-L. Nolan | 93 | | a2/9/46 |
| | Uncle Andy Hardy | M. Rooney-B. Granville-D. Ford | | | |
| | Undercurrent | K. Hepburn-R. Taylor | | | |
| | Woman of My Own | Greer Garson-Richard C. Hart | | | |
| | Yearling, The *T | G. Peck-J. White-J. Craig | | | a10/20/45 |

## MONOGRAM

| Prod. No. | CURRENT 1944-45 | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 412 | Come Out Fighting (CD)F | East Side Kids-June Carlson | 63 | 9/22/45 | b10/6/45 |
| 407 | Sensation Hunters | Doris Merrick-Robert Lowery | 62 | 10/13/45 | a8/18/45 |
| 415 | Shanghai Cobra (My)F | S. Toler-B. Fong-M. Moreland | 64 | 9/29/45 | b8/11/45 |
| | **CURRENT 1945-46** | | | | |
| 505 | Allotment Wives (D)A | Kay Francis-Paul Kelly | 80 | 12/29/45 | b11/18/45 |
| 504 | Black Market Babies (D)A | Ralph Morgan-Teala Loring | 71 | 1/5/46 | b12/8/45 |
| 528 | Face of Marble (H)A | John Carradine-Claudia Drake | 72 | 2/2/46 | b1/26/46 |
| 507 | Fear (My)A | Warren William-Anne Gwynne | 68 | 3/2/46 | b12/29/45 |
| 529 | Gay Cavalier (W)F | Gilbert Roland-Martin Garalaga | 65 | 3/30/46 | b4/20/46 |
| 514 | Junior Prom (M)F | Freddie Stewart-June Preisser | 69 | 5/11/46 | b3/2/46 |
| 509 | Live Wires (D)F | Leo Gorcey-Huntz Hall | 65 | 1/12/46 | b2/16/46 |
| 513 | Red Dragon (My)F | Sidney Toler-Benson Fong | 64 | 2/2/46 | b12/29/45 |
| 527 | Shadow Returns (My)A | Kane Richmond-Barbara Reed | 61 | 2/19/46 | b1/19/46 |
| 516 | Strange Mr. Gregory (D)A | Edmund Lowe-Jean Rogers | 63 | 1/12/46 | b1/5/46 |
| 501 | Sunbonnet Sue (M)F | Phil Regan-Gale Storm | 89 | 12/8/46 | b9/29/45 |
| 503 | Swing Parade of 1946 (M)F | Gale Storm-Phil Regan | 74 | 3/16/46 | b1/26/46 |
| | **COMING** | | | | |
| 526 | Behind the Mask (My)F | Kane Richmond-Barbara Reed | 67 | | b4/6/46 |
| 511 | Bowery Bombshell | Leo Gorcey-Huntz Hall | | | a5/11/46 |
| 519 | Dark Alibi (My)F | S. Toler-B. Fong-M. Moreland | 61 | 5/25/46 | b4/27/46 |
| | Decoy | Jean Gillie-Edward Norris | | | |
| 508 | Don't Gamble With Strangers | Kane Richmond-Bernedene Hays | 68 | | a5/4/46 |

| Title | Company |
|---|---|
| California Gold Rush | Rep. |
| Canyon Passage | Univ. |
| Captain Eddie | 20th-Fox |
| Captain Kidd | UA |
| Captain Tugboat Annie | Rep. |
| Captive Heart | Misc. |
| Caravan Trails | PRC |
| Caribbean Mystery | 20th-Fox |
| Carnival in Costa Rica | 20th-Fox |
| Cat Creeps | Univ. |
| Catman of Paris | Rep. |
| Centennial Summer | 20th-Fox |
| Cherokee Flash | Rep. |
| Cheyenne | WB |
| Child of Divorce | RKO |
| Cinderella Jones | WB |
| City For Conquest | WB |
| Claudia and David | 20th-Fox |
| Claude's Wife | Univ. |
| Cloak and Dagger | WB |
| Club Havana | PRC |
| Cluny Brown | 20th-Fox |
| Code of the Lawless | Univ |
| Coffin | Col |
| Col. Effingham's Raid | 20th-Fox |
| Colorado Pioneers | Rep. |
| Colorado Serenade | PRC |
| Come Out Fighting | Mono. |
| Confidential Agent | WB |
| Conquest of Cheyenne | Rep. |
| Cornered | RKO |
| Courage of Lassie | MGM |
| Cowboy Blues | Col |
| Cowboy Canteen | Col |
| Crack-Up | RKO |
| Crainquebille | Misc |
| Crime Doctor's Manhunt | Col. |
| Crime Doctor's Warning | Col |
| Crime of the Century | Rep |
| Crime School | WB |
| Criminal Court | RKO |
| Cross My Heart | Para |
| Crimson Canary | Univ. |
| Cuban Pete | Univ. |
| Curley | Misc |
| **D** | |
| Dakota | Rep |
| Daltons Ride Again | Univ |
| Dancing in Manhattan | Col |
| Danger Signal | WB |
| Danger Street | Para |
| Dangerous Business | Col |
| Dangerous Partners | MGM |
| Danny Boy | PRC |
| Dark Alibi | Mono |
| Dark Corner | 20th-Fox |
| Dark is the Night | Misc |
| Dark Mirror | Misc |
| Days of Buffalo Bill | Rep |
| Deadlier Than the Male | RKO |
| Deadline at Dawn | RKO |
| Deadline for Murder | 20th-Fox |
| Dead of Night | Univ |
| Deception | WB |
| Decoy | Mono. |
| Desert Horseman | Col |
| Desirable Woman | RKO |
| Detour | PRC |
| Devil Bat's Daughter | PRC |
| Devil's Mask | Col |
| Devotion | WB |
| Diary of a Chambermaid | UA |
| Dick Tracy | RKO |
| Dick Tracy Versus Cueball | RKO |
| Ding Dong Williams | RKO |
| Dishonored Lady | UA |
| Doll Face | 20th-Fox |
| Dolly Sisters | 20th-Fox |
| Don't Fence Me In | Rep |
| Don't Gamble With Strangers | Mono |
| Double Furlough | UA |
| Down to Earth | Col |
| Do You Love Me? | 20th-Fox |
| Dragonwyck | 20th-Fox |
| Dressed to Kill | Univ |
| Drifting Along | Mono |
| Duffy's Tavern | Para |
| Duel in the Sun | UA |
| **E** | |
| Earl Carroll's Sketchbook | Rep |
| Easy to Wed | MGM |
| 1812 | Misc |
| El Paso Kid | Rep |
| Enchanted Cottage | RKO |
| Escape Me Never | WB |
| Experiment Perilous | RKO |
| **F** | |
| Fabulous Suzanne | Rep |
| Face of Marble | Mono |
| Faithful In My Fashion | MGM |
| Falcon in Hollywood | RKO |
| Falcon's Adventure | RKO |
| Falcon's Alibi | RKO |
| Fallen Angel | 20th-Fox |
| Fall of Berlin | Misc |
| Fandango | Univ |
| Fangs of the Wild | Astor |
| Fanny By Gaslight | UA |
| Fatal Witness | Rep |
| Fear | Mono |
| Fear in the Night | Para. |
| Fiesta | MGM |
| Fighting Bill Carson | RKO |
| Firts Yank Into Tokyo | RKO |
| Flaming Bullets | PRC |
| Flight to Nowhere | Misc. |
| Flight to Paradise | 20th-Fox |
| Follow That Woman | Para |
| Freddie Steps Out | Mono. |
| French Key | Rep. |

| Title | Company |
|---|---|
| From This Day Forward | RKO |
| Frontier Feud | Mono. |
| Frontier Fugitives | PRC |
| Frontier Gal | Univ. |
| Frontier Gunlaw | Col. |
| Fugitive | Univ. |
| **G** | |
| Gallant Journey | Col. |
| Galloping Thunder | Col. |
| Gay Blades | Rep. |
| Gay Cavalier | Mono. |
| Genius At Work | RKO |
| Gentleman Misbehaves | Col. |
| Gentleman from Texas | Mono. |
| Gentlemen From Arizona | Astor |
| Getting Gertie's Garter | UA |
| Ghost Goes Wild | Rep. |
| Ghost of Hidden Valley | PRC |
| Ghost Steps Out | Univ. |
| G. I. War Brides | Rep. |
| Gilda | Col. |
| Girl of the Limberlost | Col. |
| Girl on the Spot | Univ. |
| Girl Rush | RKO |
| Girls of the Big House | Rep. |
| Girls on Probation | WB |
| Glass Alibi | Rep. |
| Gold Mine in the Sky | Rep. |
| Great Flamarion | Rep. |
| Green Years | MGM |
| Gunning for Vengeance | Col. |
| Gun Town | Univ. |
| Guns and Guitars | Rep. |
| **H** | |
| Hands Across the Border | Rep. |
| Harvey Girls | MGM |
| Haunted Mine | Mono. |
| Heading West | Col. |
| Heartbeat | RKO |
| Hell's Angels | Astor |
| Henry the Fifth | UA |
| Her Enlisted Man | Astor |
| Her Kind of Man | WB |
| Her Highness and the Bellboy | MGM |
| Hidden Eye | MGM |
| His Face Was Their Fortune | Col. |
| Hit the Hay | Col. |
| Hold That Blonde | Para. |
| Holiday in Mexico | MGM |
| Home on the Range | Rep. |
| Home Sweet Homicide | 20th-Fox |
| Honeymoon | RKO |
| Hoodlum Saint | MGM |
| Hot Cargo | Para. |
| Hotel Reserve | RKO |
| House of Dracula | Univ. |
| House of Horrors | Univ. |
| House on 92nd Street | 20th-Fox |
| How Do You Do | PRC |
| Humoresque | WB |
| **I** | |
| Idea Girl | Univ. |
| I Cover the Waterfront | Astor |
| I Know Where I'm Going | Misc. |
| I Love a Bandleader | Col. |
| Imperfect Lady | Para. |
| In Fast Company | Mono. |
| In Old New York | Mono. |
| In Old Sacramento | Rep. |
| I Ring Doorbells | PRC |
| Inside Job | Univ. |
| Inner Circle | Rep. |
| Invisible Informer | Rep. |
| Isle of the Dead | RKO |
| It All Came True | WB |
| It Happened at the Inn | MGM |
| It's a Wonderful Life | RKO |
| It Shouldn't Happen to a Dog | 20th-Fox |
| I've Always Loved You | Rep. |
| **J** | |
| Jade Lady | Mono. |
| Jade Mask | Mono. |
| Janie Gets Married | WB |
| Jesse James | 20th-Fox |
| Jimmy Steps Out | Astor |
| Joe Palooka, Champ | Mono. |
| Johnny Comes Flying Home | 20th-Fox |
| Johnny in the Clouds | UA |
| Jolson Story | Col. |
| Journey Together | Misc. |
| Jumpin' Joe | Mono. |
| Junior Prom | Mono. |
| Just Before Dawn | Col. |
| **K** | |
| Kelly Is My Name | Univ. |
| Kid From Brooklyn | RKO |
| Killers, The | Univ. |
| Kiss & Tell | Col. |
| Kitty | Para. |
| **L** | |
| Ladies Man | Para. |
| Lady in the Lake | MGM |
| Lady Luck | RKO |
| Land of the Outlaws | Mono. |
| Landrush | Col. |
| Larceny in Her Heart | PRC |
| Last Chance | MGM |
| Last Crooked Mile | Rep. |
| Laura | 20th-Fox |
| Law Crusaders | PRC |
| Lawless Empire | Col. |
| Leave Her to Heaven | 20th-Fox |
| Let 'Em Have It | Astor |


## MONOGRAM (Continued)

| Prod. No. | COMING | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|
| 515 | Freddie Steps Out — Freddie Stewart-June Preisser | | | |
| 510 | In Fast Company (CD)F — Leo Gorcey-Huntz Hall | 63 | | b5/11/46 |
| 506 | Joe Palooka, Champ (C)F — Joe Kirkwood-Elyse Knox | 70 | 5/28/46 | b4/13/46 |
| 522 | Jumpin' Joe — Robert Wilcox | | | |
| 518 | Mandarin Secret — Sidney Toler-Victor Sen Yung | | | a4/20/46 |
| 530 | Romance of the Rancho — Gilbert Roland-Marjorie Riordan | | | |
| Sp. | Suspense (D)A — Belita-Barry Sullivan-E. Palette | 101 | 6/15/46 | b3/30/46 |

### Westerns (Current 1944-45)

| | | | | |
|---|---|---|---|---|
| 452 | Drifting Along (W)F — J. M. Brown-Raymond Hatton | 60 | 1/26/46 | b5/11/46 |
| 458 | Frontier Feud — J. M. Brown-Raymond Hatton | 54 | 11/24/45 | |
| 566 | Haunted Mine, The (W)F — J. M. Brown-Raymond Hatton | 52 | 3/2/46 | b4/6/46 |
| 457 | Lost Trail (W)F — J. M. Brown-Raymond Hatton | 53 | 10/20/45 | b10/13/45 |
| 464 | Riders of the Dawn (W)F — Jimmy Wakely-Lee White | 57 | 11/3/45 | b10/27/45 |
| 431 | South of the Rio Grande — Duncan Renaldo | 62 | 9/15/45 | |
| 565 | Border Bandits (W)F — J. M. Brown-R. Hatton | 57 | 1/12/46 | b2/23/46 |
| 571 | Lonesome Trail — J. Wakely-Lee White | 55 | 12/8/45 | |
| 572 | Moon Over Montana (W)F — Jimmy Wakely-Lee White | 61 | 2/23/46 | b4/27/46 |
| 561 | Under Arizona Skies — J. M. Brown-Raymond Hatton | 60 | 4/27/46 | |
| 573 | West of the Alamo — Jimmy Wakely-Lee White | 57 | 4/20/46 | |

### Westerns (Coming)

| | | | | |
|---|---|---|---|---|
| 562 | Gentleman From Texas — J. M. Brown-R. Hatton | | 6/8/46 | |
| | Roaring Range, The — J. M. Brown-Raymond Hatton | | | |
| 574 | Trail to Mexico — Jimmy Wakely-Lee White | | 6/29/46 | |

## PARAMOUNT

Block No.

### Current 1945-46

| | | | | |
|---|---|---|---|---|
| 1 | Duffy's Tavern (CM)F — Crosby-Ed Gardner-M. Reynolds | 98 | 9/28/46 | b8/18/45 |
| 1 | Follow That Woman (My) — William Gargan-Nancy Kelly | 70 | 12/14/45 | b8/25/45 |
| 2 | Hold That Blonde (C)F — Eddie Bracken-Veronica Lake | 77 | 11/23/45 | b10/13/45 |
| 2 | Kitty (D)A — Paulette Goddard-Ray Milland | 103 | 1/25/46 | b10/13/45 |
| 1 | Lost Weekend (D)A — R. Milland-J. Wyman-P. Terry | 101 | 11/16/45 | b8/18/45 |
| 1 | Love Letters (D)A — J. Jones-J. Cotten-A. Richards | 101 | 10.26/45 | b8/25/45 |
| 3 | Masquerade in Mexico (MC)F — D. Lamour-A. deCordova-P. Knowles | 96 | 2/22/45 | b12/1/45 |
| 3 | Miss Susie Slagle's (D)A — Sonny Tufts-V. Lake | 89 | 3/8/46 | b12/8/45 |
| 2 | People Are Funny (CM)F — J. Haley-H. Walker-R. Vallee | 93 | 1/11/46 | b10/18/45 |
| 3 | Road to Utopia (CM)A — Crosby-Hope-Lamour | 90 | 3/22/46 | b12/8/45 |
| 2 | Stork Club (CM)A — Betty Hutton-Barry Fitzgerald | 98 | 12/28/45 | b10/6/45 |
| 3 | Tokyo Rose (D)A — Byron Barr-Lotus Long | 69 | 2/8/46 | b12/8/45 |

### COMING

| | | | | |
|---|---|---|---|---|
| | Big Town — Philip Reed- Hillary Brooke | | | a2/9/46 |
| 4 | Blue Dahlia (My)A — A. Ladd-V. Lake-W. Bendix | 100 | | b2/2/46 |
| | Blue Skies *T — Bing Crosby-Paul Draper | | | a8/18/45 |
| 5 | Bride Wore Boots (C)F — B. Stanwyck-R. Cummings-D. Lynn | 85 | | b3/23/46 |
| | Calcutta — A. Ladd-G. Russell-W. Bendix | | | a7/14/45 |
| | California *T — Milland-Stanwyck-Fitzgerald | | | a4/6/46 |
| | Easy Come, Easy Go — Betty Hutton-Sonny Tufts | | | a4/7/45 |
| | Fear in the Night — De Forest Kelly-Kay Scott | | | |
| 5 | Hot Cargo (D)F — W. Gargan-J. Rogers-P. Reed | 57 | | b3/16/46 |
| | Imperfect Lady, The — R. Milland-T. Wright-V. Field | | | a11/10/45 |
| | Ladies Man — Eddie Bracken-Virginia Field | | | a12/10/45 |
| 6 | Monsieur Beaucaire — Bob Hope-Joan Caulfield | | | a11/10/45 |
| 6 | O.S.S. (Wa)F — A. Ladd-G. Fitzgerald-P. Knowles | 107 | | b5/11/46 |
| 5 | Our Hearts Were Growing Up (C)F — B. Donlevy-G. Russell-D. Lynn | 83 | | b3/16/46 |
| | Perfect Marriage, The — L. Young-D. Niven-V. Field | | | a3/23/46 |
| | Perils of Pauline — Betty Hutton-John Lund | | | |
| 6 | Searching Wind (D)A — R. Young-A. Richards-S. Sidney | 105 | | b5/11/46 |
| | Seven Were Saved — Richard Denning-Catherine Craig | | | |
| 6 | Strange Love of Martha Ivers (D)A — Stanwyck-L. Scott-Hefflin | 116 | | b3/16/46 |
| | Suddenly It's Spring — F. MacMurray-P. Goddard | | | a3/30/46 |
| 6 | Swamp Fire (D)A — Johnny Weissmuller-Virginia Grey | 69 | | b5/11/46 |
| | The Trouble With Women — T. Wright-B. Donlevy-R. Milland | | | a6/23/45 |
| 4 | They Made Me a Killer (D)A — Robert Lowery-Barbara Britton | 64 | | b1/26/46 |
| 5 | To Each His Own (D)A — Olivia de Havilland-John Lund | 122 | | b3/16/46 |
| | Too Good to Be True — S. Tufts-D. Lynn-B. Fitzgerald | | | a11/24/45 |
| | Two Years Before the Mast — Donlevy-Ladd-Bendix | | | a7/1/44 |
| 4 | Virginian, The *T (W)F — J. McCrea-B. Donlevy-S. Tufts | 90 | | b1/26/46 |
| | Welcome Stranger — Bing Crosby-Barry Fitzgerald | | | |
| 4 | Well Groomed Bride (CD)F — R. Milland-O. deHavilland-S. Tufts | 75 | | b2/2/46 |
| | Where There's Life — B. Hope-S. Hasso-W. Bendix | | | |

## PRC

### CURRENT 1944-45

| | | | | |
|---|---|---|---|---|
| | Arson Squad (My)A — F. Albertson-R. Armstrong | 66 | 9/11/45 | b8/11/45 |
| | Club Havana (DM)F — Tom Neal-Margaret Lindsay | 62 | 10/23/45 | b10/27/45 |
| | Detour (D)A — Tom Neal-Ann Savage | 69 | 11/30/45 | b11/3/45 |
| | Devil Bat's Daughter (My)A — Rosemary LaPlanche-John James | 66 | 4/15/46 | b4/13/46 |
| | Danny Boy (D)F — Robert "Buzzy" Henry-Eva March | 66 | 1/8/46 | b11/10/45 |
| | Enchanted Forest *C (D)F — Edmund Lowe-Brenda Joyce | 77 | 12/8/45 | b9/22/45 |
| | Flying Serpent, The (H)A — Ralph Lewis-George Zucco | 58 | 2/20/46 | b1/19/46 |
| | How Do You Do (C)F — Bert Gordon-Harry Von Zell | 82 | 12/24/45 | b11/10/45 |
| | I Ring Doorbells (My)F — R. Shayne-A. Gwynne-R. Karns | 67 | 2/25/46 | b1/5/46 |
| | Man Who Walked Alone (C)F — Kay Aldrige-Dave O'Brien | 74 | 3/15/46 | b2/17/45 |
| | Mask of Diijon (D)A — Eric von Stroheim-Jeanne Bates | 70 | 3/7/46 | b2/2/46 |
| | Romance of the West (W)F — Eddie Dean | 58 | 3/20/46 | b2/16/46 |
| | Shadow of Terror (My)A — Dick Fraser-Grace Gillern | 64 | 11/5/45 | b9/1/45 |
| | Strangler of the Swamp (H)A — R. La Planche-Robert Barrat | 59 | 1/1/46 | b1/5/46 |
| | Swing Hostess (CM)F — Martha Tilton-Charles Collins | 76 | 9/8/45 | b11/11/44 |

## PRC (Continued)

| | CURRENT 1944-45 | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|
| | White Pongo (D)F | Richard Fraser-Marie Wrixon | 76 | 11/2/45 | b8/11/45 |
| | Why Girls Leave Home (D)A | Pamela Blake-Sheldon Leonard | 70 | 10/9/46 | b6/16/45 |
| | Wife of Monte Cristo (D)F | John Loder-Lenore Aubert | 79 | 4/23/46 | b3/23/46 |
| | **COMING** | | | | |
| | Avalanche (My)A | Bruce Cabot-Roscoe Karns | 68 | 6/20/46 | b4/27/46 |
| | Between Two Sisters | N. Coleman-P. Reed-F. Cressart | | | a12/22/45 |
| | Blondes on the Loose | Hugh Beaumont-Cheryl Walker | | | |
| | Larceny in Her Heart | Hugh Beaumont-Cheryl Walker | | 7/10/46 | |
| | Melody Roundup *C | Eddie Dean-Roscoe Ates | | | |
| | Missouri Hayride | Martha O'Driscoll-William Wright | | | |
| | Murder Is My Business (My)F | Hugh Beaumont-Cheryl Walker | 63 | | b3/9/46 |
| | Queen of Burlesque | Evelyn Ankers | | 7/24/46 | |
| | Secrets of a Sorority Girl | Mary Ware-Rick Vallin | | 8/1/46 | |
| | **Westerns (Current 1944-45)** | | | | |
| | Ambush Trail (W)F | Bob Steele-Lorraine Miller | 56 | 2/17/46 | b2/2/46 |
| | Border Badmen (W)F | Buster Crabbe-Al St. John | 57 | 10/10/45 | b9/1/45 |
| | Caravan Trail *C (W)F | Eddie Dean-Emmett Lynn | 61 | 4/20/46 | b3/30/46 |
| | Fighting Bill Carson (W)F | Buster Crabbe-Al St. John | 54 | 10/31/45 | b12/15/45 |
| | Flaming Bullets | Tex Ritter-Dave O'Brien | 58 | 10/15/45 | |
| | Frontier Fugitives | Tex Ritter-Dave O'Brien | 58 | 9/1/45 | |
| | Lightning Raiders | Buster Crabbe-Al St. John | | 1/7/46 | |
| | Navajo Kid (W)F | Bob Steele | 57 | 11/21/45 | b3/30/46 |
| | Prairie Rustlers | Buster Crabbe-Al St. John | 55 | 11/7/45 | |
| | Six Gun Man (W)F | Bob Steele | 59 | 2/1/46 | b1/26/46 |
| | Terrors on Horseback (W)F | Buster Crabbe-Al St. John | 55 | 5/1/46 | b4/20/46 |
| | Thunder Town (W)F | Bob Steele-Syd Saylor | 58 | 4/12/46 | b3/30/46 |
| | **Westerns (Coming)** | | | | |
| | Colorado Serenade | Eddie Dean-Mary Kenyon | | 6/30/46 | |
| | Gentlemen With Guns (W)F | Buster Crabbe-Al St. John | 52 | 3/27/46 | b3/16/46 |
| | Ghost of Hidden Valley | Buster Crabbe-Al St. John | | 6/3/40 | |
| | Law Crusaders | Buster Crabbe-Al St. John | | | |
| | Man Without a Gun | Bob Steele-Ellen Hall | | | |

## RKO-RADIO

| Block No. | CURRENT 1945-46 | Trade Shown | | |
|---|---|---|---|---|
| 4 | A Game of Death (M)A | J. Loder-A. Long-R. Wade | 72 | Dec | b12/1/45 |
| 5 | Badman's Territory (W)F | R. Scott-A. Richards-L. Tierney | 98 | Apr | b4/20/46 |
| | Bedlam (D)A | Boris Karloff-Anna Lee | 80 | Apr | b4/27/46 |
| Sp. | Bells of St. Mary's (D)F | Bing Crosby-Ingrid Bergman | 125 | Nov | b11/24/45 |
| 3 | Cornered (D)A | Dick Powell-Walter Slezak | 102 | Nov | b11/17/45 |
| 4 | Deadline at Dawn (My)F | S. Hayward-P. Lukas-B. Williams | 83 | Feb | b2/16/46 |
| 3 | Dick Tracy (My)F | Morgan Conway-Anne Jeffreys | 62 | Dec | b12/15/45 |
| 5 | Ding Dong Williams (MC)F | Glenn Vernon-Marcy McGuire | 62 | Apr | b4/20/46 |
| | Falcon's Alibi (My)A | Tom Conway-Rita Corday | 63 | Apr | b4/20/46 |
| 2 | First Yank Into Tokyo (D)A | T. Neal-B. Hale-K. Luke | 82 | Sept | b9/8/45 |
| 4 | From This Day Forward (D)A | J. Fontaine-M. Stevens-A. Judge | 95 | Mar | b3/2/46 |
| Sp. | Heartbeat (CD)F | G. Rogers-J. Pierre Aumont | 102 | Apr | b4/27/46 |
| 3 | Hotel Reserve (My)A | James Mason-Lucie Mannheim | 80 | Dec | b12/29/45 |
| 2 | Isle of the Dead (HD)A | B. Karloff-E. Drew | 72 | Sept | b9/8/45 |
| Sp. | Kid From Brooklyn *T (CM)F | D. Kaye-V. Mayo-Vera-Ellen | 114 | Mar | b3/23/46 |
| Sp. | Make Mine Music *T (M)F | Walt Disney | 75 | Apr | b4/20/46 |
| 5 | Partners in Time (CD)F | Lum 'n Abner-P. Blake | 76 | Apr | b4/27/46 |
| Sp. | Pinocchio *T (C)F | Disney | 87 | Sept | Reissue |
| 4 | Riverboat Rhythm (C)F | Leon Errol-Joan Newton | 65 | Feb | b2/9/46 |
| 3 | Sing Your Way Home (CM)F | Jack Haley-Anne Jeffreys | 72 | Nov | b11/17/45 |
| 2 | Spanish Main *T (D)F | P. Henreid-M. O'Hara | 100 | Oct | b10/6/45 |
| 3 | Spiral Staircase, The (My-D)A | D. McGuire-G. Brent-E. Barrymore | 83 | Jan | b1/5/46 |
| 4 | Tarzan and the Leopard Woman (A)F | J. Weissmuller-B. Joyce | 72 | Feb | b2/16/46 |
| Sp. | Tomorrow Is Forever (D)A | C. Colbert-G. Brent-O. Welles | 104 | Jan | b1/19/46 |
| 5 | Truth About Murder (My)A | B. Granville-M. Conway | 63 | Apr | b4/20/46 |
| 2 | Wanderer of the Wasteland (W)F | James Warren-Audrey Long | 67 | Oct | b10/6/45 |
| Sp. | Wonder Man *T (C)F | D. Kaye-V. Mayo | 98 | Apr | b4/28/45 |
| | **COMING** | | | | |
| | A Likely Story | Bill Williams-Barbara Hale | | | a3/15/46 |
| | Bamboo Blonde | Frances Langford-Russell Wade | | | a3/16/46 |
| | Best Years of Our Lives, The | D. Andrews-M. Loy-F. March | | | |
| | Child of Divorce | Sharyn Moffett-Regis Toomey | | | a3/16/46 |
| | Criminal Court | T. Conway-M. O'Driscoll | | | a4/6/46 |
| | Crack-Up | P. O'Brien-C. Trevor-H. Marshall | | | |
| | Deadlier Than the Male | C. Trevor-L. Tierney-W. Slezak | | | |
| | Desirable Woman | J. Bennett-R. Ryan-C. Bickford | | | a3/9/46 |
| | Dick Tracy Versus Cueball | Morgan Conway-Anne Jeffreys | | | a5/4/46 |
| | Falcon's Adventure | Tom Conway-Madge Meredith | | | a5/11/46 |
| | Genius at Work | A. Carney-W. Brown-A. Jeffreys | | | |
| | Honeymoon | S. Temple-F. Tone-G. Madison | | | |
| | It's a Wonderful Life | J. Stewart-D. Reed-L. Barrymore | | | |
| | Lady Luck | R. Young-B. Hale-F. Morgan | 97 | | a3/16/46 |
| | Nocturne | George Raft-Lynn Bari | | | |
| | Notorious | C. Grant-Ingrid Bergman | | | a2/9/46 |
| | Secret Life of Walter Mitty *T | D. Kaye-V. Mayo-F. Bainter | | | |
| | Sinbad the Sailor *T | D. Fairbanks, Jr.-M. O'Hara | | | |
| | Sister Kenny | R. Russell-A. Knox-D. Jagger | | | a3/2/46 |
| | Step by Step | Lawrence Tierney-Anne Jeffreys | | | a2/9/46 |
| Sp. | Stranger, The | Ed. G. Robinson-L. Young-O. Welles | 95 | | a12/22/45 |
| | Sunset Pass | Nan Leslie-James Warren | | | |
| | Till the End of Time | Dorothy McGuire-Guy Madison | | | a2/9/46 |
| | Vacation in Reno | Jack Haley-Anne Jeffreys | | | |
| | What Nancy Wanted | L. Day-B. Aherne-D. DeFore | | | |
| 5 | Without Reservations (C)F | Claudette Colbert-John Wayne | 107 | | b5/11/46 |

## REPUBLIC

| Prod. No. | CURRENT 1944-45 | Rel. Date | |
|---|---|---|---|
| 446 | Along the Navajo Trail (W)F | Roy Rogers-Dale Evans | 66 | 12/15/45 | b12/15/45 |
| 429 | Behind City Lights (D)F | William Terry-Lynne Roberts | 67 | 9/10/45 | b9/22/45 |
| 445 | Don't Fence Me In (W)F | Rogers-Evans-Hayes | 71 | 10/20/45 | b10/27/45 |

| Title | Company |
|---|---|
| Life With Blondie | Col. |
| Life With Father | WB |
| Lighting Raiders | PRC |
| Little Giant | Univ. |
| Little Iodine | UA |
| Little Men | Astor |
| Little Miss Big | Univ. |
| Little Mr. Jim | MGM |
| Live Wires | Mono. |
| Lonesome Trail | Mono. |
| Lonely Hearts Club | Rep |
| Lost Trail | Mono. |
| Lost Weekend | Para. |
| Love, Honor and Goodbye | Rep. |
| Love Letters | Para. |
| Love Lies Bleeding | Para. |
| Love on the Dole | Misc. |
| Lover Come Back | Univ. |
| **M** | |
| Madonna of the Seven Moons | Univ. |
| Madonna's Secret | Rep. |
| Make Mine Music | RKO |
| Mandarin's Secret | Mono. |
| Man Who Dared | Col. |
| Man Who Walked Alone | PRC |
| Man Without a Gun | PRC |
| Margie | 20th-Fox |
| Marked Trails | Mono. |
| Marshall of Laredo | Rep |
| Marshall of Reno | Rep. |
| Mask of Diijon | PRC |
| Masquerade in Mexico | Para. |
| Meet Me on Broadway | Col |
| Melody Roundup | PRC |
| Melody Trail | Rep. |
| Men in Her Diary | Univ. |
| Mexicana | Rep. |
| Michigan Kid | Univ. |
| Mighty McGurk, The | MGM |
| Mildred Pierce | WB |
| Missouri Hayride | PRC |
| Miss Susie Slagle's | Para. |
| Miss Television | UA |
| Mr. Ace | UA |
| Monsieur Beaucaire | Para. |
| Moon Over Montana | Mono. |
| Murder is My Business | PRC |
| Murder in the Music Hall | Rep. |
| Murder, My Sweet! | RKO |
| My Brother Who Talked to Horses | MGM |
| My Darling Clementine | 20th-Fox |
| My Gal Loves Music | Univ |
| My Name is Julia Ross | Col |
| My Pal Trigger | Rep |
| My Reputation | WB |
| Mysterious Intruder | Col |
| **N** | |
| Navajo Kid | PRC |
| Never Say Goodbye | WB |
| Night and Day | WB |
| Night Editor | Col |
| Night in Paradise | Univ. |
| Night Train to Memphis | Rep |
| Nobody Lives Forever | WB |
| Nocturne | RKO |
| No Leave, No Love | MGM |
| No Time for Comedy | WB |
| No Trespassing | UA |
| Notorious | RKO |
| Notorious Gentlemen | Univ |
| Notorious Lone Wolf | Col |
| **O** | |
| Of Human Bondage | WB |
| Oh Say Can You Sing | Univ. |
| One Exciting Week | Rep |
| One More Tomorrow | WB |
| One Romantic Night | Astor |
| One Way to Love | Col |
| Open City | Misc. |
| Open Verdict | WB |
| O.S.S. | Para. |
| Our Hearts Were Growing Up | Para. |
| Our Vines Have Tender Grapes | MGM |
| Out California Way | Rep. |
| Outlaws of the Rockies | Col. |
| Out of the Depths | Col |
| **P** | |
| Pardon My Past | Col. |
| Paris Underground | UA |
| Partners in Time | RKO |
| Partners of the Trail | Mono. |
| Passkey to Danger | RKO |
| Passport to Destiny | RKO |
| People Are Funny | Para. |
| Perfect Marriage | Para. |
| Perilous Holiday | Col |
| Perils of Pauline | Para. |
| Phantom of the Plains | Rep |
| Phantom Thief | Col |
| Pilgrim Lady | Rep |
| Pillow of Death | Univ. |
| Pirates of Monterey | Univ. |
| Plainsman & the Lady | Rep |
| Portrait of Maria | MGM |
| Postman Always Rings Twice | MGM |
| Prairie Rustlers | PRC |
| Prelude to Murder | Univ. |
| Pride of the Marines | WB |
| Prison Ship | Col. |
| Pursuit to Algiers | Univ |
| **Q** | |
| Queen of Burlesque | PRC |

## R

| Title | Company |
|---|---|
| Rainbow Over Texas | Rep. |
| Range Law | Mono. |
| Razor's Edge | 20th-Fox |
| Rebecca | UA |
| Red Dragon | Mono. |
| Red River Renegades | Rep. |
| Rendezvous in Rio | Col. |
| Rendezvous 24 | 20th-Fox |
| Rendezvous With Annie | Rep. |
| Renegades | Col. |
| Return of Frank James | 20th-Fox |
| Return of Rusty | Col. |
| Return of the Vampire | Col. |
| Rhapsody in Blue | WB |
| Riders of the Dawn | Mono. |
| Rio Grande Raiders | Rep. |
| Riverboat Rhythm | RKO |
| River Gang | Univ. |
| Road to Utopia | Para. |
| Roaring Range | Mono. |
| Roaring Rangers | Col. |
| Romance of the Rancho | Mono. |
| Romance of the West | PRC |
| Rough Riders of the Cheyenne | Rep. |
| Rough Ridin' Justice | Col. |
| Runaround | Univ. |
| Rustlers of the Badlands | Col. |

## S

| | |
|---|---|
| Sailor Takes a Wife | MGM |
| San Antonio *T) | WB |
| Sante Fe Uprising | Rep. |
| Saratoga Trunk | WB |
| Scarface | Astor |
| Scarlet Street | Univ. |
| Scotland Yard Investigator | Rep. |
| Searching Wind | Para. |
| Secret Life of Walter Mitty | RKO |
| Secrets of a Sorority Girl | PRC |
| Senorita From the West | Univ. |
| Sensation Hunters | Mono. |
| Sentence, The | WB |
| Sentimental Journey | 20th-Fox |
| Seven Were Saved | Para. |
| Seventh Veil | Univ. |
| Shadow of a Woman | WB |
| Shadow of Terror | PRC |
| Shadow Returns | Mono. |
| Shady Lady | Univ. |
| Shanghai Cobra | Mono. |
| She Meant No Harm | Univ. |
| She Went to the Races | MGM |
| She Wolf of London | Univ. |
| She Wouldn't Say Yes | Col. |
| She Wrote the Book | Univ. |
| Sheriff of Redwood Valley | Rep. |
| Shine on Texas Moon | Rep. |
| Shock | 20th-Fox |
| Shocking Miss Pilgrim | 20th-Fox |
| Short Happy Life of Francis Macomber | UA |
| Show-Off | MGM |
| Silver City Kid | Col. |
| Sinbad the Sailor | RKO |
| Sing While You Dance | Col. |
| Sing Your Way Home | RKO |
| Singing on the Trail | Col. |
| Sin of Harold Diddlebock | UA |
| Sister Kenny | RKO |
| Six Gun Man | PRC |
| Sky Devils | Astor |
| Snafu | Col. |
| Smoky | 20th-Fox |
| Smooth As Silk | Univ. |
| Snow Cinderella | Rep. |
| So Goes My Love | Univ. |
| Somewhere in the Night | 20th-Fox |
| Song for Miss Julie | Rep. |
| Song of Arizona | Rep. |
| Song of the Prairie | Col. |
| Song of the Range | Mono. |
| Song of Mexico | Rep. |
| Song of Old Wyoming | PRC |
| South of the Rio Grande | Mono. |
| Spanish Main | RKO |
| Specter of the Rose | Rep. |
| Spellbound | UA |
| Spider, The | 20th-Fox |
| Spider Woman Strikes Back | Univ. |
| Spiral Staircase, The | RKO |
| Stage coach to Denver | Rep. |
| Stagecoach to Monterey | Rep. |
| Stage Coach Outlaws | PRC |
| Star From Heaven | MGM |
| State Fair | 20th-Fox |
| Step By Step | RKO |
| Stolen Life | WB |
| Stork Club | Para. |
| Strange Confession | Univ. |
| Strange Conquest | Univ. |
| Strange Holiday | Misc. |
| Strange Mr. Gregory | Mono. |
| Stranger From Santa Fe | Mono. |
| Strange Love of Martha Ivers | Para. |
| Strange Triangle | 20th-Fox |
| Strange Voyage | Col. |
| Strange Woman | UA |
| Stranger, The | RKO |
| Strangler of the Swamp | PRC |
| Suddenly It's Spring | Para. |
| Sunbonnet Sue | Mono. |
| Sunset Pass | RKO |
| Sun Valley Cyclone | Rep. |
| Suspected Person | PRC |
| Suspense | Mono. |
| Swamp Fire | Para. |
| Swing Hostess | PRC |
| Swingin' on a Rainbow | Rep. |
| Swing Parade of 1946 | Mono. |
| Swiss Family Robinson | Astor |

## REPUBLIC (Continued)

| No. Prod. | CURRENT 1944-45 | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 427 | Fatal Witness (D)A | Evelyn Ankers-Richard Fraser | 60 | 9/15/45 | b12/8/45 |
| 428 | Love, Honor and Goodbye (CM)F | Virginia Bruce-Edward Ashley | 87 | 9/15/45 | b9/15/45 |
| 431 | Mexicana (CM)F | Constance Moore-Tito Guizar | 83 | 11/15/45 | b11/24/45 |
| 444 | Sunset in El Dorado (W)F | Roy Rogers-Dale Evans | 66 | 9/20/45 | b9/29/45 |
| 426 | Swingin' on a Rainbow (CM)F | Brad Taylor-Jane Frazee | 72 | 9/1/45 | b9/1/45 |
| 430 | Tiger Woman (My)A | Kane Richmond-Lorna Gray | 57 | 11/15/45 | b12/22/45 |

### Current 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 508 | A Guy Could Change (D)F | Allan Lane-Jane Frazee | 65 | 1/27/46 | b1/26/46 |
| 503 | An Angel Comes to Brooklyn (CM)F | Kaye Dowd-Robert Duke | 70 | 11/27/45 | b12/8/45 |
| 513 | A Strange Impersonation (D)F | Brenda Marshall-William Gargan | 68 | 3/15/46 | b3/2/46 |
| 504 | Captain Tugboat Annie (CD)F | Jane Darwell-Edgar Kennedy | 70 | 11/17/45 | b12/15/45 |
| 514 | Catman of Paris (H)A | Carl Esmont-Lenore Aubert | 65 | 4/20/46 | b2/23/46 |
| 511 | Crime of the Century | Stephanie Bachelor-Michael Browne | 56 | 2/27/46 | a12/1/45 |
| 505 | Dakota (D) F | John Wayne-Vera Hruba Ralston | 82 | 12/25/45 | b11/10/45 |
| 509 | Gay Blades (C)F | Allan Lane-Jean Rogers | 67 | 1/25/46 | b3/30/46 |
| 502 | Girls of the Big House (D)A | Lynne Roberts-Richard Powers | 68 | 11/2/45 | b11/17/45 |
| 516 | Glass Alibi, The (My)A | Maris Wrixon-Douglas Fowley | 68 | 4/27/46 | b5/11/46 |
| 5501 | Home on the Range *M (W)F | Monte Hale-Adrian Booth | 55 | 4/18/46 | b4/13/46 |
| 510 | Madonna's Secret, The (D)F | F. Lederer-A. Rutherford-G. Patrick | 79 | 2/16/46 | b2/23/46 |
| 512 | Murder in the Music Hall (My)F | Vera Hruba Ralston-W. Marshall | 84 | 4/10/46 | b2/23/46 |
| 518 | Passkey to Danger | Stephanie Bachelor-Adele Mara | 58 | 5/11/46 | a3/2/46 |
| 448 | Rainbow Over Texas (W)F | Roy Rogers-Dale Evans | 65 | 5/9/46 | b5/11/46 |
| 501 | Scotland Yard Investigator (D) | E. von Stroheim-S. Bachelor | 68 | 9/30/45 | b10/13/45 |
| 447 | Song of Arizona (W)F | Roy Rogers-Dale Evans | 68 | 3/9/46 | b3/6/46 |
| 506 | Song of Mexico (M)F | Adele Mara-Edgar Barrier | 57 | 12/28/45 | b11/24/45 |
| 515 | Undercover Woman | S. Bachelor-R. Livingston | 56 | 4/11/46 | a12/22/45 |
| 507 | Woman Who Came Back, The (D)A | Nancy Kelly-John Loder | 68 | 12/13/45 | b12/29/45 |

### COMING

| | | | | | |
|---|---|---|---|---|---|
| | Angel and the Outlaw | J. Wayne-G. Russell-I. Rich | | | |
| | Earl Carroll's Sketchbook | Constance Moore-William Marshal | | | |
| | Fabulous Suzanne | Barbara Britton-Rudy Vallee | | | |
| 519 | French Key | Albert Dekker-Evelyn Ankers | 67 | 5/18/46 | a11/17/45 |
| | G. I. War Brides | James Ellison-Anna Lee | | | |
| | Ghost Goes Wild | James Ellison-Ann Gwynne | | | a5/4/46 |
| | Inner Circle | Adele Mara- William Frawley | | | |
| 517 | In Old Sacramento (W)F | Constance Moore-William Elliott | 89 | | b4/27/46 |
| | I've Always Loved You *T | Catherine McLeod-Philip Dorn | | | a1/26/46 |
| | Invisible Informer | Linda Sterling-William Henry | | | a3/16/46 |
| | Last Crooked Mile | D. Barry-A. Savage-T. Powers | 67 | | a1/26/46 |
| | Lonely Hearts Club | Jane Withers-Jimmy Lydon | | | a3/2/46 |
| | Man From Rainbow Valley | Monte Hale-Adrian Booth | | | |
| | My Pal Trigger | R. Rogers-D. Evans-G. Hayes | | | |
| | Night Train to Memphis | Roy Acuff-Allan Lane-Adele Mara | | | a1/5/46 |
| | One Exciting Week | Al Pearce-Arline Harris | | | a3/2/46 |
| | Out California Way *M | Monte Hale-Aridian Booth | | | |
| | Pilgrim Lady | Warren Douglas-Veda Ann Borg | | | a5/4/46 |
| | Plainsman and the Lady | W. Elliott-V. H. Ralston-D. Barry | | | |
| | Rendezvous With Annie | Eddie Albert-Gail Patrick | | | |
| | Shine on Texas Moon | R. Rogers-George Hayes-Dale Evans | | | |
| | Snow Cinderella | Lynne Roberts-Charles Drake | | | |
| | Specter of the Rose | Michael Chekhov-Judith Anderson | 90 | | a3/2/46 |
| | That Brennan Girl | James Dunn-Mona Freeman | | | |
| | Traffic in Crime | Kane Richmond-Adele Mara | | | a4/27/46 |
| | Under Nevada Skies | Roy Rogers-Dale Evans | | | |
| 520 | Valley of the Zombies | Robert Livingston-Adrian Booth | 56 | 5/24/46 | a11/10/45 |

### Westerns (Current 1945-46)

| | | | | | |
|---|---|---|---|---|---|
| 555 | Alias Billy the Kid (W)F | Sunset Carson-Peggy Stewart | 56 | 4/17/46 | b4/27/46 |
| 551 | Bandits of the Badlands (W)F | Sunset Carson-Peggy Stewart | 55 | 9/14/45 | b10/13/45 |
| 5307 | Blue Mountain Skies | Gene Autry-Smiley Burnett | 56 | 12/1/45 | |
| 565 | California Gold Rush (W)F | Wild Bill Elliott-Bobby Blake | 60 | 2/4/46 | b3/2/46 |
| 553 | Cherokee Flash (W)F | Sunset Carson-Linda Stirling | 64 | 12/13/45 | b2/2/46 |
| 563 | Colorado Pioneers (W)F | Wild Bill Elliott-Bobby Blake | 55 | 11/14/45 | b1/5/46 |
| 554 | Days of Buffalo Bill | Sunset Carson-Peggy Stewart | 56 | 2/8/46 | |
| 5308 | Gold Mine in the Sky | Gene Autry | 59 | 1/15/46 | Reissue |
| 5306 | Guns and Guitars | Gene Autry-Smiley Burnette | 58 | 10/15/45 | Reissue |
| 562 | Marshall of Laredo (W)F | Wild Bill Elliott-Bobby Blake | 58 | 10/7/45 | b11/17/45 |
| 561 | Phantom of the Plains (W)F | Wild Bill Elliott-Bobby Blake | 55 | 9/7/45 | b10/13/45 |
| 552 | Rough Riders of Cheyenne (W)F | Sunset Carson-Peggy Stewart | 56 | 11/1/45 | b11/17/45 |
| 566 | Sheriff of Redwood Valley (W)F | Bill Elliott-Alice Fleming | 56 | 3/29/46 | b4/13/46 |
| 567 | Sun Valley Cyclone | B. Elliott-A. Fleming-B. Blake | 55 | 5/10/46 | |
| 5305 | Under Fiesta Stars | GeneAutry-Smiley Burnette | 61 | 9/1/45 | Reissue |
| 564 | Wagon Wheels Westward (W)F | Wild Bill Elliott-Bobby Blake | 56 | 12/21/45 | b1/19/46 |

### Westerns (Coming)

| | | | | | |
|---|---|---|---|---|---|
| | Conquest of Cheyenne | Wild Bill Elliott-Alice Fleming | | | |
| 556 | El Paso Kid | Sunset Carson-Marie Harmon | 55 | 5/22/46 | |
| | Red River Renegades | Sunset Carson-Peggy Stewart | | | |
| | Rio Grande Raiders | Sunset Carson-Peggy Stewart | | | |
| | Sante Fe Uprising | Allan Lane-Martha Wentworth | | | |
| | Stagecoach to Denver | Allan Lane-Martha Wentworth | | | |
| | Vigilantes of Boomtown | Allan Lane-Martha Wentworth | | | |

## 20TH-FOX

### Current 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 611 | And Then There Were None (My)F | Fitzgerald-Hayward-Huston | 97 | Nov | b1/19/46 |
| 616 | A Walk in the Sun (D)F | Dana Andrews-Richard Conte | 117 | Mar | b12/1/45 |
| 622 | A Yank in London (D)F | Anna Neagle-Rex Harrison | 107 | Mar | b4/27/46 |
| 620 | Behind Green Lights (D)A | Carole Landis-William Gargan | 64 | Feb | b1/19/46 |
| 604 | Captain Eddie (B)F | F. MacMurray-L. Bari | 107 | Sept | b6/23/45 |
| 605 | Caribbean Mystery (My)F | J. Dunn-Sheila Ryan | 65 | Sept | b7/12/45 |
| 610 | Col. Effingham's Raid (CD)F | C. Coburn-J. Bennett-W. Eythe | 70 | Feb | b9/29/45 |
| 625 | Dark Corner (D)A | Lucille Ball-William Bendix | 99 | May | b4/6/46 |
| 617 | Doll Face (CM)F | C. Miranda-P. Como-V. Blaine | 80 | Jan | b12/22/45 |
| 609 | Dolly Sisters, The *T (MC)F | B. Grable-J. Payne-J. Haver | 114 | Nov | b8/29/45 |
| 626 | Do You Love Me *T (MC)F | M. O'Hara-D. Haymes-H. James | 91 | May | b4/20/46 |
| 623 | Dragonwyck (D)A | G. Tierney-V. Price-W. Huston | 103 | Apr | b2/23/46 |
| 612 | Fallen Angel (D)A | A. Faye-D. Andrews-L. Darnell | 97 | Dec | b10/27/45 |
| 608 | House on 92nd Street, The (D)F | W. Eythe-L. Nolan-S. Hasso | 88 | Oct | b9/15/45 |

## 20TH-FOX (Continued)

| Prod. No. | CURRENT 1945-46 | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 618 | Jesse James | T. Power-H. Fonda-N. Kelly | 106 | Feb | Re-release |
| 624 | Johnny Comes Flying Home (D)F | Martha Stewart-Richard Crane | 65 | Apr | b3/23/46 |
| 614 | Leave Her to Heaven *T (D)A | G. Tierney-J. Crain-C. Wilde | 110 | Jan | b12/22/45 |
| 627 | Rendezvous 24 (D)A | William Gargan-Maria Palmer | 70 | May | b5/11/46 |
| 619 | Return of Frank James | Henry Fonda-Gene Tierney | 92 | Feb | Re-release |
| 621 | Sentimental Journey (D)F | M. O'Hara-J. Payne-W. Bendix | 94 | Mar | b2/9/46 |
| 613 | Spider, The (M)F | Richard Conte-Faye Marlowe | 62 | Dec | b10/13/45 |
| 615 | Shock (D)F | Vincent Price-Lynn Bari | 70 | Feb | b1/19/46 |
| 607 | State Fair *T (CM)F | D. Andrews-J. Crain-D. Haymes | 100 | Oct | b8/25/45 |

### COMING

| | | | | | |
|---|---|---|---|---|---|
| | Anna and the King of Siam | I. Dunne-R. Harrison-L. Darnell | | | a1/26/46 |
| | Black Beauty | Mona Freeman-Richard Denning | | | |
| | Carnival in Costa Rica *T | D. Haymes-C. Holm-C. Romero | | | |
| | Centennial Summer *T | Crain-Darnell-Bennett | | | a10/20/45 |
| | Claudia and David | Dorothy McGuire-Robert Young | | | a5/11/46 |
| 628 | Cluny Brown (C)F | Charles Boyer-Jennifer Jones | 100 | June | b5/11/46 |
| | Deadline for Murder | Sheila Ryan-Kent Taylor | | | |
| | Flight to Paradise | Paul Kelly-Osa Massen | | | |
| | Home Sweet Homicide | P. Ann Garner-R. Scott | | | a5/11/46 |
| | It Shouldn't Happen to a Dog | Carole Landis-Allyn Joslyn | | | a3/30/46 |
| | Margie *T | Jeanne Crain-Alan Young | | | a4/6/46 |
| | My Darling Clementine | H. Fonda-L. Darnell-V. Mature | | | |
| | Razor's Edge | T. Power-G. Tierney-J. Payne | | | a5/11/46 |
| | Shocking Miss Pilgrim *T | Betty Grable-Dick Haymes | | | a1/5/46 |
| | Smoky *T | F. MacMurray-A. Baxter-B. Ives | | | a10/6/45 |
| 629 | Somewhere in the Night (D)A | J. Hodiak-L. Nolan-N. Guild | 110 | June | b5/4/46 |
| 630 | Strange Triangle (D)A | Signe Hasso-John Shepperd | 65 | June | b5/11/46 |
| | Three Little Girls in Blue *T | Haver-Blaine-Payne | | | a1/26/46 |
| | Wake Up and Dream | John Payne-June Haver | | | a6/9/45 |
| | Wanted for Murder (D)A | Eric Portman-Dulcie Gray | 103 | | b4/13/46 |
| | You're For Me | V. Blaine-P. Como-H. James | | | |

## UNITED ARTISTS

### CURRENT

| | | | | | |
|---|---|---|---|---|---|
| | Abilene Town (W)F | Randolph Scott-Ann Dvorak | 90 | 1/11/46 | b1/12/46 |
| | A Night in Casablanca (M)F | Marx Bros.-Charles Drake | 85 | 5/10/46 | b4/20/46 |
| | Blithe Spirit (C)A | Hammond-Cummings-Harrison | 94 | 12/14/45 | b9/22/45 |
| | Breakfast in Hollywood (CD)F | Tom Breneman-Bonita Granville | 93 | 2/22/46 | b1/19/46 |
| | Captain Kidd (D)F | C. Laughton-R. Scott-B. Britton | 87 | 10/5/45 | b8/4/45 |
| | Diary of a Chambermaid (D)A | P. Goddard-B. Meredith | 86 | 2/14/46 | b2/2/46 |
| | Getting Gertie's Garter (C)A | D. O'Keefe-M. McDonald-B. Barnes | 72 | 11/30/45 | b12/1/45 |
| | Johnny in the Clouds (D)F | John Mills-D. Montgomery | 88 | 3/15/46 | b11/17/45 |
| | Outlaw, The (D)A | Jane Russell-Walter Huston | 115 | 2/8/46 | b3/23/46 |
| | Paris-Underground (WaD)A | C. Bennett-Gracie Fields | 97 | 10/19/45 | b8/25/45 |
| | Rebecca | L. Olivier-Joan Fontaine | 130 | 4/26/46 | Reissue |
| | Spellbound (D)A | Ingrid Bergman-Gregory Peck | 111 | 12/28/45 | b11/3/45 |
| | Whistle Stop (D)A | George Raft-Ava Gardner | 85 | 1/25/46 | b1/12/46 |
| | Young Widow (D)A | Jane Russell-Louis Hayward | 100 | 3/1/46 | b2/23/46 |

### COMING

| | | | | | |
|---|---|---|---|---|---|
| | Abie's Irish Rose | Joanne Dru-Michael Chekhov | | | |
| | Angel on My Shoulder | P. Muni-A. Baxter-C. Rains | | | a2/9/46 |
| | A Scandal in Paris | G. Sanders-S. Hasso-C. Landis | | | a12/22/45 |
| | Bachelor's Daughter's | G. Russell-C. Trevor-A. Dvorak | | | |
| | Bel Ami | George Sanders-Angela Lansbury | | | |
| | Caesar and Cleopatra *T (D)A | Claude Rains-Vivien Leigh | 135 | | b12/22/45 |
| | Dishonored Lady | H. Lamarr-D. O'Keefe-J. Loder | | | |
| | Duel in the Sun *T | J. Jones-G. Peck-J. Cotten | | | |
| | Fanny By Gaslight | James Mason-Phyllis Calvert | | | |
| | Henry the Fifth (D)F *T | L. Olivier-R. Asherson | 134 | | b4/27/46 |
| | Little Iodine | Jo Ann Marlowe-Marc Cramer | | | a4/27/46 |
| | Miss Television | David Bruce-Cleatus Caldwell | | | |
| | Mr. Ace | George Raft-Sylvia Sidney | | | a5/4/46 |
| | No Trespassing | Ed. G. Robinson-L. McCallister | | | |
| | Short Happy Life of Francis Macomber | G. Peck-J. Bennett-R. Preston | | | |
| | Sin of Harold Diddlebock | H. Lloyd-R. Walburn-J. Conlin | | | a2/9/46 |
| | Strange Woman, The | H. Lamarr-G. Sanders-L. Hayward | | | |
| | This Happy Breed | Robert Newton-Celia Johnson | | | |

## UNIVERSAL

### CURRENT 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 516 | Because of Him (CM)F | D. Durbin-C. Laughton-F. Tone | 87 | 1/16/46 | b1/12/46 |
| 527 | Blonde Alibi (My)F | Tom Neal-Martha O'Driscoll | 62 | 4/12/46 | b3/23/46 |
| 509 | Crimson Canary (My)F | Noah Beery, Jr.-Lois Collier | 64 | 11/9/45 | b11/8/45 |
| 510 | Daltons Ride Again (W)F | A. Curtis-M. O'Driscoll-L. Chaney | 72 | 11/23/45 | b11/17/45 |
| 513 | Frontier Gal (D)F | Y. DeCarlo-R. Cameron-A. Devine | 84 | 12/21/45 | b12/8/45 |
| 515 | Girl on the Spot (D-M)A | Jess Barker-Lois Collier | 75 | 1/11/46 | b1/5/46 |
| 511 | House of Dracula (H)A | Chaney-Carradine-O'Driscoll | 67 | 12/7/45 | b12/8/45 |
| 525 | House of Horrors (H)A | Kent Taylor-Virginia Grey | 65 | 3/29/46 | b3/9/46 |
| 518 | Idea Girl (C)F | Jess Barker-Julie Bishop | 60 | 2/8/46 | b2/2/46 |
| 520 | Little Giant (C)F | Abbott-Costello | 91 | 2/22/46 | b3/2/46 |
| 526 | Madonna of the Seven Moons (D)A | P. Roc-P. Calvert-S. Granger | 89 | 4/5/46 | b1/26/46 |
| 502 | Men in Her Diary (C)A | J. Hall-L. Allbritton-P. Ryan | 73 | 9/14/45 | b8/15/45 |
| | Night in Paradise *T (D)A | Merle Oberon-Turhan Bey | 84 | 5/3/46 | b4/13/46 |
| 512 | Pillow of Death (My)A | L. Chaney-J. Ed Bromberg | 66 | 12/14/45 | b12/15/45 |
| 507 | Pursuit to Algiers (D)F | B. Rathbone-N. Bruce | 65 | 10/26/45 | b10/27/45 |
| 503 | River Gang (M)F | G. Jean-J. Qualen | 64 | 9/21/45 | b9/22/45 |
| 514 | Scarlet Street (D)A | Ed. G. Robinson-Joan Bennett | 102 | 12/21/45 | b12/29/45 |
| 519 | Seventh Veil (D)A | James Mason-Ann Todd | 94 | 2/15/46 | b11/10/45 |
| 501 | Shady Lady (CM)F | S. Coburn-G. Simms-R. Paige | 93 | 9/7/45 | b9/8/45 |
| 521 | Smooth as Silk (My)A | Kent Taylor-Virginia Grey | 66 | 3/1/46 | b3/9/46 |
| 505 | Strange Confession (M)A | L. Chaney-B. Joyce | 62 | 10/5/45 | b10/6/45 |
| 506 | Senorita From the West (C)F | A. Jones-B. Granville | 62 | 10/12/45 | b10/20/45 |
| 524 | Spider Woman Strikes Back (H)A | G. Sondergaard-K. Grant-B. Joyce | 59 | 3/22/46 | b3/23/46 |
| 517 | Terror By Night (My)A | B. Rathbone-Nigel Bruce | 60 | 2/1/46 | b2/2/46 |
| 504 | That Night With You (CM)F | F. Tone-S. Foster-L. Allbritton | 84 | 9/28/45 | b9/22/45 |
| 508 | This Love of Ours (D)F | Merle Oberon-Charles Korvin | 90 | 11/2/45 | b10/27/45 |

## T

| Title | Company |
|---|---|
| Talk About a Lady | Col. |
| Tangier | Univ. |
| Tars and Spars | Col. |
| Tarzan and the Leopard Woman | RKO |
| Tenth Avenue Angel | MGM |
| Terror By Night | Univ. |
| Terrors on Horseback | PRC |
| Terror Trail | Col. |
| Texas Kid, The | Mono. |
| Texas Panhandle | Col. |
| That Brennan Girl | Rep. |
| That Night With You | Univ. |
| That Texas Jamboree | Col |
| That Way with Women | WB |
| The Man I Love | WB |
| The Shadow | Mono. |
| The Time, the Place & the Girl | WB |
| They Made Me a Killer | Para. |
| They Were Expendable | MGM |
| This Happy Breed | UA |
| This Love of Ours | Univ. |
| Throw a Saddle on a Star | Col. |
| Three in the Saddle | PRC |
| Three Little Girls in Blue | 20th-Fox |
| Three Strangers | WB |
| Three Wise Fools | MGM |
| Thunder in the City | Astor |
| Thunder Town | PRC |
| Tiger Woman | Rep. |
| Till the Clouds Roll By | MGM |
| Till the End of Time | RKO |
| Time for Two | MGM |
| To Each His Own | Para. |
| Tokyo Rose | Para. |
| Tom Brown's Schooldays | Astor |
| Tomorrow Is Forever | RKO |
| Tonight We Dance | Col. |
| Too Good to Be True | Para. |
| Too Young to Know | WB |
| Town Went Wild | PRC |
| Traffic in Crime | Rep. |
| Trail to Mexico | Mono. |
| Trail to Vengeance | Univ. |
| Trigger Law | Mono. |
| Trigger Trail | Univ. |
| Trouble With Women | Para. |
| Truth About Murder | RKO |
| Tucson Raiders | Rep. |
| Twin Guns | PRC |
| Two Fisted Stranger | Col. |
| Two Guys From Milwaukee | WB |
| Two Mrs. Carrolls | WB |
| Two Sisters From Boston | MGM |
| Two Smart People | MGM |
| Two Years Before the Mast | Para. |

## U

| | |
|---|---|
| Uncle Andy Hardy | MGM |
| Undercover Woman | Rep. |
| Undercurrent | MGM |
| Underdog, The | PRC |
| Under Arizona Skies | Mono. |
| Under Nevada Skies | Rep. |
| Unseen, The | Para. |
| Up Goes Maisie | MGM |

## V

| | |
|---|---|
| Vacation From Marriage | MGM |
| Vacation in Reno | RKO |
| Valley of the Zombies | Rep. |
| Vigilantes of Boomtown | Rep. |
| Virginian, The | Para. |
| Voice of the Whistler | Col. |

## W

| | |
|---|---|
| Wagon Wheels Westward | Rep. |
| Wake Up and Dream | 20th-Fox |
| Walls Came Tumbling Down | Col. |
| Wanderer of the Wasteland | RKO |
| Wanted for Murder | 20th-Fox |
| Weekend at the Waldorf | MGM |
| Weird Woman | Univ. |
| Welcome Stranger | Para. |
| Well Groomed Bride | Para. |
| West of the Alamo | Mono. |
| West of the Rio Grande | Mono. |
| What a Woman! | Col. |
| What Nancy Wanted | RKO |
| What Next, Corporal Hargrove? | MGM |
| Where There's Life | Para. |
| Whispering Skull | PRC |
| Whistle Stop | UA |
| White Pondo | PRC |
| Why Girls Leave Home | Mono. |
| Wicked Lady | Univ. |
| Wife of Monte Cristo | PRC |
| Without Reservations | RKO |
| Woman of My Own | MGM |
| Woman of the Town, The | UA |
| Woman Who Came Back, The | Rep. |
| Wonder Man | RKO |

## Y

| | |
|---|---|
| Yearling, The | MGM |
| Years Between, The | Misc. |
| Yolanda & the Thief | MGM |
| Young Widow | UA |
| You're For Me | 20th-Fox |

## Z

| | |
|---|---|
| Ziegfeld Follies of 1946 | MGM |

## TITLE CHANGES

A Very Rich Man (WB) now
THAT WAY WITH WOMEN

Blue Sierra (MGM) now
COURAGE OF LASSIE

## ADVANCE DATA
### On Forthcoming Product

THE MICHIGAN KID (Univ.) *Comedy-Drama. Principals*: Jon Hall, Rita Johnson, Victor McLaglen, Andy Devine. *Director*, Ray Taylor. *Plot*: A former peace officer, known as the Michigan Kid, seeks peace and security on a cattle ranch after his discharge from the Cavalry at the end of the Sioux Wars. But his arrival in Arizona coincides with a new outbreak—the rise of a frontier underworld. He calls on his three soldier buddies and they come to help him bring peace and prosperity to the West. Fearless though they may be, a girl puts her brand on the Michigan Kid and hobbles him for good.

BLONDIE KNOWS BEST (Col.) *Comedy-Drama. Principals*: Penny Singleton, Arthur Lake, Larry Simms. *Director*, Abby Berlin. *Plot*: Dagwood gets into his customary difficulties at the office, and is fired. He is forced to impersonate Mr. Dithers with a prospective client, and when Blondie surprises Dagwood and the client at a night club with two girls, there's more trouble in the Bumstead household. All sorts of complications ensue but there's a happy ending, with Dagwood reinstated in his job and in Blondie's heart.

CUBAN PETE (Univ.) *Comedy-with- music. Principals*: Desi Arnaz, Ethel Smith, Joan Fulton. *Director*, Jean Yarbrough. *Plot*: A young girl is sent to Cuba to lure a Cuban band-leader and his troupe to New York for a radio show. When they get to New York, the woman sponsor of the show, who thinks she can sing, schemes to banish the singers so she can replace them. Her trick lands her in jail. The broadcast goes over big, and the band-leader and the girl fall in love.

FLIGHT TO NOWHERE (Screen Guild) *Drama. Principals*: Alan Curtis, Evelyn Ankers, Micheline Cheirel. *Director*, William Rowland. *Plot*: A Countess engages a commercial pilot to fly her and her party to Death Valley. An FBI operative warns that it's a dangerous situation, but the pilot ignores the information. At the Valley resort, an oil magnate is murdered during a quest for a mysterious envelope. It develops that a ring with a map of secret uranium deposits is the reason for all the evil doings.

PERILS OF PAULINE (Para.) *Comedy-Drama. Principals*: Betty Hutton, John Lund, Constance Collier. *Director*, George Marshall. *Plot*: The life, times and love of Pearl White, queen of the serials when movies were young. Her tempestuous love for a stage actor is almost wrecked on the rocks of professional jealousy before the happy ending is reached.

NOCTURNE (RKO) *Mystery-Drama. Principals*: George Raft, Lynn Bari, Edward Ashley, Virginia Huston. *Director*, Edwin L. Marin. *Plot*: A detective is convinced that a songwriter did not commit suicide, according to the coroner's verdict, but instead was murdered. He quizzes all the dead man's girlfriends, and after the last one sends him on several wild goose-chases, he finds that her sister was the songwriter's girl. The sister's husband finally confesses.

## UNIVERSAL (Continued)

| Prod. No. | COMING | | Run Time Mins. | Rel Date | See Issue of |
|---|---|---|---|---|---|
| | Black Angel | D. Duryea-J. Vincent-P. Lorre | | | |
| | Brief Encounter (D)A | Celia Johnson-Trevor Howard | 95 | | b2/16/46 |
| | Brute Man | Rondo Hatton- Jane Adams | | | |
| 532 | Cat Creeps (H)A | Lois Collier-Noah Beery, Jr. | 57 | 5/17/46 | m4/13/46 |
| | Claude's Wife | B. Joyce-D. Porter-P. Morrison | | | a4/20/46 |
| | Cuban Pete | Desi Arnaz-Ethel Smith | | | |
| | Dead of Night | Michael Redgrove-Googie Withers | | | |
| 534 | Dressed to Kill | Rathbone-N. Bruce-P. Morison | 72 | 6/7/46 | a3/2/46 |
| | Fandango *T | Decarlo-Donlevy-Aumont | | | a2/9/46 |
| 538 | Ghost Steps Out | Abbott-Costello-M. Reynolds | | 7/5/46 | a4/6/46 |
| 537 | Inside Job | A. Curtis-A. Rutherford-P. Foster | | 6/28/46 | |
| | Kelly Is My Name | Phil Terry-Ann Savage | | | a4/6/46 |
| | Killers, The | Ava Gardner-Albert Dekker | | | |
| | Little Miss Big | Fay Holden-Beverly Simmons | | | a4/6/46 |
| 536 | Lover Come Back | G. Brent-L. Ball-V. Zorina | | 6/21/46 | a3/30/46 |
| | Michigan Kid | Jon Hall-Rita Johnson | | | |
| | Notorious Gentlemen (D)A | Rex Harrison-Lilli Palmer | 110 | | b2/16/46 |
| | Oh Say Can You Sing | Sheila Ryan-Fred Brady | | | |
| | Pirates of Monterey *T | Maria Montez-Rod Cameron-P. Reed | | | |
| 535 | Runaround | Rod Cameron-Ella Raines | | 6/14/46 | a3/30/46 |
| | She Meant No Harm | Dennis O'Keefe-Helen Walker | | | a4/27/46 |
| 531 | She Wolf of London (H)A | Sara Haden-Una O'Connor | 61 | 5/17/46 | b4/13/46 |
| 533 | She Wrote the Book | Joan Davis-Jack Oakie | | 5/31/46 | a3/9/46 |
| 528 | So Goes My Love (D)F | Myrna Loy-Don Ameche | 88 | 5/19/46 | b3/30/46 |
| 530 | Strange Conquest (D)F | Jane Wyatt-Jess Barker | 64 | 5/16/46 | b4/20/46 |
| 522 | Tangier (D)F | M. Montez-P. Foster-R. Paige | 75 | | b3/9/46 |
| | Wicked Lady (D)A | M. Lockwood-J. Mason-P. Roc | 100 | | b1/12/46 |
| | **Westerns (Current 1945-46)** | | | | |
| 1101 | Bad Men of the Border | Kirby Grant-Armita-Fuzzy Knight | 56 | 9/28/45 | |
| 1102 | Code of the Lawless | Kirby Grant-Fuzzy Knight | 55 | 10/19/45 | |
| 1104 | Gun Town | Kirby Grant-Fuzzy Knight | 53 | 1/18/45 | a12/22/45 |
| 1103 | Trail to Vengeance | Kirby Grant-Fuzzy Knight | 54 | 11/30/45 | |

## WARNER BROS.

**CURRENT 1945-46**

| | | | | | |
|---|---|---|---|---|---|
| 504 | Born for Trouble | Van Johnson-Faye Emerson | 57 | 10/6/45 | Reissue |
| 512 | Burma Victory (Wa)A | Documentary | 63 | 2/15/46 | b12/22/45 |
| 513 | Cinderella Jones (C)F | Joan Leslie-Robert Alda | 88 | 3/9/46 | b2/16/45 |
| 515 | City for Conquest | James Cagney-Ann Sheridan | 98 | 4/13/46 | Reissue |
| 506 | Confidential Agent (D)F | C. Boyer-L. Bacall-P. Lorre | 118 | 11/10/45 | b11/3/45 |
| 508 | Danger Signal (D)F | Faye Emerson-Zachary Scott | 78 | 12/15/45 | b11/17/45 |
| 517 | Devotion (D)A | O. deHavilland-L. Lupino | 107 | 4/20/46 | b4/6/46 |
| 518 | Her Kind of Man | Z. Scott-F. Emerson-D. Clark | 78 | 5/11/46 | a12/22/45 |
| 503 | It All Came True | Humphrey Bogart-Ann Sheridan | 97 | 10/6/45 | Reissue |
| 505 | Mildred Pierce (D)A | Joan Crawford-Jack Carson | 111 | 10/20/45 | b9/29/45 |
| 510 | My Reputation (D)F | Barbara Stanwyck-George Brent | 94 | 1/26/46 | b1/22/46 |
| 516 | No Time for Comedy | James Stewart-Rosalind Russell | 93 | 4/13/46 | Reissue |
| 501 | Pride of the Marines (D)F | J. Garfield-E. Parker-D. Clark | 119 | 9/4/45 | b8/11/45 |
| 502 | Rhapsody in Blue (M)F | Joan Leslie-Robert Alda | 139 | 9/22/45 | b6/30/45 |
| 509 | San Antonio *T | Erroll Flynn-Alexis Smith | 110 | 12/29/45 | b11/24/45 |
| 514 | Saratoga Trunk (D)A | Gary Cooper-Ingrid Bergman | 135 | 3/30/46 | b11/24/45 |
| 511 | Three Strangers (D)A | Fitzgerald-Greenstreet-Lorre | 92 | 2/15/46 | b1/26/46 |
| 507 | Too Young to Know (D)F | Joan Leslie-Robert Hutton | 86 | 12/1/45 | b11/17/45 |

**COMING**

| | | | | | |
|---|---|---|---|---|---|
| | Appointment in Tokyo (Wa) | Documentary | 54 | | b12/1/45 |
| | Beast With Five Fingers | R. Alda-A. King-P. Lorre | | | a3/23/46 |
| | Big Sleep | H. Bogart-Lauren Bacall | | | a2/18/46 |
| | Cheyenne | Dennis Morgan-Jane Wyman | | | |
| | Cloak and Dagger | Gary Cooper-Lilli Palmer | | | |
| | Deception | Bette Davis-Paul Henreid | | | |
| | Escape Me Never | E. Flynn-I. Lupino-G. Young | | | a3/9/46 |
| | Humoresque | J. Crawford-J. Garfield-O. Levant | | | |
| 520 | Janie Gets Married | Joan Leslie-Robert Hutton | 89 | 6/22/46 | a11/24/45 |
| | Life with Father *T | I. Dunne-W. Powell-E. Taylor | | | |
| | Never Say Goodbye | Erroll Flynn-Eleanor Parker | | | a12/1/45 |
| | Night and Day | C. Grant-A. Smith-J. Wyman | | | |
| | Nobody Lives Forever | J. Garfield-G. Fitzgerald | | | a3/23/46 |
| | Of Human Bondage | P. Henreid-E. Parker-J. Knowles | | | a8/16/44 |
| 519 | One More Tomorrow | Ann Sheridan-Dennis Morgan | 87 | 6/1/46 | a11/26/44 |
| | Open Verdict, The | S. Greenstreet-P. Lorre-J. Lorring | | | a3/9/46 |
| | Sentence, The | Ann Sheridan-Robert Alda | | | |
| | Shadow of a Woman | Andrea King-William Prince | | | a4/28/45 |
| | Stolen Life (D)A | B. Davis-G. Ford-W. Brennan | 107 | | b5/4/46 |
| | That Way With Women | S. Greenstreet-M. Vickers-D. Clark | | | |
| | The Man I Love | Ida Lupino-Robert Alda | | | a11/24/45 |
| | The Time, the Place & the Girl *T | D. Morgan-J. Carson-J. Wyman | | | a12/1/45 |
| | Two Guys From Milwaukee | Dennis Morgan-Joan Leslie | | | a3/23/46 |
| | Two Mrs. Carrolls | H. Bogart-B. Stanwyck-A. Smith | | | a11/24/45 |

## MISCELLANEOUS

| | | | | | |
|---|---|---|---|---|---|
| | A Boy, a Girl and a Dog (D) | Harry Davenport-Sharyn Moffett | | Film Clas | a10/4/44 |
| | Accent on Horror | Bela Lugosi-Nat Pendleton | | SGP | |
| | Adventure For Two (D)F | Laurence Olivier-Penelope Ward | 89 | | b12/22/45 |
| | Adventure in Music (M) | Jose Iturbi & Others | 62 | | b5/27/44 |
| | Battle for Music (Doc.)F | London Philharmonic | 74 | Four Conts | b10/30/45 |
| | Bella Donna | M. Oberon-G. Brent-C. Korvin | | UWP | |
| | Captive Heart (D)A | Michael Redgrave-Rachel Kempson | 108 | Eagle-Lion | b4/13/46 |
| | Caravan (D)A | Steward Granger-Jean Kent | 122 | Eagle-Lion | b4/20/46 |
| | Crainquebille (D)A | French Cast | 59 | Hoffberg | b10/28/44 |
| | Curley *T | Frances Rafferty-Larry Olsen | | Hal Roach | |
| | Dark Is the Night (D)A | Irina Radehenko-Ivan Kuznetsov | 70 | Artkino | b3/23/46 |
| | Dark Mirror | O. deHavilland-Lew Ayers | | UWP | a4/6/46 |
| | 1812 (Hist.) | Russian Cast | 95 | Artkino | b9/16/44 |
| | Fall of Berlin (Doc.)F | | 70 | Artkino | b9/15/44 |
| | Flight to Nowhere | A. Curtis-E. Ankers | | SGP | |
| | I Know Where I'm Going (D)F | Wendy Hiller-Roger Livesay | 91 | GFD | b1/5/46 |
| | Journey Together (D)F | Ed. G. Robinson-Bessie Love | 80 | Eng. Films | b3/9/46 |
| | Love on the Dole (D)A | Deborah Kerr-Clifford Evans | 89 | Four Conts | b10/20/45 |
| | Open City (D)A | Aldo Fabrizi-Anna Magnani | 100 | Mayer-Bur'n | b3/9/46 |
| | Strange Holiday (D)F | Claude Rains-Robbie Stebbins | 57 | Elite | b10/27/45 |
| | Years Between, The (D)A | Michael Redgrave-Valerie Hobson | 100 | Eagle-Lion | b4/13/46 |

# SHORT Booking GUIDE

## 1945-46 PRODUCT

## COLUMBIA

### ALL-STAR COMEDIES (20)

7404 A Bird in the Head.....Fair ..... 17 .. 4/13/46
7434 A Hit With a Miss.....Good ..... 16 .. 3/ 2/46
7432 A Miner Affair.....Poor ..... 18½..11/10/45
7403 Beer Barrel Polecats..... 17 .....
7436 Blonde Stayed On, The..... 16½.....
7423 Calling All Fibbers..... 16½.....
7422 Dance, Dunce, Dance!....Funny ..... 18½..10/27/45
7426 Get Along Little Zombie ..... 17 .....
7438 High Blood Pressure.....Fair ..... 19 .. 3/16/46
7425 Hiss and Yell..... 18 .....
7401 If a Body Meets a Body..... 18 .....
7438 Jiggers, My Wife!..... 18 .....
7421 Mayor's Husband, The...Funny ..... 16 ..11/10/45
7402 Micro-Phonies ..... 17 .....
7437 Mr. Noisy ..... 16½.....
7435 Spook to Me.....Funny ..... 17 .. 3/ 2/46
7406 Three Troubledoers ..... 17 .....
7405 Uncivil War Birds..... 17 .....
7409 Vine, Women and Song (Billy Vine) ..... 22½.....
7224 When the Wife's Away..Good ..... 17 .. 5/ 4/46
7431 Where the Pest Begins..... 17 .....

### COLOR RHAPSODY (5)

7502 Polar Playmates ..... 6½.....
7501 River Ribber ..... 6 .....

### COMMUNITY SINGS (10)

7657 Christmas Carols ..... 10½.. Re-Sale
7651 No. 1 (Leibert) Cowboy Hit Tunes.....Good ..... 9½..11/17/45
7652 No. 2 (Baker) You Belong to My Heart..... 10 .....
7653 No. 3 (Don Baker) Dream .....Fair ..... 10 .. 3/ 2/46
7654 No. 4 (Baker) Good, Good, Good .....Fair ..... 11 .. 2/23/46
7655 No. 5 (Leibert) No Can Do .....Good ..... 10 .. 4/13/46
7656 No. 6 (Baker) That Feeling in the Moonlight..... 9 .....
7657 No. 7 (Leibrt) Chickery Chick ..... 10 .....
7658 No. 8 (Baker) Symphony.....
7659 No. 9 (Baker) Aren't You Glad You're You.....

### FILM VODVIL (5)

7951 Milt Britton & Band..... 11 .....
7952 Randy Brooks & Orch..... 10½.....
7953 Morale's Copacabana Orchestra .....Excellent ..... 11 .. 2/23/46
7954 Three Sets of Twins....Good ..... 10 .. 5/ 4/46
7955 Art Mooney & Orch..... 11 .....

### FLIPPY

7601 Catnipped .....Amusing ..... 7½.. 3/ 2/46

### FOX & CROW

7752 Foxey Flatfoots ..... 6 .....
7751 Phoney Baloney ..... 7 .....
7753 Unsure-Runts ..... 7½.....

### PANORAMICS

7902 Strange Hunger .....
7901 The Magic Stone..... 10 .....

### PHANTASIES (4)

7702 Kongo Ree ..... 6 .....
7701 Simple Siren ..... 6½.....

### SCREEN SNAPSHOTS (10)

7851 No. 1 (25th Anniversary Special) ..... 9 .....
7852 No. 2 (Harlow Wilcox & H. Von Zell)..... 10 .....
7853 No. 3 (Fashions, Rodeo, etc.) .....Interesting .... 9 .. 2/23/46
7854 No. 4 (Hollywood Celebrations) .....Interesting .... 9 .. 2/23/46
7855 No. 5 (Movie Stunt-men & Doubles) ..... 9 .....
7856 No. 6 (Wendell Niles and Prindle) ..... 9½.....
7857 No. 7 (Victory Show) ..... 9½.....
7858 No. 8 (Looking Back) .....
7859 No. 9 (Judy Canova Radio Show) ..... 10 .....

### SPORT REELS (10)

7801 Champion of the Cue..... 7½.....
7802 Puck Chasers ..... 10 .....
7803 Cadet Cagers ..... 8½.....
7804 Mermaid's Paradise .....Good ..... 9½.. 3/ 9/46
7805 Rasslin' Romeos ..... 8½.....
7806 Canine Champion ..... 9½.....
7807 Timberland Athletes .....
7808 Diving Aces .....

### SERIALS (3)

7160 Hop Harrigan ..... 15 Chaps. 4/13/46
7120 Jungle Raiders ..... 15 Chaps.
7140 Who's Guilty? ..... 15 Chaps.
Chick Carter, Detective..... 15 Chaps.

## METRO-GOLDWYN-MAYER 1945-46

### CARTOONS (16)

W-731 Flirty Birdy ..... 7 .....
W-733 Quiet Please .....
W-732 Wild and Woolfy..... 8 .....
W-734 Lonesome Lenny .....Fair ..... 8 .. 4/ 6/46
W-735 Springtime for Thomas..Good ..... 8 .. 4/ 6/46

### TRAVELTALKS (12)

T-714 Glimpses of Guatemala.....
T-713 Land of Mayas.....
T-712 Merida and Campeche....Good ..... 8 ..12/ 1/45
T-715 Visiting Vera Cruz.....Interesting .... 9 .. 4/ 6/46
T-711 Where Time Stands Still.Good ..... 9 ..12/ 1/45
T-716 The Million Trail.....

### MGM SPECIALS (4)

A-701 A Gun in His Hand..... 19 .....
A-702 Purity Squad .....Excellent ..... 20 ..11/24/45

### PETE SMITH SPECIALTIES (10)

S-756 Badminton .....Good ..... 9 .. 1/ 5/46
S-753 Bus Pests .....Funny ..... 10 .. 1/ 5/46
S-767 Fala at Hyde Park.....Interesting .... 11 .. 1/26/46
S-571 Football Thrills of 1944..Excellent ..... 8 ..12/ 1/45
S-755 Gettin' Glamor ..... 9 .....
S-752 Guest Pests .....Very Funny ... 9 .. 1/19/46
S-754 Sports Sticklers .....

### PASSING PARADE (6)

K-774 Golden Hunch .....Excellent ..... 10 .. 2/ 9/46
K-771 Great American Mug....Very Good ..... 10 ..11/24/45
K-773 People on Paper.....Excellent ..... 11 ..12/ 1/45
K-775 Magic on a Stick.....
K-776 Our Old Car.....Excellent ..... 10 .. 5/ 4/46
K-772 Stairway to Light.....Good ..... 10 ..11/24/45

### MGM MINIATURE (6)

M-781 Strange Destiny .....Good ..... 10 .. 1/26/46
M-782 Spreadin' the Jam.....Fair ..... 10 ..11/24/45
M-783 Musical Masterpieces ..Exellent ..... 10 .. 4/ 6/46

## PARAMOUNT 1945-46

### GEORGE PAL PUPPETOONS (8)

U5-1 Jasper and the Beanstalk.Good ..... 8 ..10/27/45
U5-2 My Man Jasper.....Fair ..... 8 .. 3/16/46
U5-3 Olie for Jasper..... 7 .....
U5-4 Together in the Weather..... 7 .....
U5-5 Jasper's Derby ..... 8 .....

### LITTLE LULU (6)

D5-1 Man's Pest Friend.....Good ..... 8 .. 2/ 9/46
D5-2 Bargain Counter Attack..... 7 .....
D5-3 Bored of Education..... 7 .....

### NOVELTOONS (6)

P5-1 Friendly Ghost .....Very Good ..... 7½.. 2/23/46
P5-2 Cheese Burglar ..... 7 .....
P5-3 Old Macdonald Had a Farm ..... 7 .....
P5-4 Sheep Shape ..... 7 .....

### MUSICAL PARADES (6)

FF5-1 Little Witch .....Very Good ..... 20 ..11/10/45
FF5-2 Naughty Nanette .....Entertaining .. 20 .. 2/16/46
FF5-3 College Queen ..... 19 .....
FF5-4 Tale of Two Cafes..... 18 .....

### POPEYE (8)

E5-1 House Tricks .....Funny ..... 8 .. 5/11/46
E5-2 Service With a Guile...Fair ..... 6 .. 4/13/46
E5-3 Klondike Casanova ..... 8 .....

### POPULAR SCIENCE (6)

J5-1 No. 1 .....Interesting .... 10 ..11/17/45
J5-2 No. 2 .....Interesting .... 10 .. 2/16/46
U5-3 No. 3 .....Interesting .... 10 .. 3/16/46
J5-4 No. 4 .....Interesting .... 10 .. 5/11/46
J5-5 No. 5 ..... 10 .....

### SPEAKING OF ANIMALS (6)

Y5-1 Animal-ology .....Very Funny ... 9 ..11/ 3/45
Y5-2 Hillbillies .....Very Good ..... 9 .. 2/23/46
Y5-3 In the Postwar Era.....Fair ..... 9 .. 3/16/46
Y5-4 In the Wilds..... 9 .....

### SPORTLIGHTS (10)

R5-1 What a Picnic.....Interesting .... 9 ..10/18/45
R5-2 Paddle Your Own.....Good ..... 9 ..11/17/45
R5-3 Running the Team.....Good ..... 9 .. 2/23/46
R5-4 Good Dog ..... 10 .....
R5-5 Dixie Pointers ..... 10 .....
R5-6 Rhythm on Blades.....Excellent ..... 9 .. 3/16/46
R5-7 Testing the Experts..... 9 .....
R5-8 Riding the Hickories..... 9 .....

### UNUSUAL OCCUPATIONS (6)

L5-1 No. 1 .....Interesting .... 10 .. 2/16/46
L5-2 No. 2 ..... 10 .....
L5-3 No. 3 .....Good ..... 10 .. 3/16/46
L5-4 No. 4 .....Interesting .... 10 .. 4/13/46

## RKO RADIO 1945-46

### DISNEY CARTOONS (18)

64103 A Knight for a Day..... 7 .....
64101 Canine Patrol ..... 7 .....
64105 In Dutch .....Funny ..... 7 .. 3/16/46
64102 Old Sequoia .....Funny ..... 7 ..10/13/45
64104 Pluto's Kid Brother.....Good ..... 7 .. 5/11/46

### EDGAR KENNEDY (6)

63401 Big Beef, The.....Good ..... 17 ..11/24/45
63402 Mother-in-Law's Day ..... 18 .....
63403 Trouble or Nothing.....Funny ..... 18 .. 2/16/46

### FLICKER FLASHBACKS (7)

64201 No. 1 .....Funny ..... 7 ..11/17/45
64202 No. 2 .....Funny ..... 7 .. 1/26/46
64203 No. 3 .....Amusing ..... 7 .. 2/ 9/46
64204 No. 4 .....Good ..... 8 .. 3/16/46
64205 No. 5 .....Good ..... 7 .. 4/13/46
64206 No. 6 ..... 9 .....
64207 No. 7 ..... 7 .....

### HEADLINER REVIVALS (4)

63201 The Derby Decade..... 22 .....
63202 Russian Dressing ..... 18 .....
63204 Sea Melody ..... 19 .....
63203 Twenty Girls and a Band..... 18 .....

### LEON ERROL (6)

63701 Beware of Redheads..... 17 .....
63702 Maid Trouble .....Funny ..... 18 .. 2/23/46
63703 Oh, Professor Behave..... 18 .....

### RAY WHITLEY WESTERN MUSICALS (4)

63501 Western Welcome ..... 18 .....
63503 Ranch House Romeo..... 17 .....
63502 Sagebrush Serenade ..... 19 .....
63504 Rhythm Wranglers ..... 19 .....

### SPECIAL

671 The House I Live In....Excellent ..... 18 ..10/13/45

### SPORTSCOPES (13)

64304 Arcaro Up .....Fair ..... 8 .. 2/ 9/46
64301 Athletic Items .....Good ..... 8 ..11/24/45
64302 Battling Bass .....Good ..... 8 ..11/17/45
64308 Black Ducks and Broad-bills .....Good ..... 8 .. 5/11/46
64303 Ten Pin Titans.....Good ..... 8 .. 2/ 9/46
64307 Quarter Horses .....Good ..... 8 .. 3/ 9/46
64305 Ski Master .....Good ..... 8 .. 5/11/46
64306 Winning Basketball .....Good ..... 8 .. 4/ 6/46

### THIS IS AMERICA (13)

63102 T. V. A.....Interesting .... 18 .. 1/26/46
63101 Airline to Everywhere....Excellent ..... 17 .. 1/ 5/46
63103 Great Lakes .....Excellent ..... 16 .. 2/16/46
63104 Report on Japan.....Interesting .... 19 .. 3/ 9/46
63105 Street of Shadows.....Excellent ..... 16 .. 4/13/46
63106 Two Million Rooms.....Excellent ..... 15 .. 5/ 4/46

### WAR ACTIVITIES

Here Come the Yanks....Interesting .... 10 ..10/16/45

## 20th CENTURY-FOX 1945-46

### MOVIETONE ADVENTURE (10)

6260 Across the Great Divide.....
6258 Along the Rainbow Trail.Excellent ..... 8 .. 4/13/46
6254 Bountiful Alaska ..... 8 .....
6259 Cradle of Liberty.....
6253 China Carries On.....
6256 Louisiana Springtime ..... 8 .....
6257 Lost Lake .....
6252 Magic of Youth.....
6251 Memories of Columbus.....
6255 Song of Sunshine..... 8 .....

### SPORTS REVIEWS (6)

6353 Diving Dandies .....
6355 Golden Horse .....
6301 Pins and Cushions.....Interesting .... 8 .. 3/ 2/46
6351 Ski Aces .....Excellent ..... 8 .. 2/23/46
6352 Time Out For Play..... 8 .....
6354 Sea Sirens .....

### TERRYTOONS (20)

6506 Bad Bill Bunion.....Funny ..... 7 .. 3/ 2/46
6517 Dinky Finds a Home..... 7 .....
6511 Fortune Hunters ..... 7 .....
6502 Fox & the Duck.....
6520 Golden Hen .....Excellent ..... 7 .. 5/11/46
6514 It's All in the Stars..... 7 .....
6518 Johnstown Flood ..... 7 .....
6501 Mighty Mouse in Gypsy Life ..... 8 .....
6506 Mighty Mouse Meets Bad Bill Bunion..... 7 .....
6508 Mighty Mouse in Krakatoa .....Amusing ..... 7 .. 3/ 9/46
6513 My Old Kentucky Home.Very Good .... 7 .. 3/ 4/46
6519 Peace-Time Football ..... 7 .....
6503 Swooning the Swooners.....
6510 Svengali's Cat .....Amusing ..... 7 .. 3/ 2/46
6509 Talking Magpies .....Good ..... 7 .. 3/ 9/46
6507 The Exterminator ..... 7 .....
6515 Throwing the Bull..... 7 .....
6516 Trojan Horse ..... 7 .....
6504 Watch Dog .....
6512 Wicked Wolf .....Good ..... 7 .. 5/11/46
6505 Who's Who in the Jungle.Good ..... 7 .. 3/ 2/46

### MARCH OF TIME (13)

1 Palestine Problem .....Informative .... 17 .. 9/15/45
2 American Beauty .....Interesting .... 18 .....
3 18 Million Orphans.....Excellent ..... 17 ..11/ 3/45
4 Justice Comes to Germany .....Impressive ..... 21 11/24/45
5 Challenge to Hollywood...Interesting .... 18 .. 1/ 5/46
6 Life With Baby.....Very Good .... 20 .. 2/ 2/46
7 Report on Greece.....Very Good ..... 19 .. 3/ 2/46
8 Night Club Boom.....Good ..... 21 .. 4/ 6/46
9 Wanted—More Homes ...Informative .... 20 .. 5/ 4/46

## UNIVERSAL 1945-46

### NAME BAND MUSICALS (13)

1309 Banquet of Melody.....Good ..... 1 .. 5/11/46
1304 Cuban Madness .....
1301 Solid Senders .....Very Good ..... 15 ..11/24/45
1302 Hot and Hectic.....
1306 Melody Stampede .....Good ..... 15 .. 1/26/46
1381 Sing and Be Happy.....Very Good ..... 10 .. 3/ 2/46
1307 Swing High, Swing Sweet.Entertaining .. 15 .. 3/ 2/46
1303 Syncho-Smooth Swing ...Good ..... 15 .. 2/23/46
1310 Swinging Down the Scale.....
1308 Takin' the Breaks..... 15 .....
1305 Tin Pan Alley Tempos...Fair ..... 15 .. 2/23/46

### PERSON-ODDITY (15)

1361 Gabriel Heatter Reporting .....Interesting .... 9 ..11/17/45
1362 Hill-Billy Artist .....Interesting .... 9 ..10/27/45
1366 Maestros of the Comics...Interesting .... 9 .. 3/ 2/46
1363 Paper Magic .....Interesting .... 9 ..11/10/45
1364 Pottery Poets .....Good ..... 9 ..12/ 1/45
1365 Front Line Artists.....Good ..... 9 ..12/ 1/45
1367 Wings of Courage..... 9 .....
1368 Cartune Crusader ..... 9 .....
1369 Scientifically Stung ..... 9 .....

### SERIALS (4)

Lost City of the Jungle..Juvenile ..... 20 .. 5/11/46
Royal Mounted Rides Again .....Actionful ..... 19 .. 1/19/46
Scarlet Horseman .....
Secret Agent X-9.....

### SING AND BE HAPPY

1381 Sing and Be Happy.....Very Good ..... 10 .. 3/ 2/46
1382 Merrily We Sing.....Fair ..... 10 .. 5/11/46

### SPECIAL FEATURETTES

1201 Tiny Terrors of the Timberlands .....
1203 Roosevelt—Man of Destiny..... 18 .....

### TECHNICOLOR CARTOONS (13)

1324 Apple Andy .....Good ..... 7 .. 2/16/46
1323 Mousie Come Home.....
1322 The Poet and Peasant....Very Good ..... 7 ..10/27/45
1321 Loose Nut .....
1325 Who's Cooking Who.....

### VARIETY VIEW (15)

1348 Chimp on the Loose..... 9 .....
1347 Dog Tale ..... 9 .....
1342 Go North .....Very Good .... 9 ..10/13/45

| | | | | |
|---|---|---|---|---|
| 1364 Grave Laughter | Amusing | 9 | | 11/24/45 |
| 1344 Doctor of Paintings | | | | |
| 1345 Jungle Capers | Amusing | 9 | | 2/23/46 |
| 1341 Queer Birds | Interesting | 9 | | 11/10/45 |
| 1346 Script Teas | | 9 | | |

## VITAPHONE-WARNER BROS. 1945-46

**BLUE RIBBON CARTOONS (13)**

| | | | | |
|---|---|---|---|---|
| 2307 Daffy Duck & Egghead | | | | |
| 2306 Fresh Fish | | | | |
| 2303 The Good Egg | | | | |
| 2305 Little Lion Hunter | | | | |
| 2302 Lyin' Mouse | | | | |
| 2301 Sunbonnet Blue | | 7 | | |
| 2304 Trial of Mr. Wolf | | | | |

**FEATURETTES (6)**

| | | | | |
|---|---|---|---|---|
| 2101 Barbershop Ballads | Fair | 20 | | 8/25/45 |
| 2102 Star in the Night | Outstanding | 20 | | 10/27/45 |
| 2103 All Star Musical Revue | Entertaining | 20 | | 12/ 1/45 |
| 2104 Good Old Corn | Good | 20 | | 12/ 1/45 |
| 2106 Hitler Lives? | Excellent | 20 | | 1/ 5/46 |
| 2105 Musical Shipmates | | | | |

**MELODY MASTERS (10)**

| | | | | |
|---|---|---|---|---|
| 2601 Spade Cooley, King of Western Swing | Excellent | 10 | | 8/25/45 |
| 2605 Headline Bands | Very Good | 10 | | 3/ 2/46 |
| 2602 Here Comes the Navy Bands | Fair | 10 | | 10/13/45 |
| 2606 Jan Savitt & His Band | Good | 10 | | 4/ 6/46 |
| 2603 Musical Novelties | Fair | 10 | | 11/17/45 |
| 2607 Rhythm on Ice | Good | 10 | | 5/ 4/46 |

**MERRIE MELODIES—LOONEY TUNES**

| | | | | |
|---|---|---|---|---|
| 1716 Baby Bottleneck | Very Funny | 7 | | 3/30/46 |
| 1717 Elmer's Hare Remover | Excellent | 7 | | 3/30/46 |
| 1718 Daffy Doodles | Very Good | 7 | | 5/11/46 |
| 1719 Hollywood Canine Canteen | | | | |
| 1720 Hush My Mouse | | | | |

**SPECIAL**

| | | | | |
|---|---|---|---|---|
| 2901 The Nine Hundred | Outdated | 10 | | 10/27/45 |

**SPORTS PARADE (13)**

| | | | | |
|---|---|---|---|---|
| 2507 Fin 'N Feathers | | | | |
| 2506 Let's Go Gunning | Interesting | 10 | | 5/ 4/46 |
| 2501 Sports Go to War | Outdated | 10 | | 10/13/45 |
| 2502 Holiday on Horseback | | | | |
| 2503 Michigan Ski-Daddle | | | | |
| 2505 Snow Eagles | Excellent | 10 | | 3/30/46 |
| 2504 With Rod and Gun in Canada | Very Good | 10 | | 4/ 6/46 |

**TECHNICOLOR ADVENTURES (6)**

| | | | | |
|---|---|---|---|---|
| 2801 Fashions for Tomorrow | | 10 | | |
| 2802 In Old Santa Fe | | | | |
| 2803 All Aboard | Fair | 10 | | 4/ 6/46 |

**TECHNICOLOR SPECIALS (8)**

| | | | | |
|---|---|---|---|---|
| 2001 Frontier Days | Good | 20 | | |
| 2002 Forest Commandos | Excellent | 20 | | 3/ 9/46 |
| 2003 Movieland Magic | Good | 20 | | 3/30/46 |
| 2004 Gem of the Ocean | | | | |

**VITAPHONE VARIETIES (6)**

| | | | | |
|---|---|---|---|---|
| 2401 Alice in Jungleland | Interesting | 10 | | 11/17/45 |
| 2402 Miracle Makers | | 10 | | |
| 2405 Peeks at Hollywood | Interesting | 10 | | 3/ 2/46 |
| 2406 Smart as a Fox | | | | |
| 2404 So You Think You're Allergic | Fair | 10 | | 1/19/46 |
| 2403 Story of a Dog | Interesting | 10 | | 8/25/45 |

## Lana Turner as 'Coquette'

Lana Turner has been assigned the leading role in MGM's "Coquette," in which Helen Hayes starred on Broadway in 1927 and Mary Pickford played on the screen in 1929. Albert and Frances Hackett are writing the screenplay for the new version, which Robert Lord will produce.

## Goldwyn Signs Youngster

Marlene Aames, eight-year-old girl who appeared in "The Corn is Green" and "The Lost Weekend," has been signed by Samuel Goldwyn to appear in his production, "The Best Years of Our Lives." William Wyler is directing.

## Famed Scene Duplicated

The scene of the first atomic chain reaction ever demonstrated by man is being duplicated as closely as security restrictions allow for MGM's "The Beginning or the End." The set represents the Chicago "pile" test, staged on the squash court beneath the grandstand at Stagg Field, University of Chicago, December 2, 1942.

## Lorre Hope's Menace

"The Private Eye," which gets under way in July at the Paramount Studio with Bob Hope and Dorothy Lamour starred, has gained a menace in the person of Peter Lorre, who will play a sleek, sinister knife-throwing little man who has designs on the life of the dumb private detective played by Hope.

## Set for Top Roles

MGM's Technicolor musical, "The Kissing Bandit," will have Tony Martin and Kathryn Grayson in top roles.

# CLASSIFIED ADVERTISING

**Ten cents per word (10 words minimum). No cuts or borders.** No charge for name and address. **5 insertions for the price of 3.** Money order or check with copy. Ads will appear as soon as received **unless otherwise instructed.** Address: Classified Dept., SHOWMEN'S TRADE REVIEW, 1501 Broadway, New York 18, N. Y.

### 8-mm.—16-mm.

1946 PROJECTORS, brand new! Victor 40B 16-mm. sound projectors $425; Universal PC500 8-mm. 500 watt projectors $63.50; Shipped prepaid in U. S. A. Our reference: Dun, Bradstreet. Charlie Poorman, Dept. ST, Schuylkill Haven, Pa.

### HELP WANTED

WANTED: ASSISTANT MANAGERS to start immediately. State experience. Salary expected and references in application. Weir Cove Theatres, Weirton, W. Va.

### NEW EQUIPMENT

24" BLADE PEDESTAL FANS, $49.50—Buy Now—require only 1/6 Horsepower motor; limited quantity blowers, 5,500 cfm $75.00; sizes up to 33,000 cfm; Griswold 35-mm. splicers; shelfworn, $19.95; Navy surplus—dimmers—2450W, $22.50; 2000W, $19.95; 1650W, $13.50; Dual Telephone set, $13.50; Panic Bolts, $22.50; Coated Lenses, $45.00. Spring Catalog ready. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

OPA APPROVED INCREASE, BUT WE'LL SELL SOUND screens at old prices until June first—Crystal Beaded, square foot, 44½c; Super Flextone Plastic Coated, guaranteed fungus-proof, washable, 37½c. Samples free. S.O.S. Cinema Supply Corp., 449 West 42nd St., New York 18, N. Y.

SIMPLEX TYPE DOUBLE BEARING MOVEMENTS $59.50; 15 ampere rectifier bulbs $5.55; Cetron photocells $3.95; Exciter lamps 39c; Splicers $4.69; Slides, 92c box of 50. What do you need? Star Cinema Supply Co., 440 W. 45th St., New York, N. Y.

### POPCORN

SPECIAL GIANT PREMIUM S. A. CORN $9.25 popping volume $85.—$100. Regular S. A. corn $8.25 approved OPA popping volume. FOB Nashville, Tenn. Blevins Popcorn Co.

### POPCORN SUPPLIES

KETTLE KLEENING KIT COMPLETE FOR $6.00 containing Char-X, liquid kettle cleaner, wipes, spatula, oil. Everything to keep your kettle Spic and Span. Blevins Popcorn Co., Nashville, Tenn.

### PRINTING

$3.95 THOUSAND PRINTED. 6¾ envelopes, 8½ x 11 letterheads, 8½ x 7¼ billheads—statements. Business Cards $2.00 thousand. Mail-N-Save Gift Service. P. O. Box 192-A, Gloucester, Mass.

### SITUATION WANTED

VETERAN wants theatre now operating. Give particulars, Kaufman, 1919 Surf Ave., Brooklyn 24, N. Y.

VETERAN: Projectionist desires employment, in Pennsylvania. Have Pennsylvania state license. George R. Snyder, 7 Trueman St., Pittsburgh, Pa.

### SOUND EQUIPMENT

NEW MULTICELLULAR HIFREQUENCY HORNS with PM unit, filter network, $125.00; New 868 type Photocells, $1.95; Automatic Record Changer, $29.75; New Zeiss Ikon 35-mm. Sound Projectors, $275.00; New 30W Theatre Amplifiers including Monitor, $125.00; RCA PA Amplifiers, $95.00. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

### STUDIO EQUIPMENT

MOVIOLAS, $195.00; Densitometer, $125.00; Hollywood 2000W Studio Fresnel Spots, $57.50; Belhowell Production Camera complete, $5,750.00; 16-mm. Sound Printers, $975.00; 16-mm. Single System Recorder, $880.00; Double System, $695.00; Freehead Tripods, $62.50; Akeley Newsreel Camera, Gyrotripod, $795.00; Eyemo Camera, $245.00. Send for list, S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

### THEATRE GAMES

DIE CUT BINGO CARDS—$20.00 in 10,000 lots. Smaller quantities, $2.25 per 1,000. 1-75, 1-100. IMMEDIATE DELIVERY. S. Klous, c/o Showmen's Trade Review, 1501 Broadway, New York City 18, N. Y.

FOR YOUR BINGO GAMES Buy your cards from us—controlled or uncontrolled, dye cut, play right, priced right—service supreme. Samples on request. Premium Products, 354 W. 44th St., New York 18, N. Y.

### THEATRE FOR SALE

THEATRE FOR SALE 1944 New Building 32' x 80' R.C.A. sound system 325 upholstered seats, Fountain, Popcorn Machine. 15 Room Hotel joining will sell one or both. A-1 opportunity to right party; Owner retiring. R. Borcherdt, Nucla Hotel & Theatre, Nucla, Colo.

### THEATRE SEATING

350 REBUILT, REUPHOLSTERED STAFFORD HEAVY PANELBACK boxspring chairs, $5.95; 150 American ditto, $5.95; 504 Irwin ditto, $5.95; 300 American rebuilt, reupholstered red striped velour padded back, boxspring, metal lined, $7.95; 408 American ditto, $8.45; 520 American 7 ply veneerback 5 ply seat chairs, $4.75; 575 American veneerback springless cushions, $5.35; Beautiful Cardinal Red Leatherette, 52" wide, 100 yards per roll, $1.14 yard; cut lengths, $1.25; Wire for stock list. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

THEATRE CHAIRS 1000 Streamlined full upholstered American Seating Company chairs. 1000 spring cushioned relacquered ¾" insert panel backs 900 spring cushions 1000 veneer chairs. We upholster chairs. Write for prices and photographs. Phone Lenox 3445. Jesse Cole, 2565 McClellan Ave., Detroit, Mich.

### USED EQUIPMENT

MORE WAR SURPLUS BEADED 52" x 72" TRIPOD Screens, good condition, $9.95; fair $6.95; as is, $4.95; (tripods worth money alone); 16-mm. Reels or Cans, 400'—23c; 800'—34c; 1200'—44c; Heavy Duty Vacuum Cleaner, rebuilt, $97.50; Brandt Penny Direct Coin Changers, $99.75; Coinometers with Pennies, $69.50. Spring Catalog ready. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

VETS ESTABLISH YOUR OWN HOUSE—Complete Army Theatre Booth Outfits—Holmes professional latest type sound projectors, 2000' magazines; lens; Strong Arclamps; rectifiers; motors; adjustable heavy pedestals; 30 watt amplifiers; monitor; 2 way Multicellular horn system, everything ready to go, $1995.00. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

FOR SALE—Booth equipment available immediately—Western Electric Sound, Universal bases. Kentucky Theatre, Vanceburg, Ky.

FOR SALE—Three front shutter Motiograph heads, two Motiograph Sound heads, two Motiograph bases and lamphouses with large reflectors, Strong rectifiers, Ultraphone Amplifier using latest type tubes. Equipment now in use available three weeks. No reasonable offer refused. L & N Theatre Corp., Antioch, Illinois.

POWERS 6B MECHANISMS, REBUILT, RENICKELED, $99.50; Simplex, mechanisms, rebuilt $210.00; Simplex movements, good, $4.95; Peerless lamphouses, reconditioned, $165.00 pair; Morelite lamphouses, reconditioned, $119.50 pair; Write us your requirements. Star Cinema Supply Co., 440 West 45th St., New York 19, N. Y.

THEATRE SEATS—PROJECTORS—Folding Chairs. 16-mm. film—lights—new screens. Lone Star Film Co., P. O. Box 1734, Dallas, Texas.

COMPLETELY REBUILT 6B Powers, with sound, with incondence light $500.00, with baby-Strongs Lamps and rectifiers $700.00. Write John M. Welch, R No. 1, Burley, Idaho.

FOR SALE . . . 2 Semi-Portable motion picture projectors in good running condition. 2000 ft. Magazines, 1000 watt Mazda Lamps, 35-mm. Complete with sound, speaker and screen. Very thing for theatre, school or roadshowing. $750.00 cash. Write or Call: Hall Houpe, Rogers Theatre, Shelby, N. C.

### WANTED TO BUY

SIMPLEX, SOUND EQUIPMENT, LAMPHOUSES, RECTIFIERS, etc. Star Cinema Supply Co., 440 W. 45th St., New York 19, N. Y.

OLD EQUIPMENT CASHED IN—WHAT'VE YOU GOT? Box 715, Showmen's Trade Review, 1501 Broadway, New York, N. Y.

AIR CONDITIONING EQUIPMENT, compressors, Condensers, etc. Refrigerant type. Carrier, York, Carbondale, Curtis, Westinghouse, G.E. or other standard makes. Any size up to 300 tons, centrifugal preferred. Send full details. Box 716, Showmen's Trade Review, 1501 Broadway, New York, N. Y.

# COMING JUNE 8th

## Something Special

**In the issue of June 8th, SHOWMEN'S TRADE REVIEW will offer a Birthday Present of special features and service for its theatre subscribers to mark the thirteenth birthday of 'The Service Paper of The Motion Picture Industry' . . . Watch for it . . . You'll be glad you're a SHOWMEN'S TRADE REVIEW Subscriber when you receive your copy.**

# SHOWMEN'S TRADE REVIEW

THE SERVICE PAPER OF THE MOTION PICTURE INDUSTRY

JUN 3

REVIEWED IN THIS ISSUE


| | |
|---|---|
| Don't Gamble With Strangers | 27 |
| Dressed to Kill | 27 |
| Galloping Thunder | 13 |
| Larceny in Her Heart | 13 |
| Specter of the Rose | 13 |
| The French Key | 27 |
| The Stranger | 13 |
| The Walls Came Tumbling Down | 13 |

**PRODUCT GUIDES**
Begin on Page 41



Vol. 44 No. 19

MAY 25, 1946

Entered as second class matter February 20, 1940, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly by Showmen's Trade Review, Inc., 1501 Broadway, New York 18, N. Y., U. S. A. 10 cents a copy, $2 a year.

CHARLES E. 'CHICK' LEWIS
Editor and Publisher




Jack Kirsch (See Page 3)

**New Chain Plans 500 Automatic Theatres**

**See**

**The Motion Picture Theatre Equipment and Maintenance**

MAY 28 1946
©CIS 20345




# SWEET DREAMS!

# THE EDITORIAL PAGE

## CURRENT OBSERVATIONS

VARIETY CLUBS. . . Humanitarian Award Dinner at the Hotel Astor in New York last week was pronounced by veteran film observers to be one of the greatest public relations gestures the industry has ever realized. It probably was just that, because we can recall no other single event which more emphatically revealed the humanitarian impulses and deeds of show business than this tribute to General Evangeline Booth, retired international director general of the Salvation Army.

The Variety Clubs themselves have made such an achievement possible. The million dollars collected—and donated without one cent of "overhead" taken off the top—last year is a fact that stands to the credit of every member of this organization. Also, the Annual Humanitarian Award now has assumed great stature—two of those selected for the honor later received other great awards, the Nobel Peace award and the Pulitzer prize.

* * *

SETOA CONVENTION. . . . There is every indication that the Jacksonville, Fla., meeting of the Southeastern Theatre Owners will be one of the most important exhibitor gatherings in many years. There will be four major addresses by national figures in the industry as well as the important business which will be the order of the organizational meetings of this progressive group. Ted Gamble will speak for the ATA; Jack Kirsch will speak for Allied; Mitch Wolfson will discuss the future of MPTOA, while Francis Harmon will represent the MPA.

Having attended pre-war meetings of this organization and considering the added attractions we feel safe in predicting that exhibitors will find the meeting very rewarding for the time and travel effort necessary for their attendance. In fact, after considering it all, we are sure we should be among those present at Jacksonville ourselves.

* * *

JACK KIRSCH. . . . will be the guest of honor at the inaugural banquet in Chicago Saturday (May 25) night when industry people from all over this country will gather at the Palmer House to pay tribute to the dynamic and widely popular head of National as well as local Illinois Allied.

As president of National Allied, Kirsch takes office in a particularly important period in the history of that organization. When he leaves the office, he may well live in the records of the organization as a leader who accomplished great things for Allied.

If Jack likes a fighting job, he has one now. We wish him well and we are confident he will be declared a winner.

* * *

FILM RENTALS. . . . continue to be the pivot point around which revolves the vast majority of the exhibitors' complaints. The average independent exhibitor has not enjoyed the great measure of prosperity as did his larger independent and affiliated brothers. Therefore, the increased film rental and higher and wider percentage demands have brought down his average profits accordingly. The industry has nothing to gain by having any exhibitor losing money or fighting to keep his head above water. No industry is secure when one branch makes fantastic profits while another makes pennies. The bigger companies can well afford to treat the small independent with more consideration without asking that he prove every cent of his overhead. The total figures make such demands silly. We said many times before that if the smaller exhibitor were given a flat 25% cut in all film rental the total amount would never be noticed or missed. We say it again. Let's spread the profits so that everyone in our business enjoys some part of them.

* * *

MPTOA. . . . and its future will probably be decided at the Columbus, Mississippi meeting early in June. Much speculation is going the rounds as to what will come out of that meeting. We will not venture a guess of our own. There are too many things happening in exhibitor-organization circles for anyone to predict what the final decision will be. Whatever Ed Kuykendall says will have a bearing on the ultimate future of MPTOA.

* * *

CHANGES. . . . were many these past two weeks. Old friend, Johnny Johnston, passed on. . . . Les Kaufman succeeded him at International . . . Mort Goodman succeeded Les at Republic . . . Sid Alexander moved into the David O. Selznick office in New York. . . . All of this is just a part of the things that happen in any industry.

*"CHICK" LEWIS*

## NATIONAL NEWSREEL

# Manos Named in Fraud Suits

**George A. Manos, together with his Roxy Amusement company and the Manos Amusement corporation, Monday was named in eight fraud suits based on allegedly incorrect reports on grosses.**

**The suits which mark the further spread of fraud actions against exhibitors in connection with percentage pictures were filed in the federal district court for the southern district of Ohio by Paramount, Universal, 20th Century-Fox, United Artists, MGM, Columbia, RKO and Warner Bros.**

**They charge the defendants with a fraudulent scheme to furnish the distributor plaintiffs false statements on grosses to prevent them from collecting proper rentals, to persuade them to grant reductions on pictures already played and to grant lower rentals on subsequent deals. Further complaint is made that the defendants, prior to filing the suits, allegedly refused to permit the plaintiffs to see records by which to verify box-office reports.**

**Damages are asked together with an injunction against the destruction of records. The theatres involved are all located in Ohio.**

# Says NEI Attacks On ATA Are Due to Misinformation

## *O'Donnell Asks Yamins to Enlighten His Colleagues In Exhibitor Organization*

R. J. O'Donnell, speaking as a director of the American Theatres Association, this week called on Nathan Yamins, executive committee chairman of the New England Independent Exhibitors Association, to enlighten members of that organization who, O'Donnell said, are sending unfounded reports in bulletins circulated to the members of NEI. O'Donnell's statement was made in New York prior to his departure for his Dallas headquarters.

The request that Yamins inform his New England colleagues was made as O'Donnell branded as "foolish" the report in an NEI bulletin stating that ATA planned a theatre collection drive in 1947 with a goal of $20 millions to be allocated to certain charities. O'Donnell also scored NEI for repeating the charge that ATA is circuit-dominated which he said apparently arises from a belief that ATA was opposed to Allied.

"I defy Mr. Mitchell (Walter E. Mitchell, president of the NEI) to find one word uttered in St. Louis (at the ATA organization meet) which was derogatory to Allied. . .

"My friend and associate in war bond activities, Mr. Nathan Yamins, is certainly familiar with this. I think that as executive committee chairman of the New England Independent Exhibitors Association, he should enlighten Mr. Mitchell on these facts.

"The statement made by the New England organization about our planning to raise $20 millions," declared O'Donnell, "Is a figment of the imagination." The greatest amount raised in any theatre drive with almost 100 per cent cooperation O'Donnell said was $6 million, which put the $20 million statement in the "foolish category."

"Our committee," he continued, referring to the St. Louis meet, "was not in favor of collections. They didn't like them but there might be occasions when a collection would be feasible. So we compromised on not more than one collection and that one to be certified by an important group of charities, with 90 per cent of the collection going to the charities and 10 per cent to be held back as a cushion for future emergencies."

This 10 per cent would go into a reserve fund, O'Donnell explained, to be held by the ATA for unexpected demands on emergencies. He said that at the time the resolution on collections was framed in St. Louis some of the framers did not believe the Red Cross or the March of Dimes would participate in a cooperative collection and added:

### Step in Right Direction

"This was merely a step in the right direction. I have reason personally to believe that if they (the collections) are found wanting there will be no collection in 1948."

The ATA director said he was not speaking to enter into any controversies, but that he wanted to correct misapprehensions and if the Independent unit was misinformed "I want a chance to talk it out with them. I have the friendliest feeling toward this organization and I wish it would join us."

O'Donnell denied claims made by Independent President Mitchell that ATA was circuit-dominated through its leaders, pointing out that Si Fabian and William Skirball, who were attacked along with Ted Gamble and Bill Crockett, were in competition with affiliates. Crockett, he said, headed an organization which consisted of 85 per cent of unaffiliates," and, he added, "If Mitchell can prove Ted Gamble is affiliated. . . I'll eat his hat."

### INDEX TO DEPARTMENTS


| | |
|---|---|
| Advance Data | 40 |
| Box-Office Slants | 13 |
| Feature Booking Guide | 41 |
| Feature Guide Title Index | 41 |
| Hollywood | 38 |
| Newsreel Synopses | 27 |
| Regional Newsreel | 28 |
| Selling the Picture | 18 |
| Shorts Booking Guide | 48 |
| Theatre Equipment and Maintenance Begins Opposite | 40 |
| Theatre Management | 16 |


## Judge Sets Hearing on Jackson Park for June 7

Federal Judge Michael Igoe set June 7 for a further hearing on the Jackson Park Theatre petition for injunctions which, if granted, would revise Chicago's clearance system. The claim of the Jackson Park Theatre against the major distributors and two Chicago circuits for $200,000 additional damages may be heard on the same date. Jackson Park originally won $360,000 damages and then filed a second suit for additional damages and injunctive relief.

## Newsprint Strike Cuts Theatre Advertising

Curtailment of theatre advertising, already felt in California because of a newsprint workers strike in Canada, moved over to Oklahoma this week as both the Tulsa *World* and the *Tribune* cut amusement ads. The papers, faced with a 20 day supply of newsprint on hand, rejected all paid ads and set aside two columns daily for announcements of railroads, theatres and utilities free of charge.

Hardest hit were the first run Talbot Theatres and the Griffith circuit second runs. Attempts to use direct by mail promotion hit a snag too due to paper shortages among the printers.

## Newsreels Get Fast Coverage on Crash

Newsreels turned in fast coverage on the army transport plane crash in New York Monday night, with finished footage speeding across the country to theatres by eight o'clock the following morning.

The accident, the second in which an army transport crashed into a New York skyscraper, took place after 11 p.m. Cameramen had to fight traffic and persuade building staffs to permit them to bring their light, sound and photographing equipment to the upper floors where the plane had crashed.

## Hollywood Scripter to Do Educational Films

The Motion Picture Association of America's educational film project, which has been the subject of several weeks deliberation between educators and film men, seemed a step nearer to actuality this week as Leonard Spigelgass, a Hal Wallis writer, arrived in New York from Hollywood to prepare six tentative scripts.

## History of Talkies Due

Publishers Duel, Sloan and Pearce, Inc., will publish in late July or early August a book titled "Okay for Sound," presenting a history of the development of talking pictures. Publication of the work will coincide with the celebration of the 20th anniversary of sound pictures.

### Screen Extras Elect

All present officers and directors of the Screen Extras Guild (AFL) in Hollywood were re-elected in a recent election held by that organization.


**SHOWMEN'S TRADE REVIEW**

*Title and Trade Mark Registered U. S. Patent Office*
Published every Friday by Showmen's Trade Review Inc., 1501 Broadway, New York 18, N. Y. Telephone LOngacre 3-0121. Charles E. 'Chick' Lewis, Editor and Publisher; Tom Kennedy, Associate Editor; James A. Cron, General Manager; Ralph Cokain, Managing Editor; Harold Rendall, Equipment Advertising Manager; West Coast Office, 6777 Hollywood Boulevard, Hollywood 28, California; Telephone Hollywood 2055; Ann Lewis, manager. London Representative, Jock MacGregor, 16 Leinster Mews, London, W. 2; Australian Representative, Gordon V. Curie, 1 Elliott St., Homebush Sydney, Australia. Member Audit Bureau of Circulations.

All contents copyright 1946 by Showmen's Trade Review, Inc.
Address all correspondence to the New York office. Subscription rates: $2.00 per year in the United States and Canada; Foreign, $5.00. Single copies, ten cents.

NATIONAL NEWSREEL

## *Acquit 'Outlaw' Manager*

**United Artists Theatre Manager Allister Dunn was acquitted by an instructed jury verdict in San Francisco last week of charges of presenting an indecent film. Dunn had been arrested, charged and released under bond in connection with the police raid on "The Outlaw."**

**Meanwhile in St. Louis, the Better Films Council which claims to represent some 250,000 moviegoers, went on record as opposing the picture and asking that it not be shown.**

## PCCITO Trustees Face Big Agenda at Meet

A crowded agenda on business and trade practices faces the Pacific Coast Conference of Independent Theatre Owners when the annual meeting of its trustees opens on June 3 in Seattle, Washington.

The following topics will be placed before the trustees: Film rentals, government suits, trade practices, federal tax, theatre audience collection drives, Confidential Reports, jack-rabbit shows, and further action on the recommendation made by the February meeting in San Francisco concerning the American Theatres Association. Election of officers will also be held. (Executive Secretary R. H. Poole previously has said his organization did not plan to join ATA.)

Expected to attend as trustees for the three days meet are: L. O. Lukan, Leoroy Johnson of Seattle, Washington; M. W. Mattecheck, William Graper, Jr., Portland; Rotus Harvey, San Francisco; Hugh W. Bruen, George Diamos, Los Angeles; R. H. Poole, executive secretary, Los Angeles; Abe Blumenfield, representing Ben Levin of the Nortthern California Independent Theatre Owners. Also expected to attend are the following ITO secretaries: J. M. Hone, Washington, N. Idaho and Alaska ITO; O. J. Miller, Oregon ITO; Homer Tegtmeier, Northern California and Nevada.

## Johnston Will Move Palfreyman to D. C.

Offices of the Motion Picture Association of America's theatre service department, renamed the Trade Relations Department, will be shifted from New York to Washington on June 17, President Eric Johnston announced this week.

The shift moves the department head, affable, rotund legislative expert Dave Palfreyman to the Capitol City also. Johnston also announced appointment of Robert E. Vining, former naval aide to Mrs. Eleanor Roosevelt and on the staffs of Admiral Harold R. Stark and Gen. MacArthur, as an associate to Carl E. Milliken.

## New Orleans Tries Day And Date with 'Gilda'

Mort Singer's New Orleans Orpheum and Liberty theatres may adopt a day and date policy if present experiments with RKO's "Gilda" work out. The Columbia feature is scheduled to open at both houses, which are located in the commercial area within approximately nine blocks of each other.

## Publicists Win Raises

Hollywood's major producers this week signed a contract with the Screen Publicists Guild providing for the following weekly minimum salaries: Senior publicists, $150; Juniors—Class A, $63.44; B. $48.93; C, $74.42; D, $79.91; E, $85.40; apprentice, $40. All raises are retroactive as of Oct. 9, 1943.

# Allied Board Gathering Faces Important Questions

National Allied's board of directors was set to gather in Chicago Friday found out some well-defined questions of policy whose solution may have a far-reaching industry effect and a profound shakeup in exhibitor association relations.

Pre-meeting talk was clearly to the effect that Allied would seek an expanded membership and that sympathy generally speaking was against the American Theatres Association. No comment was available on the possibility of an Allied-Motion Picture Theatre Owner of America alliance, but that Allied and MPTOA might get together around the table of the Conference of the Independent Exhibitors Association, which met here Thursday.

A common bond to both is the feeling that the American Theatres Association will attempt to supplant them or will deprive them of membership. ATA has repeatedly denied any such intention but the tenor of most talk around the country is that undeclared skirmishing which seems to have been going on sporadically, will merge into undeclared war.

At least one prominent MPTOA leader, who has been making oblique remarks at ATA, privately expressed himself as opposed to the organization, and several Allied units have opposed ATA.

The old story that Allied and MPTOA cannot get along together because of conflicting policies is definitely discarded by now. The two organizations' leaders have worked together in the past—in one instance the head men met in the dead of the night, behind closed hotel doors in Washington.

The meetings were kept secret because it was feared there might be some protest from members in both organizations but the leaders were able to work together cordially and while they appeared to be disassociated in public, they actually took care to see that anything they might say would not upset each other's apple carts.

It was further felt here that the questions of increased theatre rentals and percentages as well as divorcement might be the thing needed to achieve an alliance.

Allied reportedly was counting greatly on the theatre divorcement to be the principal topic on its agenda when the date for the current meet was set.

Allied was said to have planned a campaign based on divorcement in the event that the court ruled that way. On the other hand, had the court denied divorcement Allied was thought ready to press for national legislation, probably by working to get the Kilgore divorce bill off a committee table and back into the arena.

# Daylight Time, Outdoor Competition Cutting Into Theatre Attendance

Daylight saving time, summer weather and sports are slapping box-offices in most sections of the country.

So far, a not-too-serious beating has been administered to the box-offices because clocks in many communities have been stepped up and a public which feels like stepping out can stay in the outdoors that much longer. But, exhibitors point out, the advanced time has exactly the effect that they predicted would result. The early evening shows are catching the brunt of it.

In Pennsylvania a spell of wet weather prevented immediate reaction to the new time, since rain tended to keep folks indoors anyway. However, within the last week, Harrisburg exhibitors found that the first evening shows' attendance is dropping. They attribute that to the fact that people who are accustomed to going to movies in the evening do not want to go while it is still daylight. Matinee audiences in this area have remained unchanged and the second evening performance even shows a slight increase.

### Slight Drop

Other sections of the country where the advanced time is in effect report a slight drop in trade which they attributed to sports as well as the extended daylight. In New Orleans exhibitors are complaining that that city—the only one in Louisiana to advance the clock—has hurt business. The surrounding area offers many open-air divertisements which ordinarily affect summer business anyway.

West Virginia showed no appreciable drop in the first few weeks of the new time, due to cold weather. Boston, which has a way of being different, actually showed an increase in business—a fact which ceases to startle when the high-powered film attractions current during the period this survey covered are taken into consideration, All houses had top product.

New England exhibitors are more concerned over the opening of Suffolk Downs race track next week as well as the night races at the dog track, than they are about daylight time.

In Oregon there is no daylight-saving time as the result of an agreement with the sister state of Washington. But longer days and skiing as well as the beaches are proving lusty rivals of the movies.

The Mid-South does not seem to have daylight saving time troubles, but the perennial summer argument of competition from sports, auto driving and dances is heard.

In Cleveland, exhibitors are happy that daylight saving time failed to pass the city council and not too happy as the weather gets warmer. So far cool weather has kept the outdoors from offering much competition and a shortage of automobiles has kept that form of amusement from cutting into the box-office

(*Continued on Page* 9)

## *Chicago, Canton Eye Tax*

**Chicago and Canton, Ohio, this week were both considering establishment of a municipal tax on amusement admissions.**

**The Chicago tax, suggested at 10 per cent, would be to raise more revenue and is separate from the proposed state tax of 10 per cent, which was suggested as a means of raising revenue to pay a bonus to servicemen. Last week B&K President John Balaban and Warner Zone Manager James E. Coston appeared before the Illinois legislative committee at Springfield to protest the state tax.**

**Canton's proposed tax is a flat one-cent levy on all admissions and would have an estimated annual yield of $75,000 to $100,000 a year to be devoted to the city's park system.**

# NATIONAL NEWSREEL



## All Aboard at LaGuardia Field for London Flight

The victory bond six—six exhibitors who set a record in the nation's recently completed victory bond contest, arrived in England this week after flight from New York. Accompanied by War Activities Victory Bond drive publicity chairman Raymond Beal, the six will be guest of the British industry. The winners are: Thomas S. Maine, Lafayette, La., Roxy; George Pappas, Indianapolis Circle; Joseph Goldstein, St. Louis Capitol; William Brown, New Haven Loew's Poli-Bijou; Lewin Pizor, Philadelphia Mayfair; Elmer Jackson, Pentywood, Mont.

## Skouras Again Heads 20th-Fox, Profits Up

Directors of 20th Century-Fox, meeting in New York Tuesday after an annual meeting of stockholders reelected Spyros Skouras president and declared a quarterly cash dividend of 75 cents on common stock payable June 28.

The directors acted after they had been elected by the stockholders meeting which overwhelmingly adopted the company pension plan submitted to it. The pension plan will be effective as of Jan. 1, 1946. Other dividends declared were $1.12½ on prior preferred, Payable June 15, and 37½ cents on convertible preferred, payable June 28.

A financial report of the company and its subsidiaries showed that its net profit for the quarter ending March 30, 1946 was $6,241,953.80 as compared with $2,855,485.43 for the same period in 1945. This amounts to $2.53 a share of common stock for the 1946 period as compared to $1.53 a share in 1945.

Directors elected were: L. Sherman Adams, Robert L. Clarkson, Thomas J. Connors, John R. Dillon, Wilfred J. Eadie, Daniel O. Hastings, Donald A. Henderson, Felix A. Jenkins, Robert Lehman, William C. Michel, William P. Philips, Seton Porter, Murray Silverstone, Spyros Skouras and Darryl F. Zanuck.

Officers elected with Skouras were: Production Vice President Zanuck, Executive Vice President William C. Michel, Sales Vice President Thomas J. Connors, Vice Presidents Murray Silverstone, Joseph H. Moskowitz; Treasurer Donald A. Henderson; Comptroller Wilfred J. Eadie; Secretary Felix A. Jenkins.

## Golden Gate Meet On

Screen Guild President John J. Jones arrived in Hollywood this week in advance of company executives and officers of Golden Gate Pictures, Inc., (Screen Guild producing company) for the first executive home office conference since the Chicago convention. John Blumenfield, California exhibitor and president of Golden Gate, together with Screen Guild Vice-President and General Manager Robert L. Lipper and Executive Producer William B. David, also will attend the conference.

## Warners' Sales Meet Scheduled for Aug. 5-7

Home office executives, district managers and managers from the 37 Warner Bros. branches in the United States and Canada will attend that company's three day sales convention—the first to be held in four years—at Atlantic City on Aug. 5-7, General Sales Manager Ben Kalmenson announced this week.

Attending the meet, which is to be in the Ambassador Hotel are: Kalmenson, Vice Presidents Samuel Schneider, Mort Blumenstock; Division Managers Roy Haines, Jules Lapidus; Short subject sales manager Norman H. Moray; Exchange supervisor Bernard R. Goodman; Playdate Department Head Ed Hincy; National Advertising Manager, Gil Golden; Eastern Publicity Director Larry Golob; Field exploitation staff manager Bill Brumberg; Kalmenson assistant I. F. Dolid, and the following district managers—Norman Ayers, eastern; Robert Smeltzer, mid atlantic; Charles Rich, central; Harry A. Seed, midwest; Hall Walsh, Prairie; Ralph L. McCoy, southeastern; Doak Roberts, southwestern; Henry Herbel, West Coast; Haskell Master, Canadian.

## Republic Meets Study Exhibitor Preferences

Republic's Executive Vice-President James R. Grainger was receiving reports on exhibitor preferences in entertainment this week as the second of Republic's three day sales conferences opened in Chicago's Blackstone Hotel Friday.

Grainger said that the results of these preferences, gathered by his sales staff, would be carefully considered and would influence future Republic product, announcement of which has been delayed.

Republic's first sales conference ended in Hollywood earlier this week and was attended by the Pacific Coast sales staff, headed by Earl R. Collins, recently appointed Pacific Coast District Manager. Collins, recently in service, was formerly a United Artist branch manager in Dallas, Denver and Los Angeles. He replaces Francis A. Bateman, resigned. The final sales conference is to open at the New York Athletic Club Monday (27) and will run through Wednesday.

## Rodgers Will Reveal New MGM Lineup at Chicago

Plans for a new short subject line up are expected to be revealed by MGM Vice-President and General Sales Manager William F. Rodgers in Chicago Saturday (25) when the five-day business meeting of that company opens in the Drake Hotel.



W. F. Rodgers

Rodgers will also review current MGM product and may announce the company's next block. He was recently at the Culver City studios studying forthcoming attractions.

The event also marks the Rodgers' 10th anniversary as general sales manager. Rodgers took over the post in May 1936, following the death of Felix F. Feist. Since that time he has been named a vice-president and a director of Loew's.

The product to be discussed Monday will include:

"The Green Years," "Easy to Wed," "Boy's Ranch," "Faithful in My Fashion," "Three Wise Fools," "Little Mister Jim," "Two Smart People," "But Not Goodbye," "No Leave, No Love," "The Show-off," "Tenth Avenue Angel," "Undercurrent," "My Brother Who Talked to Horses," "A Woman of My Own," "Uncle Andy Hardy," "The Mighty McGurk," "The Beginning or the End," "Lady in the Lake," "High Barbaree," and the following in color—"Holiday in Mexico," "Courage of Lassie," "Fiesta," "The Yearling," "Star from Heaven," "Easy to Wed," "Till the Clouds Roll By."

Present in addition to branch and district managers at the meeting will be:

Assistant General Sales Manager E. W. Aaron; Exchange Operations Chief Alan F. Cummings; Ad, publicity and exploitation director Howard Dietz; Sales and legal liaison representative Tyree Dillard, Jr.; Loew's International President Arthur M. Loew; Exhibitor Relations Chief H. M. Richey; Assistant General Sales Manager Edward M. Saunders; Loew's vice-president in charge of theatres Joseph R. Vogel; Exploitation Director William R. Ferguson; MGM Theatre Auditor William Gleicher; Sales Development Chief Jay Cove; Newsreel sales chief Arthur Lacks; Ad Manager Si Seadler; Purchasing chief Max Wolff; Assistant Treasurer Charles K. Stern; Trade Contactor William Ornstein, and the following division sales managers with their assistants—Rudy Berger, south, with Leonard Hirsch; John E. Flynn, midwest, with Joel Bezahler; George A. Hickey, west coast, with Irving Helfont; J. J. Maloney, central, with Charles F. Deesen; E. K. O'Shea east, with Paul N. Richrath.

## Columbia Profits Up

Estimated earnings for Columbia pictures during the 39-week period ending March 30, 1946, after allowable deductions, reached $2,315,000 as compared to $1,380,000 for the same period during 1945. Earnings on the common stock were reported to be $3.62 for the 1946 period compared to $2.06 for the same period 1945.

## Astor Acquires 2

World rights for distribution of "Second Chance" starring Paulette Goddard and Fred Astaire, and "Flying Deuces" with Laurel and Hardy, have been acquired by Astor Pictures, President R. M. Savini announced this week. Both will be reissued, selling as a package deal in double feature territories.

# flash!

# BEN HECHT'S "SPECTER OF THE ROSE" GETS SMASH OPENING IN SPECIAL PREMIERE

**(THURSDAY, MAY 16th)**

# EMPIRE THEATRE

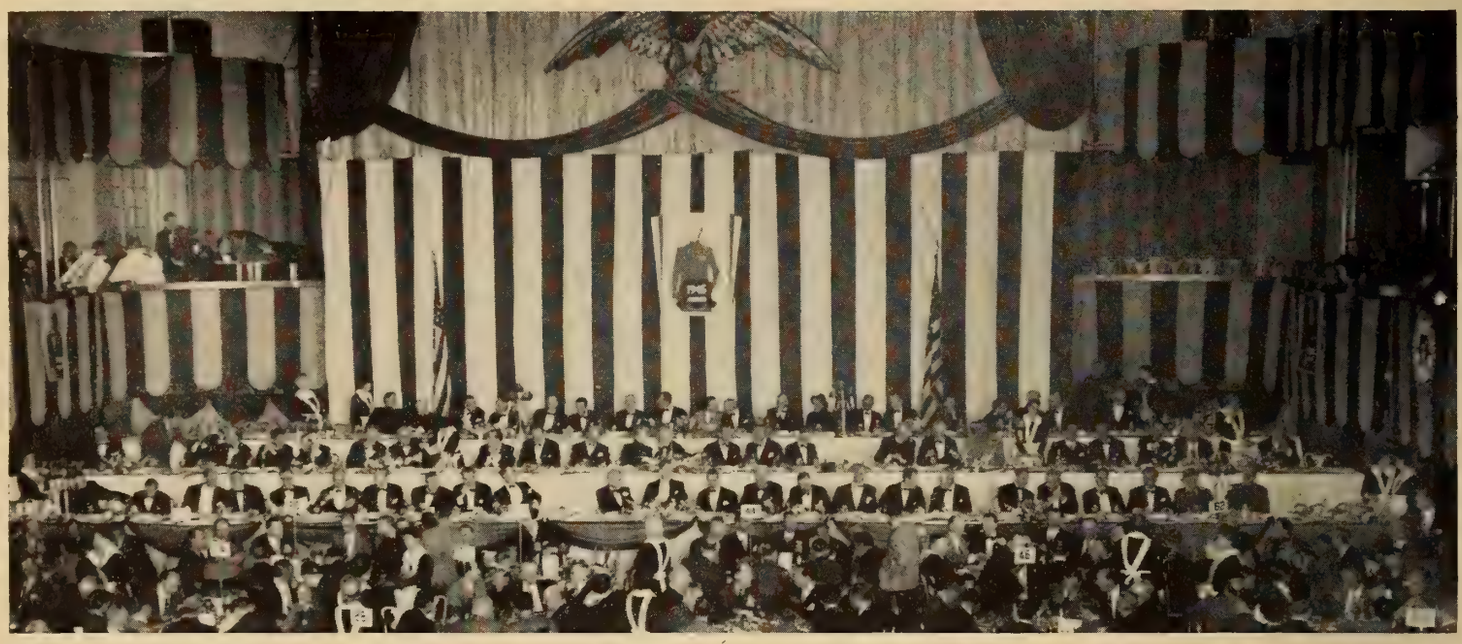
# NEW BEDFORD, MASS.




A REPUBLIC PICTURE

# Film Men Hailed at Humanitarian Dinner

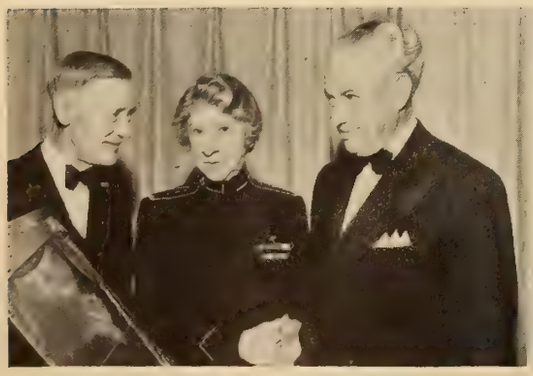
## Gen. Booth Thrills With Address Accepting Variety Clubs' 1946 Award



A capacity audience filled the Hotel Astor's Ballroom for the Award Dinner.



The 1946 Humanitarian Award winner held her audience of nearly 1200 men in rapt attention as she told of her life as worker and, later, leader of the Salvation Army.





Above—Gen. Booth receives the plaque from Humanitarian Award Chairman A. K. Rowswell and R. J. O'Donnell who, at right above, presents the check for $1000.

Right—In recognition of his work for the Variety Clubs, Charles E. "Chick" Lewis receives a gold life membership card, presented by Chief Barker O'Donnell.

Gray-haired, 80-year old General Evangeline Booth, standing erect and speaking in firm, ringing tones, thrilled nearly 1200 men seated before her at the 1946 Humanitarian Award Dinner of the Variety Clubs of America held last Saturday (May 18) at the Hotel Astor, New York. Gen. Both spoke of her life as a worker and later the leader of the Salvation Army in an address accepting the Variety Club's Award—consisting of a placque, a scroll and $1,000 in cash.

R. J. O'Donnell, National Chief Barker, who had introduced Gen. Booth was so moved by the stirring speech that he called upon another speaker before making the announcement he had promised when presenting the award to Gen. Booth—the announcement that the Variety Clubs would pay fees for the architect, labor and materials to be used in making necessary repairs to Gen. Booth's Hartsdale home, in order that she might devote the entire $1,000 of the Humanitarian Award to the charities. O'Donnell explained that when he told Gen. Booth of the Award, she had asked him not to let her "make a mistake," that the money was a great deal for her and while her home needed repairs, she felt she should give this money to charity.

Seated at the three-tiered dais were leaders of the film industry, military, government and municipal authorities, and officers of the Salvation Army.

The principal speakers, in addition to Gen. Booth and Mr. O'Donnell, who acted as toastmaster, included George Jessel, Jack Benny,

(*Continued on Page* 16)



# NATIONAL NEWSREEL

## Daylight Time, Outdoors Hurt Box Office Take

(*Continued from Page* 5)

take too deeply. But as the weather gets warmer exhibitors are worried about night baseball, Euclid Beach Park, which is Cleveland's largest amusement park and a civic operated outdoor theatre.

In Columbus, Ohio, where there is no daylight saving, exhibitors are complaining about baseball and bowling. The latter has been gaining as a mass sport, with the alleys estimated to get a play of at least 10,000 bowlers a month and with that number expected to increase.

Canada has not yet had a thorough test of the effect of peace-time daylight saving on the box-office. Exhibitors, as well as farmers, organized labor and school teachers protested the continuance of the advanced clock, but with few exceptions, time schedules were advanced.

## Landaiche Quits Fox To Head Gulf Bookers

Ernest V. Landaiche, veteran of 26 years service with the 20th Century-Fox New Orleans exchange, resigned this week to head the recently formed Independent Booking Company.



E. V. Landaiche

Mark Sheridan, former 20th Century-Fox booker in Memphis and lately a salesmen in the Atlanta exchange, succeeds Landaiche as manager for 20th-Fox in the New Orleans territory.

Landaiche said the new organization, which will make its headquarters in a building on film row now under construction, has a nucleus of 21 theatres in the Gulf States area and expected a much larger number shortly.

He said that the Independent Booking Company is not a theatre operating company, has no financial interest in any theatre and is not controlled by any theatre interests. Each individual member, Landaiche declared, has the privilege to decide on his product preferences. It is the first such move to develop in that area within recent years and Film Row continued to speculate this week on the possible results of the Landaiche move.

## CPA Refuses Permit for Lesser Studio Building

Hollywood's tight studio space continued tight this week with little hope of immediate relief as the Civilian Production Administration turned down an application filed by Sol Lesser for permission to erect a new plant.

## Offers U. S. Film Makers Space in Mexico Studios

American film producer seeking studio space may find it in Mexico, according to Luis Montes, president of the Mexican Motion Picture Chamber of Commerce. The Tepeyac, Churuhusco and General Cinemagrafica studios, all centrally located in Mexico City, have the space to spare, he said.

## Cost Blocks Theatre Video

Economic and commercial (rather than technical) factors stand in the way of large-screen theatre television, Dr. Frank B. Jewett, president of the National Academy of Sciences declared in an address at the George Westinghouse Centennial Forum recently.

Television, Dr. Jewett claimed is at a disadvantage for theatre application in view of the rapid and much more economical newsreel film presentations.

## *Ask $6,750,000 Damages*

**Chicago's three year dormant Piccadily Theatre case against eight majors and two circuits awoke with a roar this week to switch from a non-damage suit seeking only relief from allegedly unjust trade practices into an anti-trust action seeking triple-damages to the tune of $6,750,000.**

**The damages claim was inserted into the suit by amended complaint filed in Federal district court Tuesday, with the plaintiffs—H. Schoenstadt and Sons, owners of the neighborhood south side Piccadily—claiming damages of $1,500,000 for a five-year period prior to filing the suit in October, 1943. An additional $750,000 is asked for "damages" to the theatre. These amounts when trebled under the punitive provisions of the Sherman and Clayton anti-trust acts amount to a total of $6,750,000.**

**In the original suit Schoenstadt claimed that his Piccadily played 13 weeks behind the Balaban and Katz Tivoli and Warner Theatres Avalon, and suffered from this alleged discrimination. It asked for open competition and that exchanges be required to negotiate separate contracts but asked for no damages. The only changes in the suit are the request for damages.**

**Defendants are: RKO, Paramount, Columbia, MGM, Warner Bros., 20th Century-Fox, Universal and the B&K and Warner Theatre circuits all of whom were defendants in the Jackson Park Theatre case whose successful action is thought to have caused the Schoenstadts to amend their petition.**

## Censor Ratings a 'Must' for Ontario Theatre Advertising Under Order

Ontario theatres will be required to carry the classifications given their films by the censors in all their advertising as the result of a new plan adopted by the provincial censor this week.

The plan, similar to that used in Great Britain for several years, is intended to protect children against horror and crime pictures and will give all film passed either an adult or general classification. Theatre advertising then must carry these classifications.

In announcing the new plan which is effective June 1 for a one year trial period, O. J. Silverthorne, director of Provincial Censorship and Theatre Inspection Branch, Toronto, said the step was necessary because producers, particularly those of Hollywood, have shown no inclination to cut down the percentage of features which deal mainly with murder, mystery, horror and crime. In the Board's opinion, Silverthorne said approximately 15 per cent of the films produced belong to this type of drama. He added:

"The Board believes that repeated references to the use of alcoholic beverages can be harmful to adolescents.

After film classification has been in effect for a year, the results are to be reviewed by the censor board in conjunction with other interested groups, Silverthorne said, to ascertain if the purpose intended has been served and to decide further action.

In a report on censorship for the past fiscal year, the board chairman showed that 470 features had been examined, 95 per cent of which originated in the United States, of which five were revised before approval.

Great Britain was the source of 54 features and shorts and 19 had been altered before release; deletions had been made in two of the 21 films from the Soviet while no changes had been ordered in the 14 Canadian shorts and two feature films from Mexico.

## Jeannette Emrich, MPAA Liaison Worker, Dead

Funeral services for Mrs. Jeannette Wallace Emrich, former missionary and until recently club liaison worker for the Motion Picture Association of America were held from Grace Congregational Church at Framingham, Mass., Tuesday.

Miss Emrich, who died last Saturday of a bronchial ailment, was the author of "Motion Pictures in a Democracy," and had taught on motion pictures at Hunter College, New York.

## Lou Anger of UA Dies

Lou Anger, vice-president of the United Artists Theatre Corp. and former associate of Joseph Schenck, died in Hollywood Tuesday after an illness of a month. He was 65. He is survived by his wife, Sophye Barnard Anger.

### Tarkington Passes Away

Booth Tarkington internationally known author whose novels served as the basis of both silent and sound films, died at his home in Indianapolis. He was 76.

## Tri-States Managers Oppose Off-Color Films

Tri-States theatre corp. managers, meeting in Des Moines, feel that Hollywood producers are making a mistake in producing off color pictures, creating a problem with children admissions.

Discussing the playing of such pictures at a recent meeting of the managers it was felt that all advertising should warn the parents about the pictures, but that the children's admission prices should not be removed. It had been discussed whether it would be best to remove the children admissions. A resolution was drafted at the meeting and sent to the producing companies advising them of the danger of making such pictures.

The theatre managers also learned that Tri-States is now working on a pension plan for employees and that the theatre circuit is also keeping an eye on the radio and television field.

## First 'U' Post War Meet Set for June 24

Universal is scheduled to hold its first post war convention at the Waldorf-Astoria Hotel in New York for four days beginning June 24.

The meeting in addition to providing an opportunity for Vice-President and General Sales Manager Jim Scully to discuss product, will also mark the tenth anniversary of the present administration in its office. Details of future product will be announced.

# "In Old Sacramento"

"IN OLD SACRAMENTO"
Starring
WILLIAM ELLIOTT and CONSTANCE MOORE
with
HANK DANIELS • RUTH DONNELLY
EUGENE PALLETTE • LIONEL STANDER
Associate Producer and Director—JOSEPH KANE

# World Premiere in Sacrament

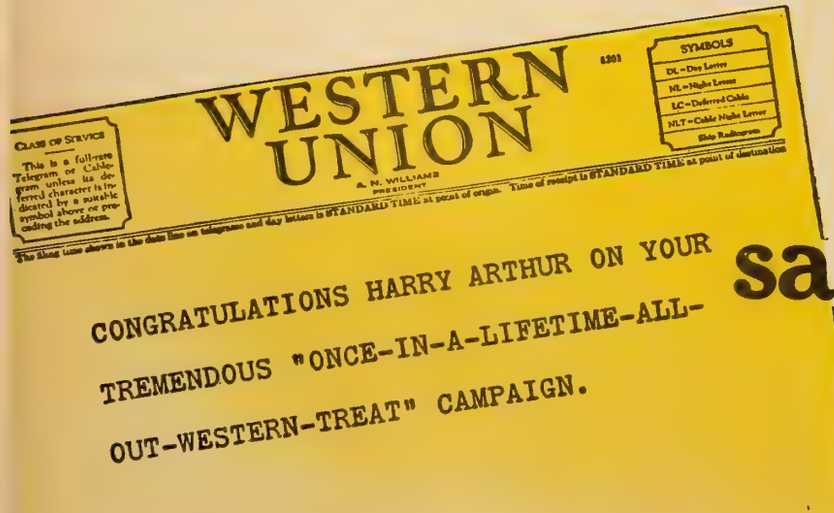
# Old Sacramento" tops "Dakota

# record. And now "In Old Sa

# Harry Arthur's



# 5300-se



WESTERN UNION

A. N. WILLIAMS
PRESIDENT

SYMBOLS
DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Blue = Radiogram

CLASS OF SERVICE
This is a full-rate Telegram or Cable-gram unless its de-ferred character is in-dicated by a suitable symbol above or pre-ceding the address.

The time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

CONGRATULATIONS HARRY ARTHUR ON YOUR TREMENDOUS "ONCE-IN-A-LIFETIME-ALL-OUT-WESTERN-TREAT" CAMPAIGN.

# same bill Roy Ro

mash business at tri-theatre

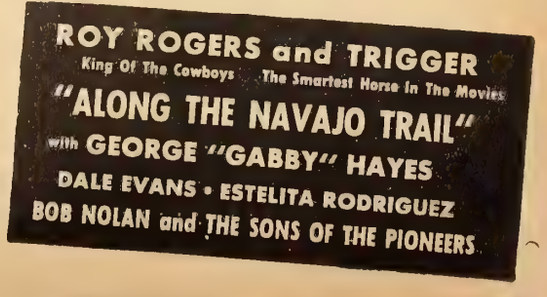
.. at Gotham, New York "In

irst two weeks for new house

amento" going great guns in

Fox Theatre, St. Louis . . . on

rs in "Along The Navajo Trail"



# NATIONAL NEWSREEL

## PICTURE PEOPLE

**Benjamin A. Cohen,** assistant secretary general of the United Nation public information department will be the speaker at the next luncheon of the Associated Motion Picture Advertisers, President Rutgers Neilson announced.

**Seymour Poe,** who represents Andrew Stone and Sol Lesser in the east has resigned his Stone association to devote his entire time to Lesser.

**Budd Rodgers** is due in New York to talk over plans for "Angel on My Shoulder" and "The Fabulous Dorseys" with Brother Charles.

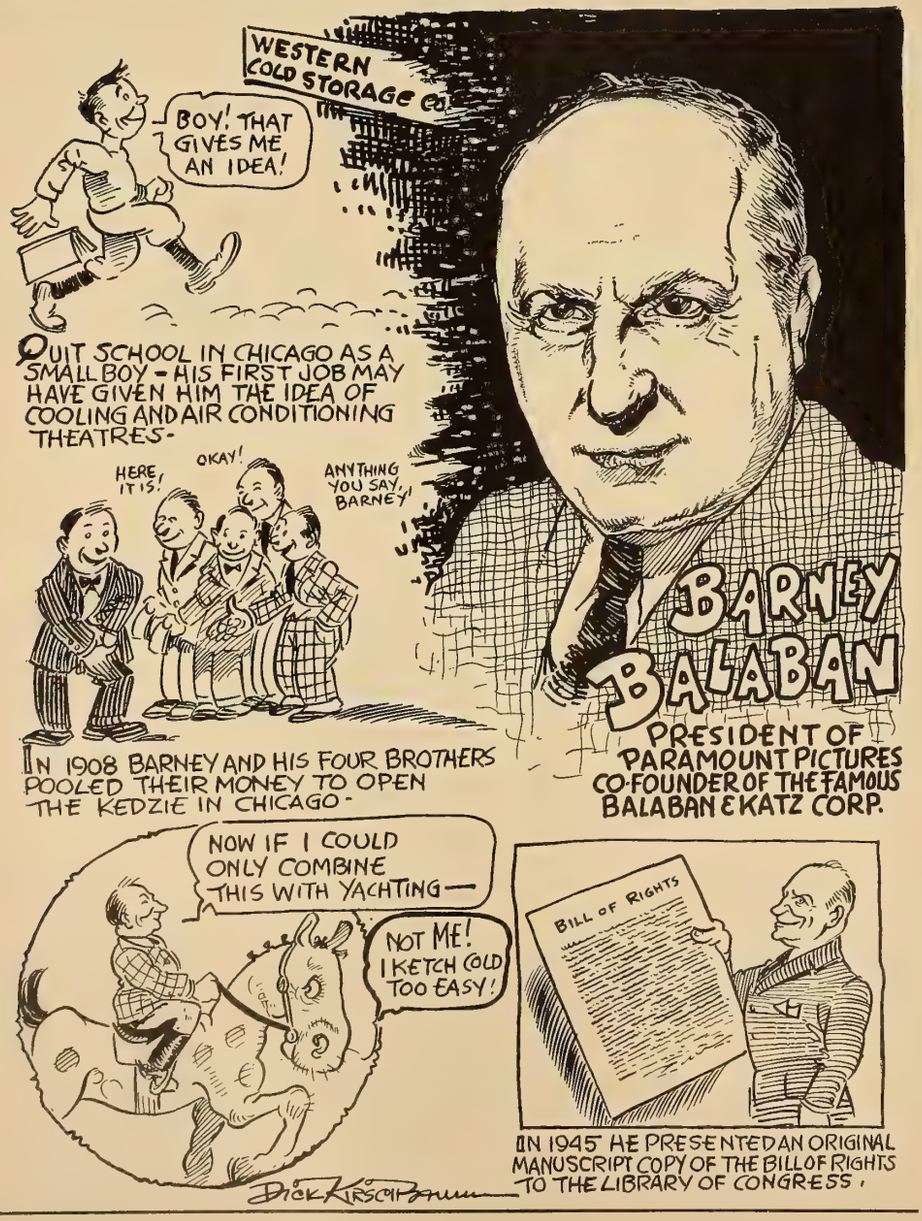
**Transfilm,** the 16-mm. folk has bought the 12 story Pathe building in New York to house its expanding ventures.

RKO's **Leon J. Bamberger** has been invited to attend the Southern Theatre Owners Association convention in Jacksonville by President Nat Williams.

Paramount Executive Committee Chairman **Stanton F. Griffis** has been named to the managers' board of the Memorial Hospital, an institution founded in 1884 to care for cancer patients.

Paramount's Great Britain Sales Manager **Fred Hutchinson** will confer with Paramount International President **George Weltner** upon his arrival in New York.

## SHOWMEN'S SILHOUETTES by Dick Kirschbaum




**Next Week** . . . . . **FRANK ROGERS**

Thirteen 20th-Fox representatives got off to their inspection trip of motion picture facilities in London, Paris and Rome Sunday after a week in New York when Hosts Spyros Skouras and Tom Connors took over. They are: Harry G. Ballance, Fred D. Dodson, Paul S. Wilson of Atlanta; Edward Bois Clare, George R. Pabst, H. Paul Shallcross, New Orleans; Tom Gilliam, Chicago; Harry L. Hancock, Frank H. Warren, George T. Landis, Indianapolis; Alexander P. Longdon, Dallas; Thomas W. Young, Memphis.

And before they got off Friday Tom Connors threw a party for these European-bound travelers attended by President Skouras, Murray Silverstone, Irving Maas, Sydney Samson, L. Bugie, William Eadier, A. W. Smith, Jr., William Gehring, William Kupper, Donald Henderson, Edmund Reek, William Clark, Lem Jones, Jack Sichelman, Martin Moskowitz, Charles Schlaifer, Clarence Hill, Jack Bloom, Rodney Bush, Roger Ferri, Edwin Collins, M. Ckikofsky, Sam Shain, William Powers, Peter Leavathes, Christy Wilbert, Sid Blumenstock, Irving Kahn, Jonas Rosenfield, Otto Koegel.

United Artists is pretty proud of the fact that "Henry V" which opens as a roadshow in the New York City Center on June 17, already has a $10,000 advance sale.

Paramount Exploitation Manager Alec Moss is back at his typewriter after a long tussle with illness, just in time to read the company's release to the effect that *The Woman's Home Companion* poll determined that Bing Crosby is the favorite actor of the women of America.

## Oklahoma City Tent Wins 1945 Charity Citation

(*Continued from Page* 8)

Senator Claude Pepper of Florida, U. S. Army Air Force General Jones, Albert Kennedy Rowswell, chairman of the Award Committee, and William McCraw.

McCraw urged Variety Club members to surpass their goal of raising and donating one and one-half million dollars during 1946 for charities supported by the various Tents.

It was McCraw's first official appearance as coordinator of the Variety Clubs. He will receive a salary of $12,000 annually and $8,000 for traveling expenses, the sum to be raised from advertising in the Clubs' convention Journals.

At the closing sessions Saturday morning, the Clubs' national convention re-elected R. J. O'Donnell to serve his third consecutive term as National Chief Barker, and returned to office the following national officials:

Carter Barron, first assistant National Chief Barker; Marc Wolf, Doughguy; William K. Jenkins, Property Master, and John H. Harris, Big Boss. Re-appointed as National Publicity Director was Charles E. "Chick" Lewis, who served as assistant executive chairman of the convention, and whose work for the organization received special citation with the presentation by Chief Barker O'Donnell at the Award Dinner of a gold life membership card. James Balmer was re-appointed Ceremonial Director and J. J. Maloney again was named to the committee in charge of charitable awards.

Winner of the 1945 citation for the Tent which did outstanding humanitarian work was Oklahoma City Tent No. 22 which has sponsored a health center for negroes. The selection was made by a committee comprised of Martin Quigley, head of Quigley Publishing Co., publisher of Motion Picture Daily and Motion Picture Herald; Abel Green, editor of Variety; Jack Alicoate, publisher of Film Daily.

# BOX OFFICE SLANT

## Larceny in Her Heart

PRC Mystery 68 mins.

**AUDIENCE SLANT: (Adult) Michael Shayne—that well-known and popular detective—is off on another hunt for the entertainment of the whodunit fans, who will find this acceptable fare.**

**BOX-OFFICE SLANT: Will serve as average support for a top-line feature in the dual-bill situations.**

Cast: Hugh Beaumont, Cheryl Walker, Ralph Dunn, Paul Bryar, Charles Wilson, Douglas Fowley, Gordon Richards, Charles Quigley, Julia McMillan, Marie Harmon, Lee Bennett, Henry Hall, Milton Kibbee. Credits: Directed by Sam Newfield. Screenplay by Raymond L. Schrock. Based upon original characters and story by Brett Halliday. Director of Photography, Jack Greenhalgh. Produced by Sigmund Neufeld.

**Plot:** Shayne is retained to solve the mystery of the disappearance of a rich man's step-daughter. The girl comes to Shayne's office, but before he can do anything she is strangled by an unknown assailant at a time when police knew she was on her way to Shayne's office, which puts the detective in wrong with the police. After a great deal of difficulty, Shayne uncovers the duplicity of the man at the head, and cracks the case.

**Comment:** This is the second in the series of Michael Shayne detective stories that PRC is scheduled to make. Like its predecessor, this offering is a satisfactory entertainment for those who expect pictures of the whodunit type as the secondary feature on a regular bill. There is not enough action and edge-of-the-seat suspense to cause "Larceny in Her Heart" to create much of a stir. But it will fulfill its purpose on a program by taking care of the sixty-eight minutes of running time allotted to it. Again Hugh Beaumont plays Michael Shayne and Cheryl Walker is seen as Phyllis. Both are quite capable, and the same holds true of Ralph Dunn, Marie Harmon and Douglas Fowley, and others in the cast. Direction was competently handled by Sam Newfield.

## Specter Of The Rose

Republic Drama 90 mins.

**AUDIENCE SLANT: (Adult) Folks who enjoy the ballet will find in this "arty" picture something different in screen entertainment. It concerns the technical phase of ballet training interwoven with a dramatic thriller story.**

**BOX-OFFICE SLANT: Exploit the Ben Hecht name and play up the ballet angle so you can attract the followers of that art.**

Cast: Judith Anderson, Michael Chekhov, Ivan Kirov, Viola Essen, Lionel Stander, Charles "Red" Marshall, George Shdanoff, Billy Gray, Juan Panalle, Lou Hearn, Ferike Boros, Bert Hanlon, Constantine, Ferdinand Pollina, Polly Rose, Jim Moran, and Modern Ballet and Classical Ballet. Credits: Written, produced and directed by Ben Hecht. Co-producer, director and director of photography, Lee Garmes. Musical score by George Antheil. Musical director, Morton Scott.

**Plot:** The story is of a ballet dancer who went mad and killed his first wife. He becomes rational for a time, marries the girl who loves him, and then, just as he is about to kill her, kills himself instead.

**Comment:** This is really a different picture and selling it successfully to the average patron will depend mainly on the interest in the ballet. These devotees of the ballet will be attracted by the fact that the film concerns the technical phase of ballet training interwoven with a dramatic thriller story. They, and the average picture theatregoers, will find that for once the word different is really applicable, for rarely has there been seen anything quite as arty as this. Not arty in the sense that there is a great deal of ballet dancing—which they would naturally expect but arty in the sense that great emphasis is put upon the strange characters that play the major roles. This slows down the action considerably, and might not give the average patron the entertainment he expects to find. There are no names to sell, except Judith Anderson. Otherwise the cast consists of some familiar faces, but mostly unknowns. Ben Hecht, who produced, directed and wrote the story, is famous throughout the country. His name, therefore, should be of help in all advance exploitation.

## Legion of Decency Ratings

**(For Week Ending May 25)**

**SUITABLE FOR GENERAL PATRONAGE**

El Paso Kid — Ghost of Hidden Valley
It Shouldn't Happen to a Dog

**SUITABLE FOR ADULTS ONLY**

Behind the Mask — Inside Job
Without Reservations

**OBJECTIONABLE IN PART**

Strange Love of Martha Ivers

## Galloping Thunder

Columbia Western (with music) 57 mins.

**AUDIENCE SLANT: (Family) Good Western, ought to please action audiences everywhere.**

**BOX-OFFICE SLANT: With Charles Starrett and Smiley Burnette established as a winning combination, this should do nicely at the ticket window.**

Cast: Charles Starrett, Smiley Burnette, Adelle Roberts, Richard Bailey, Kermit Maynard, Ed Cobb, Ray Bennett, Curt Barrett, John Merton, Nolan Leary, Merle Travis and his Bronco Busters. Credits: Producer, Colbert Clark. Director, Ray Nazarro. Original screenplay, Ed Earl Repp. Photography, George Kelley.

**Plot:** Once again the Durango Kid comes to the aid of exploited stockmen in the West of the 1880's. This time, he outwits a scheming banker, who leads a gang of outlaws depriving ranchers from rounding up horses badly needed by the U. S. Cavalry. By impersonating a desperado, the Kid gets in with the bad men and learns their game. He, personally, catches the banker, turning him over to justice, and leaves again, for another Robin Hood escapade.

**Comment:** Columbia has an excellent series in the Durango Kid. This latest release is well up to par, with Starrett performing flawlessly as the main character, and Smiley Burnette providing a lot of good comedy. In addition, the cowboy tunes are pleasant to the ear, with Merle Travis' musical aggregation turning in a neat job. Adelle Roberts has since gone on to bigger things, and she shows why in this fast-moving outdoor drama, screening prettily and speaking her lines with much more finesse than customary in Western heroines. George Kelley's photography is excellent, pointing up the chases and the hard riding that the fans like so well. Exhibitors have a sure-fire bet in the Durango Kid.

## The Walls Came Tumbling Down

Columbia Drama 81 mins.

**AUDIENCE SLANT: (Family) Nicely entertaining mystery with overtones of romance. Should appeal to most audiences.**

**BOX-OFFICE SLANT: Marquee names do not offer strength enough for initial draw without extensive exploitation. Columbia's press book suggestions may do the trick.**

Cast: Lee Bowman, Marguerite Chapman, Edgar Buchanan, George Macready, Lee Patrick, Jonathan Hale, J. Edward Bromberg, Elizabeth Risdon, Miles Mander, Moroni Olsen, Katherine Emery, Noel Cravat, Bob Ryan, Charles LaTorre. Credits: Screenplay by Wilfrid H. Pettitt based upon the novel by Jo Eisinger. Directed by Lothar Mendes. Produced by Albert J. Cohen. Photography, Charles Lawton, Jr.

**Plot:** A pair of old Bibles and a fabulously valuable painting, known as the "Walls of Jericho," are the object of a search by Lee Bowman, newspaper reporter, who believes them to be a clue to the murderer of his childhood friend and benefactor, a Catholic priest who had communicated some knowledge about them to Bowman. Marguerite Chapman, heiress apparent to the painting, also seeks them, and is aided by J. Edward Bromberg, art dealer. A pseudo clergyman, George Macready and his brutal companion, Noel Cravat are on the track and commit two more murders before Bowman and Miss Chapman uncover the murderers, find the Bibles and the painting and incidentally, find each other.

**Comment:** This has the benefit of good production values, excellent direction of an intelligent script, and good performances delivered by Lee Bowman, Marguerite Chapman, George Macready and Edgar Buchanan. Yet, the observer has the feeling that the picture doesn't live up to what might have been expected from all of the good elements of which it was composed. Whatever nebulous faults the offering might contain will not be apparent to average audiences, however. While "The Walls Came Tumbling Down" contains good entertainment values it will require plenty of selling since marquee names are not strong enough to provide initial draw.

## The Stranger

RKO Radio-International Drama 95 mins.

**AUDIENCE SLANT: (Family) Works up to a suspenseful climax and therefore can be depended upon to pass muster as entertaining pastime for the devotees of mystery melodrama—which means the vast majority of moviegoers.**

**BOX-OFFICE SLANT: Will rate as an average top bracket draw on strength of the names and can be built into a big attraction with smart exploitation selling its mystery plot and suspenseful climax.**

Cast: Edward G. Robinson, Loretta Young, Orson Welles, Philip Merivale, Richard Long, Byron Keith, Kanstantin Shayne, Billy House and others. Credits: An International Picture produced by S. P. Eagle. Directed by Orson Welles. Story by Victor Trivas and Decla Dunning. Screenplay by Anthony Feiller. Cinematographer, Russell Metty.

**Plot:** Robinson is a member of the Allied War Crimes Commission interested in locating a notorious Nazi responsible for crimes at concentration camps. Robinson allows an imprisoned Nazi to escape, facilitates undercover his flight through a Latin American port to a Connecticut town as a means of tracing the Nazi criminal. The escaped criminal contacts Welles, professor at a school in the Connecticut town who is engaged to

(*Continued on Page 27*)




...Is Topping EVERY Previous Ladd Show in EV

...Is Coming to Broadway May 25th in the Wor

...Adds Another Record-Crusher to this Am




# Single Date of "THE BLUE DAHLIA"

# remiere of Paramount's Greatest Scoop – "O.S.S."

# g 1946 Success String from PARAMOUNT

"LOST WEEKEND"
"ROAD TO UTOPIA"
"THE VIRGINIAN"
"KITTY"
"THE BLUE DAHLIA"

# THEATRE MANAGEMENT

## New Theatre Ad Promotion Pays Off in Baltimore

A full advance exploitation campaign for a new picture is the rule, but it has often happened in the past that the opening of a new theatre has failed to receive proper public presentation from the owner or management. Certainly if a new film rates promotion a new theatre—a big investment—should receive an all-out campaign. This line of reasoning occurred to Bill Hoyle, a Lichtman Theatres manager to whom was entrusted the circuit's new Hill Theatre on Cherry Hill Road in South Baltimore, Md., with the result that the new house became well-known before it even opened its doors.

Hoyle did it by means of a progressive ad campaign that included six different ads, running from full page to teasers. These were begun more than a month before opening, with a new ad plugged weekly. The copy—very clearly pointed—stressed both the theatre and the Lichtman angle. For instance, the first ad advised the public that "Lichtman Theatres are Coming to Baltimore" and then went on to list the outstanding features: "Baltimore's Newest and Most Modern," "Perfect Film Presentation," "Completely Air-conditioned," "Top Pictures—Single Features Only," "Designed for Maximum Comfort," "Dedicated to Service and Pleasure."

## 'Reading the Papers' Habit Necessary for Managers

Most pressbooks offer a comprehensive guide and source of material for exploiting a picture, but that is not really enough. The manager who goes along doing part of the suggested promotion is right enough, but consider the fact that other things are going on in the world. The really active manager keeps one eye on current events, for the happenings of every day are an unfailing inspiration. Read the papers. Know what is going on.

An example of alertness on the part of the management is illustrated in the recent engagement of "Saratoga Trunk" at Ralph Talbot's Ritz Theatre, Tulsa, Okla. One of the chief promotion stunts was a tieup with local department stores and restaurants plugging seafood and creole dishes. This was not too close a hook-up with the picture (although old Saratoga was famed for such food). What, then, was the reason for this choice? The answer is simple; the most important news story of the week in Tulsa was the meat shortage. Management tied in with the thing affecting the most people in Tulsa.

## Safety Expert Calls Fear Worst Theatre Hazard

Fear is the worst hazard in a theatre audience, John Saari, safety engineer of the American Associated Insurance Companies, told managers of Martin & Thompson Theatres from 14 cities in middle Georgia, at a training conference at Hawkinsville, Ga.

"No matter what happens in the theatre, fire or any other disaster, if the personnel remains cool and reassuring panic will rarely occur," Saari said.

The managers and their guest met with the Rotary Club at luncheon, the program being under direction of J. H. Thompson, a Rotarian and a partner in the firm. E. D. Martin, general manager of Martin & Thompson and Martin Affiliates, spoke briefly.



## The Brass Tacks of Efficient Picture Theatre Management

### *WHO BEGAN SHOWMANSHIP, ANYWAY*

***By Jack Jackson***

I've just gotten from behind the steering wheel after a trip of more than 2000 miles from Texas to New York and I've been looking at show shops and talking to showmen all along the way. And, I've been looking at the other places of business; checking newspaper advertising; comparing sales effort and doing all the other things that a fellow who pounds a typewriter for a living has to do in order to keep abreast of the times.

Probably outstanding among the many observations I made is that the type of sales effort we used to know as "show business" seems to have gotten away from the exhibitors in those cities and towns through which I passed and laundries, cleaners, drug stores, etc. now are using the stunts we originated to attract new customers. For instance: in Nashville, Tenn., I saw a retail cleaning establishment placarding the winners of awards in a drawing based on the numbers assigned to each customer who brought new business to the concern. In a small town in East Texas a druggist had a window full of various articles and was offering a cash prize to the observer who could make the most sensible sentences from the starting letters of each piece of merchandise displayed. A tiny Kentucky community where we stopped for gas had an all-merchant stunt going where each merchant was displaying—among many items offered for sale inside—some article totally divorced from his business effort. The stunt was timed for certain hours of the following Saturday night, with prizes (cash) going to the first shoppers finding all the misplaced articles in the various windows. I asked the garage man whether the payoff would not be confusing and he informed me that the activity had been going a month and that confusion was avoided by not advertising or telling the window shoppers what merchant sold the "odd" articles and where they could be found in the respective stores—this information was necessary to qualify for the cash prizes. I was also told that the activity was bringing a lot of rural business to the vicinity. I did not see any theatre as we drove through but feel certain one must have existed.

All of these stunts were once the exclusive property of the theatre and were used to garner dollars in exchange for admission tickets.

What's happened? Have we grown so lazy during the past few years that we're in some sort of a stupor and are letting others steal the attention-getting ideas that have always been ours? Can it be possible that some exhibitors feel that their business is in position to stand a certain amount of "slump" and still provide a satisfactory margin of profit? That kind of thinking is dangerous, very dangerous and where it exists there had better be an immediate investigation into the existing supply and prices of red ink.

I've met a lot of show folks in the past couple of weeks—exhibitor and distributor alike—and in no instance have I failed to hear the same story about receipts being "a little off." Listen fellows I'm not crying "wolf"—and I hope it won't happen here—but I remember well, (as do a lot of you who read this column) how fast that "little off" grew into mortgage mountains back in the early 30's. And we were sufficiently far away from the flush business of World War I at that time to be putting out considerable selling effort when it all happened, too.

Today we are just emerging from an era where the manager came mighty near needing roller skates in order to keep from being run over by the crowds waiting to get into the theatre when he opened the doors each morning. I don't know how you feel about it, but to me the present situation seems more precarious than before and the

## THEATRE MANAGEMENT

# 'Showmanship for Showmen!' Cries Jack Jackson

remedy exists only in a prompt awakening to the situation that threatens To me the current era seems fraught with more danger because of the immaturity and inexperience of the help at hand to cope with the ever growing business decline. There are theatres galore which now are manned with help, recruited during the boom, which is not grounded in the rudiments of exploitation, publicity, advertising contacts and the many other facets of the "go-gettum" business jewel.

To me there seems to be too much dependence being placed by the local exhibitor on the national efforts of the distributors—who, by the way, have continued to be on their toes throughout the business boom, and who seem far more aware of the urgent need of keeping the public "picture-minded."

This lassitude and laxity on the part of local exhibitors borders on the inexcusable and is most certainly unfair to the distributor whose expenditures are made in expectancy of local cooperation. It may be that the help lacks the "know how" of determining the local angles of tie-in, but the exhibitor himself is well aware of all the essential procedures and should get "back in harness" long enough to chart a plain course for the uninitiated executives or, failing that, take off his coat and do the job himself.

### Plenty of Help

Again, I reiterate, there is no excuse for not taking full advantage locally of the well conceived and carefully detailed plans set forth in the press books of practically every picture entering today's market. All bookings are made well enough in advance to permit study of the possibilities of local cooperation and—if the local man needs advice or assistance—the distributor's exploitation man at the nearest exchange center is available for details by mail if not in person.

As I see it the exhibitor is paying his full share of the national efforts of the distributor (it's figured in the film rental fellows).

There are literally dozens of ways to get the job accomplished but, because of that inexperienced help angle mentioned above, I'd like to set down what I consider the most beneficial all-around method of not only getting the job done but getting the entire staff on its toes and actually looking for ideas to bring business to the theatre. Here 'tis!

Hold full staff meetings every two weeks and let each group—ushers, managerial, office, etc.—have copies of press books on coming attractions well in advance. Offer cash prizes for the best ideas presented with details of how and who to approach among the local mercantile or executive body for the essential cooperation. Then give adequate compensation to the staff members who lend their efforts to carrying through the accepted ideas during their hours away from the theatre —let 'em have leaves of absence for certain hours if ncessary—with a still larger cash prize to the group depending on the increase in receipts over average business.

I'd like to suggest that these meetings be accompanied by the serving of refreshments and that a spirit of "we're all in this together" be established; that every member of the staff be made to feel their importance to the success of the theatre as a whole and understand that proper and merited award awaits these who are willing to lend their mental and physical efforts to advancing the theatre's interests.

### Don't Waste Ideas

The exhibitor must, of course, be present and act as judge of the sales possibilities presented. And, don't make the mistake of dismissing any idea without giving the employe a full and explicit reason as to why it is not acceptable. If you can keep them all "thinking theatre" those whose ideas are NSG today may be among your headliners tomorrow. Don't discourage any notion regardless of how ridiculous it may seem but instead offer encouragement to still further mental effort and may be the same employe who falls down today will come through with a masterpiece at some future meeting. Remember that every one of them is closer to your audience than yourself and are in position to observe things you never encounter. Keep them sufficiently interested to tell you about these observations —and pay them when they are good. Remember also that they live in many communities around the theatre and can do a lot more with the merchants whose establishments they and their families patronize than you can. Preferred locations for window cards, store tie-ins for contests, all the leg work necessary to completing any of the many tieups suggested in the press books and no end of other time-consuming details can be taken off your shoulders by a loyal, well-trained and THEATRE-MINDED staff that you can educate to actually THINK theatre and study the customer potential and selling angles of coming pictures.

As I mentioned early in this article, every place I've been I've found business to be "a little off." If the decline is not as yet noticeable in your situation get ready for it, because these things spread like prairie fires and your town may be next.

Unless you're a very lucky fellow you have inexperienced personnel who don't know how to go about selling of the theatre and its attractions. So-o-o, unless you have a better formula for accomplishing the purpose, why not try to educate those newcomers and get them THINKING THEATRE? And, again let me admonish. Pay them for thinking and pay them for working out the ideas accepted.

## AN USHER'S CODE

*(Reprinted from Contact, house organ for Wometco Theatres, Miami, Fla.)*

**I will, to the best of my ability, try:**

**To be a gentleman.**

**To render 100 per cent service.**

**To be courteous to patrons and to fellow employes.**

**To work willingly and cheerfully.**

**To be pleasant and wear a smile.**

**To be alert, to anticipate patrons' desires, and to surprise them with services and attention they do not expect.**

**To speak pleasantly; o say "Yes, sir" and "No, sir," and "I Thank You" and "Please" in a pleasant voice.**

**To obey our rules because I realize that rules are necessary in a business organization.**

**To practice headwork and heartwork because I know that these virtues are indispensable to success.**

**To keep my temper.**

**To avoid arguing with a patron.**

**To make every patron satisfied and happy.**

# SELLING THE PICTURE



**WILL ROGERS' RANGE RIDERS. Part of the more than 100 members of the famous troupe head a more-than-two-miles-long parade through the streets of Amarillo, Texas, highlighting a civic celebration for the world premiere of MGM's "Boy's Ranch" at the Paramount and State Theatres there. Proceeds of nearly $30,000 in ticket sales for the twin premiere were donated to the original Boy's Ranch. The exploitation campaign (details on this page) was arranged and carried out by Jack King, city manager for Interstate Theatres and E. B. Coleman, MGM exploiteer.**

## 'Boy's Ranch' $30,000 Premiere Preceded By Top Exploitation

The "Boys Ranch" world premiere at the Paramount and State Theatres at Amarillo, Texas, which netted close to $30,000 for the original Boy's Ranch in that city, was preceded by one of the most outstanding exploitation campaigns ever essayed in a comparatively small city. Under the direction of Jack King, city manager of Interstate Theatres, assisted by E. B. Coleman, MGM exploiteer, the exploitation efforts succeeded in getting cooperation of the Amarillo *Globe News* to the extent that from three to five column art and stories appeared on the front pages of that newspaper for 12 consecutive days, setting some kind of record! The newspaper cooperated further with the civic enterprise by adding editorial comment and printing discussions of the film and its background by Gene Howe in one of the most noted columns of the southwest under the title, The Tactless Texan.

Extensive use of radio, a two mile long parade, a special screening of the film in Washington for Texas Legislative Representatives and Senators, the whole-hearted cooperation of Amarillo's business men, all were employed to give the film an enormously effective local and national send-off.

### Started at Breakfast

Preliminary arrangements for the premiere were discussed at an 8 o'clock breakfast for the business men and Cattle Barons of the Panhandle at which it was decided to sell the entire Paramount Theatre capacity at a minimum of $10 per seat, with all proceeds to go to the original Boy's Ranch for new equipment. Four subsequent breakfast discussions found the sale going so fast (the capacity was sold within four days) that the business men advanced the idea of selling the capacity of the State Theatre under the same terms, having James Craig make a personal appearance, and making it a whoopla twin premiere. With capacity thus assured, Jack King and E. B. Coleman, set up plans.

The day of the premiere, following two weeks of announcements via the Texas Quality Network five to ten times daily, a mobile unit was used to accompany the two mile long parade through the streets of Amarillo to the theatres. The parade started at 5 p.m. and was typically Western, with the famous Will Rogers Range Riders of 100 members lending a gala touch. Six high school bands, the entire personnel of Boy's Ranch on a specially built float, 300 teen age members of the Maverick Club, the Shrine Drum and Bugle Corps, an American Legion unit, and five new convertible Fords, carrying James Craig, Mayor Joe Jenkins, Carl Farley, President of Boy's Ranch and prominent Amarilloans, were other features.

When the parade reached the theatre it found a specially built front and platform extending forty feet into the street. The 40x50 foot platform was completely enclosed by a typical western picket fence and gate, with first-night ticket holders permitted to enter the theatre only through the gate. The entire audience and spectators were held on and near the platform until the ceremony of opening the gates was performed as a feature of the entire proceedings which were broadcast via the Texas Network of 16 stations. Six spotlights from the nearby Army Air Base illuminated the front.

### Washington Cooperates

The Washington screening, arranged to coincide with the Amarillo activities was shown to government officials and Texas Senators and Representatives, at noon at the White House. The audience included Tom Clark, United States Attorney General; J. Edgar Hoover, director of the Federal Bureau of Investigation; Speaker Sam Rayburn, Congressman Eugene Worley, Clinton Anderson, Secretary of Agriculture; Assistant Secretary of State Will Clayton and Admiral Chester Nimitz. Each wired his endorsement of the film and congratulations on the premiere party to Carl Farley, president of Boy's Ranch.

Inside the theatre the night of the premiere, Farley introduced the nine directors of Boy's Ranch. Mayor Jenkins spoke briefly and introduced James Craig, who flew in from Hollywood a few days before and participated in preopening activities. Craig's speech of presentation of the check representing ticket sales proceeds, also was broadcast.

Other highlights of the campaign included the posting of specially prepared paper on 24 sheet space donated by the local Coca-Cola Company; the arrival of a specially painted film can addressed to Boy's Ranch which was received by boys from the Ranch and which was accountable for additional newspaper space and radio time. Window displays, counter displays and other media, also were used extensively in the successful campaign.

## Omaha Contest Selects 'Kitty' for Airplane Trip

Chambermaids, Cinderellas, Strangers, Ziegfeld girls—all are being selected these days in exploitation stunts designed to play up film title characters by choosing their local counterparts and giving them the keys to the city or sending them on all expense trips.

Latest wrinkle in this type of showmanship was the contest put on by Don Shane, manager of the Paramount Theatre, Omaha, and Jim Castle, Paramount's special field representative, to select a "Miss Kitty of Omaha" in connection with the showing of "Kitty" at that theatre.

Basis of the contest was a figure comparison of local entries with Paulette Goddard's measurements; contestant whose measurements most closely approximated Goddard's was the winner.

Backed by publicity breaks in the Omaha *World-Herald*, which ran daily cuts of Goddard and her measurements, plus daily stories and "pep" items, Castle and Shane lined up some extraordinary prizes for the winners. Grand prize was an all-expense trip for three days to New Orleans via a Mid-Continent Airline plane, with the winner as special guest of the mayor of New Orleans.

## 'Her Kind of Man' Title Key for Radio Promotion

The nation-wide build-up of Dane Clark by Warner Bros. was used to fine advantage by Phil Rapp, manager of Fabian's Theatre, Schenectady, N. Y., when he prepared for the opening of "Her Kind of Man" this week (23). The title of the picture—"Her Kind of Man"—presented an opportunity for the fan angle, so Rapp made a double tieup out of it.

He arranged with Program Director Ed Flynn of Station WSNY for spot announcements for several days in which fans were invited to write a letter to the station explaining that "He's My Kind of Man because. . . ." All entries received autographed pictures of the star (thus adding to the promotion), with the 20 best getting free tickets to the theatre. The second angle was the formation of a local Dan Clark Fan Club, the letter writers to become charter members.

## To Give Away 15 Ponies in Area Selling for 'Badman'

The annual pet show of the City of Boston's Park Department to be held Saturday, June 1st, will this year be used as a tie-up by RKO Radio Pictures in conjunction with the New England premiere of "Badman's Territory" at the RKO Boston and 75 other New England theatres, opening May 30th.

Fifteen ponies, with colorful blankets giving the name of the picture, will be given to winners in the pet show. Two of the animals will go to first and second place winners in seven classes and one pony will be awarded to the winner in the trained dog class.—BO.

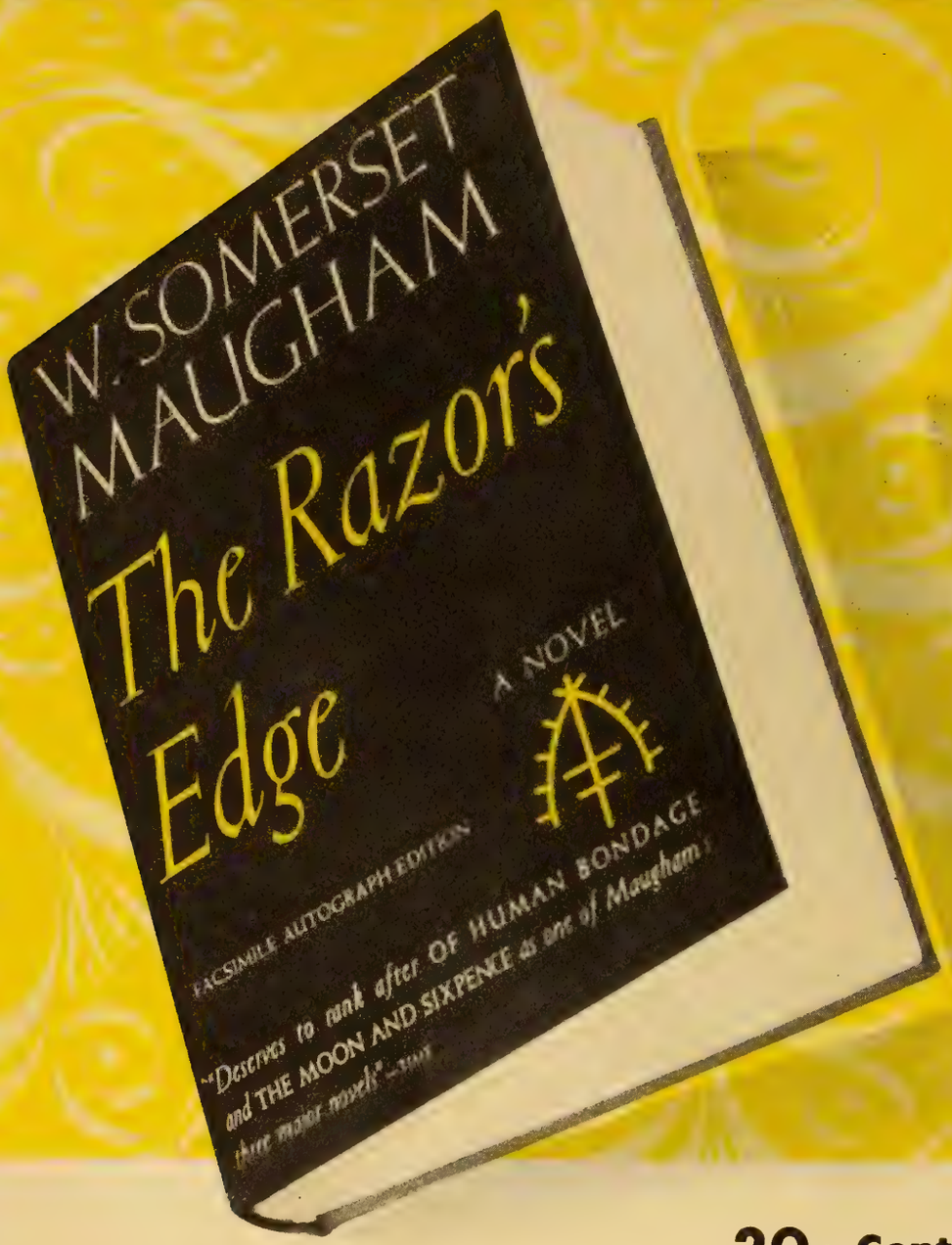
## *Film Teaches Ballyhoo*

**Preparations are being made in Montreal by United Aritsts to show a special trailer on "Duel in the Sun." It will show how the advertising campaign was mapped and how to handle new promotional ideas. The screening will be for circuit heads and specially invited guests. Following the screening there will be a luncheon.—MO.**

# 20th Century-Fox

announces that the
motion picture destined for
**all-surpassing boxoffice results**
is now in production
.....personally produced by

## Darryl F. Zanuck




**20th Century-Fox** predicts that the unequalled boxoffice greatness of this distinguished attraction will be unmistakably established by its **300 pre-release Christmas engagements!**



*W. Somerset Maugham, author of "The Razor's Edge," in conference with Darryl F. Zanuck . .*

**TYRONE POWER** . . . . as Larry Darrell
**GENE TIERNEY** . . . . . as Isabel Bradley
**JOHN PAYNE** . . . . . as Gray Maturin
**ANNE BAXTER** . . . as Sophie MacDonald
**CLIFTON WEBB** . . . . as Elliott Templeton
**HERBERT MARSHALL** as W. Somerset Maugham

20th Century-Fox presents TYRONE POWER, GENE TIERNEY, JOHN PAYNE, ANNE BAXTER, CLIFTON WEBB, HERBERT MARSHALL in Darryl F. Zanuck's Production of W. Somerset Maugham's "THE RAZOR'S EDGE" · Directed by EDMUND GOULDING · Screenplay by LAMAR TROTTI

SELLING THE PICTURE

# Flying Publicist Gets Space For Universal's 'So Goes'

Universal's newest exploitation stunt of dispatching a flying exploiteer to key cities to beat the drums for "So Goes My Love" has been so well received wherever the young man has landed his aerial publicity office that prominently displayed newspaper photos and stories have resulted in each case, (occasionally front paged!) The flying service, Airways Publicity Company, directed by Charles Lockwood, has landed in 16 cities so far with the Aeronca plane appropriately named "So Goes My Love". (Natch!) Newspaper reporters have written their accounts of the new type of service from the viewpoint of "New types of jobs for ex-servicemen" with credit to the film and the theatre where it was to play.

### Horse Car Contrasts

In contrast to the plane stunt a horse-drawn trolley was employed to parade up and down Broadway in New York City, where the picture is playing at the Winter Garden Theatre. The horsecar was run by two old-timers who came out of retirement to man the ancient vehicle and to collect fares from passengers going to the Winter Garden. Revenue was turned over to the Cancer Fund. By bringing the horse car to the vicinity of an outdoor display of the newest Pan American Airways' Constellation the "old and new" angle was brought out graphically with photos of the stunt breaking in the metropolitan dailies and Universal newsreel making it a feature of its current edition. Pan American bought advertising on its Constellation and the stunt, picturing the contrasting methods of transportation. Wire services also covered.

A feature of the Buffalo campaign, where "So Goes My Love" played at the Erlanger Theatre, was a nation-wide plug for the film on the Double or Nothing radio show, heard via 236 stations of the Mutual Broadcasting System.

A fashion show tieup was effected with Madame Lenesta, noted designer, for the New York City campaign at the Hotel Pierre roof where fashion editors were invited to view the old and new in hats, gowns, bags, etc. Universal newsreel also made this a feature of its current edition. Arnold Constable's seven Fifth Avenue windows featured the costumes from the film and "Costume" cards were distributed at the theatre calling attention to the displays.

A Rath handbag was designed after the one used by Myrna Loy, resulting in counter displays, cooperative newspaper advertising and window displays. Majestic Dresses, Alice Stuart Blouses, Lipton's Tea, Mennen's Baby Foods, Loft Candy, Samuel Chapman gowns, and the World Publishing Company's reprint edition of the book were some of the other tieups used effectively in the New York campaign. The New York subways system made the film its "Go See" film of the month.

### Mothers' Day Tieup

In connection with Mothers Day celebration, 50 Automat Restuarants displayed window exhibits, stressing the "Less Work for Mother" idea, and mentioned the picture and its stars on its Sunday morning radio hour.

A Dodger Ball Club night at the Winter Garden with the entire Brooklyn Baseball team attending (the film's locale is in Brooklyn); imprinted paper napkins for distribution in coffee shops, restaurants, tearooms and lunch counters; a corsage tieup on Mothers Day by which the first 25 mothers attending the 9 o'clock performance received flowers; a tiein with the "Society for the Prevention of Disparaging Remarks About Brooklyn," were additional stunts.

## Kids Would Stop Damage

**The kids of Dubuque, themselves are proposing to do something about the youngsters who have developed the annoying and sometimes expensive habit of destroying theatre property.**

**A committee has been formed to make an appeal for better manners among the youthful theatregoers and one of the first moves will be a broadcast over a Dubuque radio station to discuss ways and means to prevent destruction of theatre property.**

## Diamond Hunt Excites in Atlanta's 'Tangier' Stunt

Perry Spencer, southern exploitation and advertising manager for Universal with Frank Bickerstaff, manager of the Paramount, Atlanta, set up a diamond hunt in connection with the showing of "Tangier" at the Paramount, that had hundreds of treasure hunters wildly seeking a $250 diamond which had been hidden near the theatre and which had the hunters guided to it by planted clues in the Atlanta *Journal*.

Spencer and Bickerstaff persuaded the Diamond Jewelry Company of Atlanta to donate the $250 gem by convincing them that resulting publicity in the *Journal* would be mutually beneficial. The newspaper, too, recognized the reader interest inherent in the stunt.

On the final day of the contest, as soon as clues were published and newspapers were available, the maelstrom of eager treasure hunters raced to a street intersection across from the theatre. The gem was found by a young college student in a sidewalk drain. Several persons had touched it without realizing they had actually found the stone.




**TWO SISTERS STROLL. This is the way two beautiful models looked from one point of view as they paraded the streets of Tulsa, Oklahoma, to publicize MGM's "Two Sisters from Boston" when it played the Orpheum Theatre. They visited prominent cafes, department stores, night clubs, etc., with tables in the clubs and restaurant marked with signs stating, "Reserved for 'Two Sisters from Boston'." Stunt was arranged by manager J. C. Hunter and MGM exploiteer, Ed Gardiner.**

## 'Abilene' Displays Spark Stanton's Exploitation

The exploitation campaign on UA's "Abilene Town" at the Stanton Theatre, Philadelphia, was stimulated by a group of window displays in Adam Hat Stores, haberdashery shops, record stores, music shops, jewelry dealers, five and ten cent stores and Bookezine shops.

In addition to the window tieups UA exploiteer Max Abramson was planted on two local radio programs in which he beat the drums for "Abilene."

The campaign was outlined by Everett Callow, Warner Theatres, advertising head in the Philadelphia area; and carried out by Lou Colantuono, manager of the Stanton assisted by Abramson.

## Portle Honors Mothers

Robert R. Portle, manager of Loew's Poli Elm Street, Worcester, combined an institutional gesture with a plug for RKO Radio's "From This Day Forward" by inviting Gold Star Mothers and wives of men of World War I and II to be guests of the theatre on Mothers' Day. Portle presented each guest with a rose and the Worcester *Daily Telegram* thought enough of the stunt to publish a three column cut of the group.

**SHOWMAN SAM SAYS: If there isn't another depression soon, with its accompanying store nights etc., a lot of families will be out of kitchen utensils and china.**




**LEGS AHOY! This animated poster served a double purpose for manager Charles W. Barnes, Jr.; to sell his current show at the Granada, Kansas City, Kan., and also to call attention to a "legs" contest in which nylon and rayon stockings prizes were promoted from a participating merchant. Enlargement of Joan Bennett was air brushed and real lace was tacked on to the skirt base, with a hidden blower giving it that extra touch.**

## SELLING THE PICTURE

# Exploitation Campaign of the Month

April 1946

GILDA

(Columbia)

# Contests via Newspapers, Radio, Merchant Tieups Key 'Gilda' Exploitation

Preceded by a national advertising campaign in 90 magazines that eventually will reach a circulation of 53,793,750, together with national and local radio penetration on 2,367 stations, including national networks, plus the impetus added by publicity breaks in every conceivable type of publication, Columbia's "Gilda" had ready-made cooperation available when plans for local exploitation were presented to newspapers, radio stations and merchants in key cities.

With full pages of cooperative advertising obtained in Springfield, Ill. (in 3 colors), Minneapolis, Albany and Erie; a double truck in Schenectady and with partial pages in many other cities, "Gilda" was presented to prospective audiences with something more than ordinary exploitation. Style shows, Gilda Glide contests, Hunt for Gilda contests, tieups were placed with energy and sweat by theatre managers and Columbia's exploiteers. The press book ideas have been so effectively used in dozens of key cities. A panel of showmen has selected the collective campaign for SHOWMEN'S TRADE REVIEW as the Exploitation Campaign of the Month for April 1946.

### Early Starter

One of the first campaigns to get into action was that essayed in Springfield, Ill., where manager George Kerasotes and publicity director Dave Jones of the Senate, discovered a "Hunt for 'Gilda'" contest in the press book and immediately made arrangements with the advertising department of the Illinois *State Journal* to feature the stunt both through cooperative advertising and the editorial columns of the sheet. With the aid of Columbia exploiteer Bill Shirley, they succeeded in getting together a full page of advertising in 3 colors (reproduced on this page) which started the contest off with an impact felt throughout the city. The headline across the top of the page read: "Rita Hayworth—an eyeful as 'Gilda'"—Walter Winchell; and a sub-streamer stated "New Columbia Special Opens at Senate Theatre Tomorrow." Cooperating merchants slanted their paid advertising directly toward the promotion, using the 'Gilda' script to call attention to their wares. The idea of course was to identify the elusive "Gilda" who was to visit the cooperating shops, with the winner to get handsome prizes in merchandise from all of the stores. "Gilda" fashions also played a big part in the campaign with many of the city's smartest shops devoting full window displays to fashions inspired by the film.

Another eye-and-ear ballyhoo used in Springfield had a plane—equipped with a powerful siren—circle above the town towing huge cut-out letters spelling the title of the film. Novelty of the stunt, used in Springfield for the first time since the war, attracted plenty of attention.

Cincinnati's campaign followed the general "Gilda" pattern, with manager Joe Alexander and publicity manager Nate Wise of the RKO Albee utilizing press book ideas to obtain pages of cooperative advertising. The Jenny store used a 7/8-page ad on Martini Frocks, (illustrated nearby) the Fair Store tied the local showing into its Max Factor advertising; and ran the title and playdate in its advertising for luggage and phonograph records; Rollman's ran an ad on the "Gilda" hair-do; Grassmuck's tie-in ads plugged "Gilda" and gave a bow to the Columbia short, "The Magic Stone," which also appeared at the Albee.

In addition to the cooperative advertising obtained in Cincinnati, the publicity boys were able to use the tieups on which the ads were based to garner free space in the editorial columns of the city's newspapers. For instance, the *Times Star's* fashion editor ran publicity pictures, with appropriate credits, of Miss Hayworth wearing Martini Frocks.

Window displays on fashions and other merchandise were set up in Grassmuck's, The Fair Store, Wurlitzer's, Shillito's, Rollman's, McAlpin's and the Adam Hat Shops in each case with the film's credits prominently displayed.

Orchestras in Cincinnati's leading hotels, the Netherlands Plaza and the Gibson, used songs

(*Continued on Page* 26)












**Reproductions of advertisements shown left and right, above, are typical of the cooperation received by theatre managers and Columbia's exploiteers in key cities. The full page example, upper right, appeared in the Illinois State Register, heralding a "Find Gilda" search and, upper left is a 7/8 page example of a Martini Frocks tieup suggested in the press book. It appeared on page 3 of the Cincinnati Enquirer and had much to do with the film's outstanding business in that city. The window display, center, indicates that every inch of space in a Springfield, Ill., window was devoted to "Gilda" and lower right, one of the several windows in Cincinnati given exclusively to "Gilda" fashions.**

# SELLING THE PICTURE

## Rubber Stamp Packaging Gets Play in Harrisburg

Circulation of a plug through food stores is an old exploitation standby, but they were pretty slick about it at the Senate Theatre, Harrisburg, Pa. Playing RKO Radio's "Tomorrow is Forever," the management made a tieup with the Food Fair, a chain of self-service grocery stores. The store cooperated by using a rubber stamp on all packages containing the words "Don't Forget, 'Tomorrow is Forever'."

Besides the rubber stamp plug the picture got a big send-off on its fashion features. Bowman's, leading department store, used a large display window, while the advertising department made up special ads based on the fashion angle. A free plug was also forthcoming from the fashion column of the Harrisburg *Telegraph*.

## 'Jolson Story' Buildup

As part of its campaign for "The Jolson Story," Columbia has set a novel contest with Dave Miller, commentator on WAAT, Newark. Idea is to have Millers' listeners submit a list of the ten songs which they consider Jolson's greatest. Jolson recordings, of course, are played during the program.

# Handles 'Rebecca' Reissue in 'New' Manner For Widespread Publicity

By handling a reissue presentation of David O. Selznick's "Rebecca" in the same manner and with the same concentration that would ordinarily be accorded a new production, Manager Ted Emerson of the Orpheum Theatre, Omaha, was able to obtain outstanding newspaper coverage, wide-range radio penetration, eye-appealing window displays, street ballyhoo and other stunts for the film.

The newspaper campaign was framed around a special citation accorded "Rebecca" as a "supreme achievement in suspense" by Omaha University. This function resulted in a luncheon with representatives from all newspapers and radio stations present. The honor was conferred by the president of the university to Miss Laura Wells, special Selznick representative from New York, who accepted the unusual honor on behalf of the producer.

The morning and evening *World-Herald*, syndicate and wire services accorded the award unusual attention, with feature stories and photos on Miss Wells receiving the citation. Follow-up stories and interviews with Miss Wells accounted for breaks on drama and women's pages.

Important coverage of the event also was given by Omaha's radio stations, with news flashes on all five stations preceding and following the award. The luncheon proceedings were handled by KOIL with numerous mentions about the film's opening at the Orpheum Theatre. Later, Miss Wells appeared as guest speaker on KBON and KOWK.

### 'Oscar' Flown In

The Academy Award "Oscar" won by "Rebecca" was flown to Omaha from Hollywood and made the centerpiece of an elaborate window display in the Brandeis department store. This same store also featured a large photo of Miss Wells as the center of a full page of cooperative advertising on hat styles featured by the organization.

The Northrup-Jones store set up a full window display featuring a large blow-up of the citation awarded by the University as a background. Emerson also arranged for 25 other window displays in flower shops, pipe stores, women's wear shops, camera equipment stores, cafeterias and local library displays—all tied in directly with the opening of "Rebecca" at the Orpheum.

Additional highlights of the campaign included a street-ballyhoo consisting of a five-feet-high papier mache reproduction of the book from which the picture was made. The ballyhoo was mounted on wheels and steered through the city streets. Theatre representatives visited all local dance halls and awarded guest tickets to all girls present named Rebecca.

Additional newspaper breaks were obtained later in the campaign when Miss Wells enrolled the producer of "Rebecca" into the membership ranks of Ak-Sar-Ben, local benevolent organization.

# Old-Fashioned 'Bally' Effectively Used to Exploit 'Good Old Days'

A smart showman can always find a selling angle—and if he expends a good lead of imagination and just plain sweat on the selling angle he has decided upon he can do much better than all right, even with an attraction that presents no names for the marquee—no Technicolor—nothing but that "yesteryear" angle.

A case in point is the campaign essayed by Manager Dave Lehman of the Tower Theatre, Pasadena, when he booked "The Good Old Days."

Having the "know how," Lehman and his staff got busy and produced a campaign that had Pasadena sitting up and taking notice of an old-fashioned ballyhoo in a new-fashioned era. The contrast in itself helped to focus public attention on what he was selling.

The theatre was the center of interest, with Lehman doing a window-dressing job on the front which spoke volumes for his ingenuity. Stretched across the entire theatre front "The Good Old Days" was emblazoned on the consciousness of street passersby. All the emotions of the best formula pictures were sold—comedy, pathos, action and thrills. And "the most unique show in town" was the theme. A barker in top hat across the banner ballooned the message, and clinched the idea.

Both sides of the lobby columns were utilized for montages of stills from yesteryear, taken from the film, and even the theatre doors were given the "family entrance" treatment of the old-fashioned saloon days.

A 1908 automobile, suitably placarded, was driven around the city streets by a driver dressed in the era of the 1900s, giving additional emphasis to the all-out ballyhoo treatment.

Lehman promoted almost two full pages of cooperative advertising from local merchants who readily saw opportunities to tie in with the film's natural merchandising value.




**ONE OF SEVEN. This large window display on MGM's "The Harvey Girls" is but one of seven outstanding presentations arranged by Charley Deardourf, MGM field exploiteer, Howard Burkhardt, manager of Loew's and Ed Fischer, publicity director for the theatre, for the picture's engagement in Cleveland. This window is in the busy Shopper's Mart in the Terminal Concourse and is an outstanding example of theatre exploitation.**

## 'Three Strangers' Stunt Clicks Big in Denver

An unusually effective stunt in connection with Warners' "Three Strangers" was put over in Denver through a tieup involving the *Rocky Mountain News*, the Paramount Theatre, managed by Ralph Batschelet, and various cooperating merchants.

The newspaper conducted a contest on "How to entertain three strangers in Denver," with prizes including $100 as the first award, and a washing machine, nylons and free tickets to other winning contestants. Judges included a State Senator, the Secretary of the Chamber of Commerce, and the director of the Denver Convention and Visitors Bureau.

Selection of the "three strangers" was made by a ticket seller at Stapleton Airport, who chose them at random with an invitation to stay over for 24 hours and be entertained by the city. The itinerary then included a visit with the Mayor, dining, dancing and other amusements—plus, of course, big stories and pictures in the newspaper.

## Eye-Catching Letters

Because there were so many details to look at passersby at the Colonial Theatre, Harrisburg, stopped to study the giant letters: "One Way to Love" across the front under the marquee. Manager Jack O'Rear had superimposed a montage of stills from the film on each letter, and the crowd looked 'em all over.—HA.

# according to...

Esquire
THE MAGAZINE FOR MEN

40 million readers follow the adventures of "JOE PALOOKA" every day in the nation's press...MORE than any other comic strip published, topping its nearest rival by FIVE MILLION!

# according to...

TIME
THE WEEKLY NEWSMAGAZINE

"JOE PALOOKA, CHAMP is a highly intelligent animation of Ham Fisher's comic strip...in really brilliant style... hilarious. It's a must for kids and good for grown-ups, too."

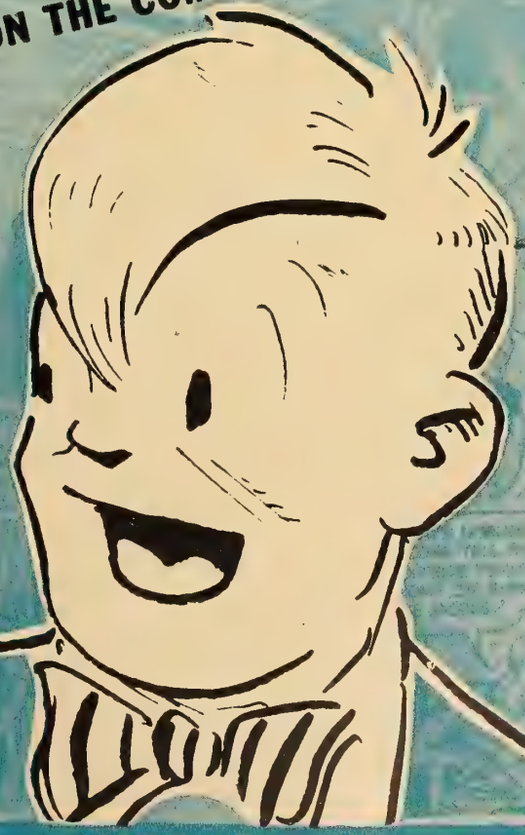
MONOGRAM PICTURES

MONOGRAM'S

# "JOE PALOOKA, CHAMP"

BASED ON THE COMIC STRIP BY HAM FISHER







STARRING

## ON ERROL • JOE KIRKWOOD

AND INTRODUCING

is KNOBBY WALSH as JOE PALOOKA

SE KNOX EDUARDO CIANELLI JOE SAWYER ELISHA COOK, Jr.

ed by HAL E. CHESTER Directed by Reginald Le Borg Associate Producer George Moskov

Plus these all-time KINGS OF THE RING

JOE LOUIS

HENRY ARMSTRONG

JIMMY McLARNIN

MANUEL ORTIZ

## SELLING THE PICTURE

# Smalltown Program Folkiness Just as Good in the Big City

Since the fact will become known, sooner than later, to the faithful followers of this column, we'll say right now that your Program Exchange in this particular edition is being done by a sort of guest conductor. This because your deservedly popular and able presiding officer is currently tending to a bit of personal rehabilitation (with the aid of a surgeon) at a hospital not far from the office. (But we are assured, and glad to pass on the word, that Ralph Cokain is resting comfortably and is registering excellent progress in recovery from an operation on his knee.)

We are calling a meeting of the Program clan to consider a few things which are pointed up by a specialist's job of program production.

Now, the vast maority of members of the Exchange are showmen who operate theatres in the smaller towns. To them, then, we believe there is interest in giving an occasional looksee at how the program put out by a commercial concern for a big downtown theatre on Broadway gets up copy and makes up pages for its program. So we take the new style program introduced only recently at the Roxy Theatre, New York.

This job, which is turned out by **Jerry Folkart**, has been enlarged from the previous eight-page paper to a 12-page affair in an over-all, or trim, size of seven and three-quarters by ten and three-quarters inches. It's a striking example of good showmanship in program publication right through from front cover—which carries a large head closeup of a star of the current feature attraction. Its page makeup and handling of the large amount of advertising which runs in this publication is completely professional—as might be expected. But for us of the Program Exchange, the most interesting features are those which show how fundamental are the basic elements of good theatre programs put out by so many of our own Exchange members.

Among these fundamentals is the "local interest" angle which **Folkart** gets into much of the copy of the Roxy program as well as the Rivoli Theatre program, which he also makes up. You will find in the shoppers' column a style of reporting which is "home town" and which makes appeal to the readers. For example, the following (from the "around the town" column in the Rivoli program): "This busy organization, presided over by a young executive. . . ."

The first inside spread of the Roxy program features a chatty column on players who will be seen in forthcoming attractions; a column on the attraction to follow the current show—including a "cast" and a still; the next spread features a short biog on the current star; short column on the next stage attraction; a brief report on items of news about the theatre and the personnel; a profile on the star of the current stage show and, finally, a shoppers' column devoted chiefly to concerns advertising in the program. The center spread features a program of the screen attraction and that for the stage presentation. The final five pages are given over to localized items of the "shoppers' guide" type, classified advertising and some features on forthcoming players.

Now all that, while far more expansive than the average program, is still very much in the style of most picture theatre programs, and it goes to show how sound from a showmanship standpoint are the many—the average we may say—of the publications which are gotten out by theatremen all around this country.

Just on the off-chance that some of the members may be overlooking the obvious (it's very easy to do, y'know) it is suggested that the following pointers be mentioned.

**1. Some change—typographic as well as in content—now can suitably serve the good purpose of putting the program in tune with the season. (Lighten up the general tone and appearance for "cooler" dress.)**

**2. A peppy slogan constantly repeated is good showmanship practice. (Go over the files and pick the summer slogan you like best and get it up there under the theatre title as well as repeating it in various spots.)**

**3. Don't neglect the potent appeal of an intimate slant in your paper—have a brief column signed by the manager to announce some specially good forthcoming attraction.**

**4. Make friends among the important groups—women's clubs, Parent Teachers, church guilds, etc.—by carrying notices about some of their forthcoming important meetings or events.**

**5. Remember the biggest readership for newspaper features and columns is claimed by news about movies—give your patrons a chatty column on news (pick up the brevities from our Program Notes in the Hollywood section each week) about casting assignments, etc.**

**6. If you suspend program publication for the summer don't neglect the mailing list, keep it in tip-top shape and corrected just as though you were using it every week as usual.**

**7. Don't loose sight of the value of tying up with some industry event. The "anniversary of sound" which is coming into stride for the summer-period drive Warners are sponsoring gives opportunity along this line.**

(And if you've read this far, thank you, and don't get discouraged; Cokain will be back on the job soon and the Exchange can resume its accustomed appeal and interest.)

T. K.



**NOT GENE TIERNEY! Prior to the opening of 20th-Fox's "Dragonwyck" at the Strand, Albany, a buffet luncheon was held for press and radio at which Gene Tierney was to be present but was unable to attend. Leo Rosen, manager of the Strand came up with some smart showmanship, however, and presented Eileen O'Hagan, the young lady in this picture. Seen with Miss O'Hagan, are Mr. Rosen, left and Clif Bradt, drama critic of the Knickerbocker News.**

# Contests Sell 'Gilda' Via Newspapers, Radio

(*Continued from Page 22*)

from the film with announcements crediting "Gilda" when they were played via radio and the four radio stations plugged the film via recorded broadcasts.

Other special ideas used in Cincinnati included the distribution of 10,000 small giveaway teasers on "You have a date with 'Gilda'"; setting up 100 14 x 22 cards in Decca record distributor stores, etc.

Another press book stunt that has been used successfully in many cities where "Gilda" has played and which has been set up to be run in other towns with imminent playdates is the "Gilda Glide" Dance contest. By arrangement with the nationally recognized Arthur Murray dance studios, with branch offices in 56 cities, the studio managers have cooperated enthusiastically with theatre managers and publicists, resulting in extensive "away-from-the-theatre" publicity as well as the reason for newspaper and radio sponsoring of the Glide contests.

### Set With Radio

When "Gilda" played the Palace, Milwaukee, for instance, manager Charles Hacker and Columbia exploiteer Jules Serkowich ran up against a stone wall of space restrictions in both the *Journal* and *Sentinel* when they tried to promote the Glide contest via newspapers. So they turned to radio station WEMP which accepted the sponsorship and plugged it continuously Thursday through Monday in advance of opening.

The contest itself was set up with the local Arthur Murray branch.

The dance studio's manager arranged to demonstrate the Gilda Glide with professionals in the Circus Room of the Wisconsin Hotel during the height of an evening's festivities, after which guests were invited to try the dance, with the expert assistance of three teams of instructors from the studio. The proceedings were broadcast and announcement made to the effect that two more demonstrations would be held on Friday and Saturday nights preceding the film's opening. The result: the Circus Room was completely sold out each contest night. The dance studio bought paid advertising in the *Sentinel* Thursday and Friday with other display ads in the *Journal* on Friday, plugging the event, and announcing a $50 award to the winning couple. Ads were devoted entirely to the dance contest. The Murray organization also bought 5000 cards about the dance demonstrations. These were distributed by mail to its own list.

### Successful Elsewhere

The Glide contest was used successfully in several cities, either through newspaper or radio cooperation, but following the approximate pattern outlined above.

Another highlight of the Milwaukee campaign was an arrangement with Sears Roebuck by which the store used a display newspaper ad and featured its "Gilda" tieup in 450,000 folders which were delivered to homes in Milwaukee and its suburbs.

The campaigns briefly outlined here are examples of the kind of publicity and exploitation efforts essayed in key cities throughout the country. The press book ideas evidently have been keyed with readily adaptable ideas on which showmen everywhere can use their own ingenuity to successfully publicize "Gilda."

# BOX-OFFICE SLANTS

## The Stranger

(*Continued from Page 13*)

marry Loretta Young, daughter of a Supreme Court Justice. Welles kills the follow Nazi when he hears the latter has been shadowed, buries his body. Robinson is thrown off the track for a long time, but finally closes in on the Nazi, after his marriage. The Nazi meets his death as though by Fate in the clock-tower where he has repaired an old clock.

**Comment:** This is good, sound melodrama of the murder-mystery type with a dressing of topical action in the form of a tieup with the Allied War Crimes trials in Germany. It works up, at times very haltingly, to a suspenseful climax in which the villain—a Nazi war criminal working to establish an underground in the U. S. for resurgence of the Hitler program—meets his death most spectacularly in the clock-tower of a building in the square of a peaceful Connecticut town. There are very good performances by Edward G. Robinson as the detective who painstakingly runs down the Nazi criminal; by Loretta Young as the bride of the Nazi who completely deceived her and others—including the detectives—with his pose of cultured remoteness and studied denunciation of Germany, by Orson Wells as the Nazi and by other members of the cast. The Welles acting as well as the Welles direction, it is possible, would both have been better had one or the other exclusively engaged the many-sided talents of the "theatres' Wonder Man." It is possible that the failure of the picture to maintain its conviction and its pace is due to Welles the director worrying more about Welles the actor than about the job in hand. There is opportunity here to develop a strong box-office attraction for the local engagement of this picture by means of exploitation that will play up the suspense and spectacular climax of the story, and the cast. Left to its own devices, "The Stranger" will register as an average draw in the top-bracket classification of average situations.

## Dressed to Kill

**Universal** **Mystery** **70 mins.**

**AUDIENCE SLANT (Adult) The fans, for whom this picture was made, will find it exciting and suspenseful when their hero gets into a tight spot, and the story a challenge to their ingenuity in solving a mystery in advance.**

**BOX-OFFICE SLANT: One of the better of the Sherlock Holmes films.**

Cast: Basil Rathbone, Nigel Bruce, Patricia Morison, Edmond Breon, Frederic Worlock, Carl Harbord, Patricia Cameron, Tom P. Dillon, Harry Cording, Topsy Glyn. Credits: Produced and directed by Roy William Neill. Screenplay by Leonard Lee. Adaptation by Frank Gruber. Adapted from a story by Sir Arthur Conan Doyle. Director of photography, Maury Gertsman. Executive producer, Howard Benedict.

**Plot:** The sale of three music boxes at an auction, starts a series of mysterious killings. Even Holmes becomes involved, and his life is in danger, for he acquires one in order to bait the killer. But he eventually solves the mystery and finds the Bank of England money plates around which the crime revolves.

**Comment:** This latest Sherlock Holmes picture is a very good mystery; much more logical than most. Story is well-contrived and performances splendidly handled. The fans, for whom this picture was made, will be delighted by a number of thrills and plenty of excitement and suspense, especially in the sequence where their infallible hero gets into a tight spot. They'll have a fine time biting their nails while Holmes gets out of the predicament. These same armchair detectives will enjoy the challenge given them in trying to solve the mystery. Good performances and the fine direction of Roy William Neill help the melodramatic sequences along, and the natural interpretations both Basil Rathbone and Nigel Bruce give to the Holmes and Watson roles, makes the picture a smooth running bit of entertainment. Rest of the cast is fine too, especially Patricia Morison and Frederic Worlock . . . the villains.

## Don't Gamble with Strangers

**Monogram** **Mystery** **68 mins.**

**AUDIENCE SLANT: (Adult) An expose of the gambling racket that should entertain those who like stories about card-playing.**

**BOX-OFFICE SLANT: A good program offering that might bring in some extra cash if correctly exploited to the public.**

Cast: Kane Richmond, Bernadene Hayes, Peter Cookson, Gloria Warren, Charles Trowbridge, Frank Dae, Addison Richards, Phil Van Zandt, Tony Caruso, Bill Kennedy. Credits: Produced by Jeffrey Bernerd. Directed by William Beaudine. Screenplay by Harvey Gates and Caryl Coleman. Director of photography, William Sickner.

**Plot:** An adventuress, charged with murder, confesses that she shot the man and exposes him as a crooked gambler with whom she was in partnership. She tells of their work together as professional gamblers and how she killed him in a fit of jealousy when he began reaching for higher stakes in the person of the banker's young niece. Police are about to book her for murder when they find the fatal shot was really fired by another crooked gambler.

**Comment:** This is a satisfactory program offering for the regular trade. It will make a good filler for the secondary spot with a light comedy or musical. Chances are that it might even bring in more than the average amount of business, for the card-minded are numerous these days and their interest might turn the tide for the extra cash at the box-office. Exploitation on that angle should help. Production values are good and direction by William Beaudine gets the most out of each player and every situation, thus giving the picture suspense and tension. Players are well cast with Kane Richmond making a very satisfactory gambler and Bernadene Hayes suitable in the part of his partner in crime. Others who fill supporting roles are Gloria Warren, Charles Trowbridge, and Peter Cookson. Production credit goes to Jeffrey Bernerd.

## The French Key

**Republic** **Mystery** **67 mins.**

**AUDIENCE SLANT: (Adult) A Johnny Fletcher detective story brought to the screen for the entertainment of his many followers. Taken from the original story, it has the suspense and excitement they will look for.**

**BOX-OFFICE SLANT: Should make a satisfactory program offering.**

Cast: Albert Dekker, Mike Mazurki, Evelyn Ankers, John Eldredge, Frank Fenton, Selmer Jackson, Byron Foulger, Joe DeRita, Marjorie Manners, David Gorcey, Michael Branden, Sammy Stein, Alan Ward, Walter Soderling, Emmett Vogan. Credits. Associate Producer and Director, Walter Colmes. Screenplay by Frank Gruber, from the novel "The French Key" by Frank Gruber. Director of Photography, Jockey Feindel.

**Plot:** Fletcher and his strong-arm buddy return broke to their hotel room to find a French key in the lock. When they crawl in the window, they discover a dead man with a gold coin clutched in his hand. To save their own necks, they start out to solve the murder and find themselves entangled with a beautiful night club performer, millionaires, coin collectors, the police and more dead men. But Fletcher puts all the pieces together and solves the crime.

**Comment:** This is the first of the Johnny Fletcher detective films Walter Colmes is making for Republic release. It has the elements of suspense and excitement the arm-chair detective likes to find in his film fare. Should do okay as support in most situations. Top roles are handled by Albert Dekker, as Fletcher and Mike Mazurki, as his aide. Both are quite capable. Evelyn Ankers supplies the romantic interest and John Eldredge, Frank Fenton, Selmer Jackson and Marjorie Manners are among the supporting cast who help the story along. The many avid detective story fans will be interested to know that Frank Gruber, who wrote the Johnny Fletcher books, also wrote the screenplay and Walter Colmes gets credit for the direction.

## NEWSREEL SYNOPSES

(*Released Saturday, May 25*)

MOVIETONE (Vol. 28, No. 76)—Army plane crashes into Wall Street skyscraper in fog; Secretary Byrnes reports failure of Paris parley; Humbert II is new King of Italy; Allies mark V-E Day in Berlin; Churchill tours in Holland; European refugees of war seek new life in America; Gold miner hits $100,000 jackpot; Ship-shape Florida beauties hold sail regatta.

NEWS OF THE DAY (Vol. 17, No. 274)—Army plane rams New York skyscraper; Europe's capitals mark V-E Day; Byrnes reports on "Big 4" Conference; Arctic gold-miner hits jackpot; Nazi victims find haven in U. S.; Sand sailing provides sport for landlubbers; Cotton carnival down in Dixie; Tulip time in Holland, Michigan.

PARAMOUNT (No. 77)—Britain re-shapes Europe; Plane smashes into 58th floor of New York skyscraper; Byrnes reports on peace failure; War victims find haven in America.

RKO PATHE (Vol. 17, No. 79)—Berlin and Paris mark V-E Day; Byrnes reports on Paris meeting; Plane crashes into skyscraper; New Americans landed in New York; UNRRA clothing and food in Poland.

UNIVERSAL (Vol. 19, No. 504)—Victims of Nazi rule welcomed in New York; Flying Tigers come clean; Chinese get U. S. Navy vessels; Miner hits the jackpot; King Cotton holds court; Sand sailors show speed; Plane hits New York skyscraper.

(*Released Wednesday, May 22*)

MOVIETONE (Vol. 28, No. 75)—Hoover reports to President on world famine; DeGaulle pays homage to Clemenceau's grave; Churchill receives ovation on visit to Holland; Motion Picture Iudustry Red Cross fund campaign gives check to President Truman; Nazi poison gas dumped into ocean; Iceberg patrol in the Atlantic; Fountains of Versailles start working again; France beats England in first round of international Davis Cup competition; Bike race in Paris.

NEWS OF THE DAY (Vol. 17, No. 273)—Pearl Harbor "secrets"; German poison gas fleet scuttled in North Sea; Holland hails Churchill; Spotlight on DeGaulle; Red Cross Drive reports to President; Coast Guard iceberg patrol; Latest in trotting world; French bike race classic.

PARAMOUNT (No. 76)—Gateway to faster getaway in horse racing; England's answer to housing shortage; Hoover reports on world famine; Chartered airliner crashes into woods near Richmond; Films from Italy that highlight tense political situation.

RKO PATHE (Vol. 17, No. 78)—Jap's eye view of Pearl Harbor; Hoover home from world food tour; Disabled vets train for normal life; President honors movies for Red Cross Drive.

UNIVERSAL (Vol. 19, No. 503)—North Atlantic ice patrol; Texas holiday ends in tragedy; Truman greets Cardinal; Hoover ends famine tour; Canada salutes May Day; Blind bowlers amaze fans; British soccer aces top U. S.

ALL-AMERICAN (Vol. 4, No. 187)—Col. Bousfield receives Legion of Merit in Chicago; Oklahoma Negro woman is leader of women's clubs; Peoples' art center does good job for St. Louis aspirants; General Eisenhower's cook re-enlists in Army; Shreveport couple celebrates 70th wedding anniversary; Track meet in Prairie view State University in Texas; First pictures of Florida's cypress logging.

# REGIONAL NEWSREEL

## DES MOINES

All exchanges at Des Moines have gone on a five-day schedule in accordance with a new union contract. Retroactive pay raises have also been approved and will go into effect immediately.

Tri-States Theatre Corp. is following its recent showmanship drive with a 13th anniversary drive which starts June 8 and runs for 13 weeks with a total of $3,900 in prize money to be awarded to theatre managers. L. M. McKechneay, treasurer of the company, will be drive captain.

Myron Blank, son of A. H. Blank, head of Tri-States Theatre Corp., gave a cocktail party at Hotel Fort Des Moines prior to the Tri-States banquet held in connection with the organization showmanship drive. Jim Castle of Paramount also gave a cocktail party for the visiting theatre managers and other guests.

Plans for enlarging the Wavery Theatre at Waverly, Ia. were announced by Manager V. F. Hagemann. The seating capacity will be increased by 280, bringing the total to 700. Ray Van Gelder, owner of the Princess Theatre at Ocheydan, is remodeling the house and plans a reopening later this month. F. A. Bryceson will reopen the Moorhead Theatre on May 15.

Harry Pulley has purchased the theatre at Kanawha, Ia. from L. P. Gilligan and has taken over management.

James Parsons has been named as a salesman for National Screen Service, succeeding Abe Chapman who resigned to live in California.

Russ Fraser of the Tri-States publicity department nearly had heart failure when he noticed a double-block long line in front of the Des Moines Theatre. On a check, however, he found the line was not for the theatre boxoffice, but for a bakery store next door.

Thelma Washburn, RKO booker, is heading for two-week vacation in Florida. Kay Malone, MGM contract clerk, is spending her two-week vacation in California.

## ALBANY

Mary Hawkins has been working part time at the UpState Theatres office after her recent hospitalization. Expects to return to full duty after the 27th.

Phil Fox, Columbia branch manager from Buffalo, and Carl Shalif, district manager out of Detroit, spent several days in this territory.

Captain Alvin Cassell, until recently Army correspondent in the ETO, will spend several months in the Albany MGM office learning all channels of distribution to prepare him for foreign office service.

Leo Murphy, Buffalo Film Classics manager, is in town.

Condolences are being extended to Mrs. M. Eddy (Paramount office manager) upon the death of her mother, Mrs. Elizabeth Betts, after a brief illness.

Kay Katzel has joined the Paramount ranks in the capacity of telephone operator.

Kay Murray, Paramount inspectress, is undergoing medical treatment, an aftermath of the automobile accident she was in several months ago.

A meeting of all Fox employes was held and presided over by Ray Moon, Drive Captain of the Eastern Division for the Andy Smith drive scheduled from May 4-August 24. E. X. Callahan, district manager, and Estelle Seidel, secretary to Andy Smith, were also present. Future product was outlined and plans formulated for a successful showing for this district.

Fox inspectress Elizabeth Hilles is on leave of absence to care for her mother who is a pneumonia patient.

Ray Smith, Warner Bros. branch manager, is recuperating at home after a recent operation.

The office crew at Warner Bros. Exchange have been invited to attend the wedding of Charlene Shirley, contract clerk, to John Murphy on June 1st at St. Patrick's Church with reception to follow.

Warner Bros. has abolished the checking department, effective May 22nd, and all checking will be done by Confidential Reports, Inc.

Visitors along the Row included Frank Wieting of Cobleskill; Sam Davis of Phoenicia; Sam Rosenblatt of Watervliet, Jerry LaRocque of Warrensburg; Carl Nilmon of Shelbourne Falls and Dalton, Mass.

Janice Miller James, WB secretary, has resigned her position with Joe Weinstein because of illness.

Great interest in the Capitol District has been centered on the "Here's To Youth" Show scheduled for showing at the Strand Theatre, Albany on Tuesday evening, June 4th. This is an all-teen age musical, the project of the boys and girls attending schools in the Capitol District. The funds raised will go towards sending Albany's underprivileged boys for a vacation to Camp Thacher, Variety Club's Boys Camp.

C. J. Latta, Warner Bros. zone manager, has been elected second assistant Chief Barker of the Variety Club of America. Mr. Latta is the first member of the Albany chapter, Tent No. 9, to become a national officer. Long active in club work, he was Chief Barker of the Albany organization during its sponsorship of the USO-Variety Club Canteen.

## REGIONAL NEWS INDEX


Albany ..... 28
Atlanta ..... 37
Boston ..... 34
Chicago ..... 32
Columbus ..... 34
Cleveland ..... 35
Dallas ..... 40
Denver ..... 30
Des Moines ..... 28
Harrisburg ..... 28
Indianapolis ..... 33
Kansas City ..... 37
Los Angeles ..... 34
Memphis ..... 34
Montreal ..... 40
Milwaukee ..... 36
New Orleans ..... 37
New York ..... 33
Omaha ..... 28
Philadelphia ..... 37
Portland ..... 36
St. Louis ..... 36
Toronto ..... 30
Vancouver ..... 32
Washington ..... 30


## OMAHA

Paul Verbayne, Paramount manager in Singapore, visited here with the widow of John Kennebeck, who was in charge of Paramount activity in Australia.

Jerry McGlynn, MGM branch manager, was forced to remain in a Des Moines hospital after becoming suddenly ill.

George Smith, Paramount divisional manager, and Hugh Braly, drive captain from Denver, will be here for a meeting June 3 with the local staff.

Pat Halloran is back on the job as booker at 20th-Fox after a stretch in the armed forces.

Lois Brown and Irene Kosuit of Paramount and Marian Wallace of 20th-Fox spent the weekend in Chicago.

Max Rosenblatt, RKO salesman here, has been promoted to manager of the Des Moines branch. He began his duties there following an office picnic May 18.

Hazel McLaughlin, RKO inspectress, is now in Colorado on vacation.

Sam Epstein, Omaha circuit owner; E. I. Rubin, Paramount salesman; and Glenn Rogers of the Film Transport attended the national Variety Club convention, where they represented Omaha.

Ruth Coren, Paramount stenographer, is in the hospital for an appendicitis operation.

Mrs. Harold B. Franklin, widow of the late president of Fox West Coast theatres, is visiting the Ralph Blanks here.

Jean Usher, RKO-Brandeis cashier, is on vacation.

Helen Baum, MGM cashier, was home for several days due to illness.

Betty Berndt, MGM contract department chief, spent Mother's Day in Spaulding. Joyce Rodda, assistant cashier, went to Storm Lake, Ia.

Everett Cummings, former district manager for Tri-States Theatres, has purchased his second theatre at Downey, Cal.

George Barber of Homer, Neb., made one of his infrequent visits to the Row Monday.

Omaha and its theatres probably have as little to worry about during the current coal crisis as any city. The public utilities have at least a 60-day supply of coal on hand, as do other industrial users. Two of the four first-runs are oil heated.

Bill Miskell, Tri-States district manager here, was pictured in The Omaha *World-Herald* viewing a new safety billboard. Miskell heads the business division of the Green Cross for Safety campaign.

Western Theatre Supply Company has installed new booth and sound equipment in the State Theatre, Shenandoah, Ia., owned by Bruce Holdridge.

Mrs. Charles Goodrich, former Stromsburg exhibitor, has moved to California.

## HARRISBURG

R. Douglas Carpenter, manager of the Elks and Majestic in Middletown, was one of a group of businessmen who participated in a forum in the Middletown high school. The program, "Vocational Career Day," was designed to assist students select a vocation by descriptions given by business and professional persons.

Following the line of the Fabian theatres here, Bob Sidman, Senate manager, installed a candy counter at the Senate, and in the first

(*Continued on Page* 30)

# "THE YEAR'S OUTSTANDING NEW STAR"

DANE CLARK is the winner in 'Motion Picture Herald's' nation-wide theatre poll!




THE RUGGEDEST PAIR IN PICTURES PAIR OFF!

## DANE CLARK AND ZACHARY SCOTT

and a new star with that luscious 'something'!

## JANIS PAIGE

IN WARNERS'

# "HER KIND OF MAN"

Directed by FREDERICK DE CORDOVA · WITH FAYE EMERSON · GEORGE TOBIAS · HOWARD SMITH · HARRY LEWIS · ALEX GOTTLIEB

SCREEN PLAY BY GORDON KAHN AND LEOPOLD ATLAS · ORIGINAL STORY BY CHARLES HOFFMAN AND JAMES V. KERN · MUSIC BY FRANZ WAXMAN

Produced by

TWENTIETH ANNIVERSARY Warners OF TALKING PICTURES

# BANG AND SOCK! AND BANG! AND SOCK!

# NOW!!!

# REGIONAL NEWSREEL

(*Continued from Page 28*)

week reported excellent business. The candy counter is located in the back of the auditorium, near the steps to the lounge, and usherettes are used as saleswomen. Sidman is utilizing all his spare time working for the AVC, in an attempt to arrange for housing accommodations for all the Harrisburg area veterans.

Mark Rubinsky, owner of a circuit in this area, took over another house, the Dallas, in Dallastown. He is operating this full time, with his other house in that town, the Lyric, open only on week-ends.

Alex Barket, former Rubinsky employe who was assistant manager at the Senate, Harrisburg for two years, is managing the Rubinsky Dallastown theatres.

William F. Moody, formerly manager of theatres in Port Carbon, Treverton and Coplay, has taken over management of the Hollywood in St. Clair, for Mark Rubinsky.

The Lyric, New Philadelphia, is undergoing a complete renovation, under the direction of Rubinsky and his staff. A new front, new lobby, paint job and other repairs are being made.

Charged with armed robbery of the Senate Theatre, August 31, 1940, John J. Brennan, 31, who was indicted by the Dauphin County Grand Jury in June 1941, was returned to this city to face the charges. He was released last week from the western penitentiary where he served a five-year-term for another robbery, and was brought to Harrisburg on a detainer. He had attacked and held up Robert M. McKay, then assistant manager, and had stolen the day's receipts of $429.12. He is to appear before the June sessions of criminal court. His penitentiary term was for robbery of another theatre, the Basle, in Washington, Pa., on April 19, 1941, where he obtained $100.

## WASHINGTON

"Boys Ranch" was screened in Washington for members of the Texas Congressional delegation who could not leave legislative duties to attend the world premiere at Amarillo, Texas. Arrangements were made by Representative Eugene Worley of Texas. The film was attended by a large delegation of Texans, who prior to the screening had lunch at Speaker Sam Rayburn's Capitol Hill private dining room. Telegrams of congratulation were sent by Speaker Rayburn; J. Edgar Hoover; F.B.I. Chief; Secretary of Agriculture, Clinton P. Anderson; Lt. Gen. Ira C. Eaker; Attorney General Tom Clark, and Congressman Eugene Worley.

Bob Cousins of Frank La Falce's Warner Bros. publicity department, is on the last lap of his early vacation.

Harry Anger, partner with Mrs. Louise Noonan Miller of the Little Theatre, has split up his partnership in favor of giving full time to his talent agency in New York, where he is associated with Matty Rosen.

The Variety Club's Annual Mothers' Day Luncheon at the Willard Hotel was a huge success, with capacity crowds, excellent entertainment, many free gitts, and lovely corsages to all the ladies, through the courtesy of the Associate Members. "Mother For the Day" was Mrs. Stanley Reed, wife of Supreme Court Justice Reed.

Anya Seton, author of "Dragonwyck" was guest of honor at a luncheon sponsored by Loew's.

Sara Young, 20th Century-Fox booker, was a lucky door prize winner at the recent Variety Club Mothers' Day Luncheon.

Joyce Thompson of the MGM billing department will be married in June. The lucky man is Curtis Longnecker.

May 25 was the day for the kids in Washington to see all the cartoons they wanted. From 9 A.M. when the doors opened at Sol Serkin's RKO-Keith, the children and their parents streamed in to see 18 short subjects.

Universal's Dorothy Mattingly, was married recently.

Carl Gentzel, MGM traveling auditor, who had been pinch-hitting as office manager while Joseph Kronman was away, has left the local exchange.

Banks Hudson, MGM sales representative, has been transferred to St. Louis.

Twentieth Century-Fox has two student auditors in the local exchange, Danny Collins and David Hendrian.

MGM Central Division Manager J. J. Maloney flew in from Pittsburgh to visit the local exchange.

## TORONTO

The Kent Theatre at Lindsay, Ont., owned by Miss Jane Edmonds, observed its 40th anniversary May 23 under the direction of the Edmonds family, the theatre having been operated by her father until his death in 1930. Mr. Edmonds started with a traveling show in 1896, using an Edison Kinetoscope for which there were five short films. He started to import film from England in 1901 when he sent a cabled order for prints of the film of Queen Victoria's funeral, and for many years operated a film exchange for British product while running the theatre in Lindsay.

The will of the late N. L. Nathanson, Toronto film figure, was brought into court for a second time in a matter of weeks when Justice F. H. Barlow was asked for a ruling on the rate of interest to be paid the widow and two daughters out of the estate, pending the setting up of trust funds, one of $250,000 for Mrs. Irene H. Nathanson and another for $500,000 for the two daughters. His Lordship decided that five per cent should go to the widow and four per cent to the daughters. The name of Paul N. Nathanson, the son, was not included in the application and the bequest to him was not mentioned.

Hon. J. Earl Lawson, K.C., Toronto, president of Odeon Theatres of Canada since last February, completed a personal inspection of all Canadian Odeon units from Montreal to Vancouver prior to the scheduled arrival in the Ontario Capital of John Davis by plane from England May 24 for a renewal of conferences with Canadian circuit officials in behalf of J. Arthur Rank.

Coal, electricity and transportation have not bothered the exhibitors of Ontario. No dimout has been in effect because power is plentiful through the general use of hydro plants for the generation of current. Canadian railways have operated without interruption and most of the theatres had already closed down heating systems for the summer when the Dominion Government ordered the shutting off of furnaces in public and other buildings to conserve the supply of bituminous coal.

Ontario Manager I. Corval of Warner Bros. Pictures Distributing Co. has announced the resignation of George Altman as salesman out of the Toronto office after serving since 1940, to handle the distribution of independent pictures. Altman has been succeeded by Peter S. Myers, with the R.C.A.F. for five years and previously with United Artists in Toronto.

Dominion Productions Limited has been formed at Toronto with Geoffrey H. Wood, local industrialist as president, to produce a series of Canadian features, the first of which is to be "Bush Pilot," starring Rochelle Hudson and Austin Willis, the latter having been with the Canadian Broadcasting Corp. for some years. The director is Sterling Campbell, formerly of Hollywood and for several years in the R.C.A.F.

Denial has been given in Toronto to a report that David H. Coplan is resigning as managing director of United Artists Corp. in Great Britain to return to Canada to become general manager of the Canadian distribution company in succession to Charles S. Chaplin.

The Ontario film colony has been saddened by the news of the death of R. J. (Pete) Harrison, manager of the Capitol Theatre, Cobourg, after a lengthy fight against illness. He was 57 years of age, had been identified with the theatre business for 30 years and was a veteran manager of Famous Players Canadian Corp.



**PRE-VIEW FOR SOLONS. The Texas Congressional Delegation, held in Washington by the press of legislative duties, had a simultaneous premiere with that in Amarillo of MGM's "Boy's Ranch." Above, the Texas solons luncheon in Speaker Sam Rayburn's Capitol Hill private dining room, prior to the preview.**

## DENVER

Daniel P. McAuliffe, 44, former manager of the Oriental, Mayan and Isis here, later an employe of the 20th Century-Fox studios on the coast, died suddenly in Santa Monica, Calif., last week. Funeral services and burial were in Denver.

Baukman & Fisher are buying product to be used in a "jackrabbit" circuit comprising Evergreen, Palmer Lake, Bennett, Parker, Keensburg, Georgetown and Lyons, all in Colorado.

Oscar Oldknow, district manager for National Simplex Bludworth, spent a few days in

(*Continued on Page 32*)

# Picture of PROFITS!




When it comes to painting a true-to-life picture of PROFITS...you can depend on The PRIZE BABY ...to DRAW patrons to your Box Office...and keep them coming...day in and day out...For Twenty Five Years...he's been fitting patrons into YOUR picture...for Bigger Grosses...and he'll go on doing it...for many years to come...because he knows that TRAILERS and ACCESSORIES impart that special "*touch*"...to the selling of your show...the "*touch*" that turns *advertising* into CASH!...He calls it "The Magic Touch of Showmanship" # # #

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

# REGIONAL NEWSREEL

(*Continued from Page 30*)

Denver conferring with Co-Managers J. J. Morgan and Joe Stone.

Lew Pope, purchasing agent for the Kansas City Fox Theatres district, spent a day or so here on his way to the west coast.

Charles Walker, district manager for 20th Century-Fox, spent a few days in Denver last week holding a sales meeting with members of the exchange staff.

F. A. Bogess was in town buying for his Chautauqua Theatre in Boulder, Colo.

On June 3, in the Onyx room, Brown Palace Hotel, the Paramount exchange will honor the three Denver employes who have been with the company 25 years or more. They are Hugh Braly, district manager; Tillie Chalk, office manager, and Edna Ahlers, contract department manager. G. A. Smith, western division manager, will be present.

Robert Quinn, recently manager of the Trail, Colorado Springs, is the new special exploitation representative for Paramount in the Denver territory. He succeeds Robert Blair, who has been transferred to Seattle.

Marvin Goldfarb has resigned as RKO salesman to devote his full time to his own business. He is succeeded by Ed Green, N. Y., who will service the western territory. Merle Gwinn, who has been handling the western territory, will take over the southern territory, handled formerly by Goldfarb.

Events planned for the Rocky Mountain Screen Club include a buffet supper and Calcutta Auction at the Club rooms, June 11, Chet Bell, chairman; Calcuttan golf tournament and dinner at the Lakewood Country Club, June 14, Chet Bell, chairman; Summer roundup, July 12, Joe Dekker, chairman; and the annual picnic and golf tournament, Park Hill Country club, Robert Hill, chairman.

Hugh Braly, district manager for Paramount, is on a New York trip. While there he was named co-captain in the "34th and Greatest Year" drive, which starts September 1.

James Sheffield, formerly with the Republic exchange here and at present manager of their exchange in Portland, stopped in Denver on his way to North Carolina, where he will visit relatives.

Out of town exhibitors seen on the row included Thomas Love, Hanna, Wyo.; Ben H. Riggs, Windsor, Colo.; A. F. Botsford, Rushville, Neb.; Dorrance Schmidt, Bridgeport, Neb.; Mr. and Mrs. Fred Lind, Rifle, Colo.; E. K. Menagh, Ft. Lupton, Colo., and Larry Starsmore, Colorado Springs.

## VANCOUVER

Ernest Hamerton, who has worked at the Patricia Theatre, Powell River, as projectionist since 1921, has joined the British Columbia branch of Canadian Picture Pioneers.

On the sick list here are Irene Stonehouse, Capitol Theatre secretary; Mrs. Art Gilbert, wife of Art Gilbert, Regal Films; Frank Killian, stage hand at Capitol; Isabelle Dowler of the Orpheum; Sid Summers, Orpheum stage manager.

John Alliston, shipper at Monogram-Eagle-Lion exchange has been promoted to the bookers' desk. Steve Rolston is in charge of sales for the same exchange.

Lloyd Muir, assistant manager at the Orpheum, is away on a two-week automobile trip to Hollywood and points south of the border.

Harold (Happy) Wardrop, old-time projectionist who started at the Grand here in 1908 and was one of the three charter members of 348 still alive, died here at 66, leaving a wife and three sons, two of which are projectionists in B. C. At the time of his death he was employed at the Edison Theatre, New Westminster, B. C.

Rod McArthur, president of the local film exchange union, has left for Seattle to attend a special department meeting of the IATSE.

Matt Parks, president of the Alberta Theatre Association, who operates theatres in Wataskiwin and Stettler, Alberta, was a local visitor on his way back from a trip via auto to Seattle and Portland. Prairie business very good, Parks reports.

All British Columbia Odeon circuit managers were in Vancouver last week to meet Earl Lawson, their new president, at a luncheon held at the Hotel Vancouver.

The Oak-Bay Theatre of Victoria B. C., now under lease to the Odeon circuit, has been sold by Ray Castle to Sumerville Holdings, Ltd. The theatre seats 546.

Dan Bairl, from the prairies, has taken over the Cambie Theatre here from Russell McTavish.

Marvin Thoreau has resigned from Odeon Theatres as maintenance representative for B. C. and will be the B.C. representative for Gaumont-Kalee, the British equipment firm.

Frank Gow, Famous Players district manager has announced that the opening of the Royal Theatre, Victoria will be delayed until the middle of June. Arrival of seats and vitrolite is being held up in eastern Canada by strikes.

Sunny weather is responsible for having cut matinee trade here. Evening business has been good. Grosses vary from poor to substantial.

Earl Lawson, president of Odeon Theatres of Canada is here for the first time since his appointment. He met the press at a cocktail party at the Hotel Vancouver and announced a $500,000 theatre for Calgary, also a new de-luxer for Victoria. Odeon's objective of 64 new first-run and suburban theatres will include Calgary, Edmonton, and Lethbridge in Alberta.

The Capitol Theatre, referred to in the May 4 issue in connection with exploitation stunts on "The Road to Utopia" was incorrectly located in Calgary instead of Vancouver.

## CHICAGO

To help the starving children of foreign lands the Adelphi Theatre has scheduled two benefit shows—one for this Saturday and the second for June 1—of cartoons, comedies and shorts, admission to which will be in canned goods valued not less than 25 cents.

In the event of further rail strike trouble five film truck companies radiating out of Chicago can muster about fifty trucks for an expanded service if their efforts are coordinated, truck officials said this week. It was estimated these lines can service virtually all the cities and towns in the area, with the exception of a few small spots who could pick up the cans in their own autos. The companies are the Allen, the Koerner, Lavin, McIlwaney, and Film Delivery Service.

Two more theatres have been added to the membership of the Allied Theatres of Illinois, Inc. and the Allied Buying and Booking Circuit. They are the East Side, 10555 Ewing Avenue, and the Harvard Theatre, 6312 Harvard Avenue, both in Chicago.

Dr. Lee DeForest is in Chicago for a stay at the American Television Laboratory offices, for whom he is a consultant.

George Jessel is listed as toastmaster for the Jack Kirsch dinner tonight at the Palmer House.

More than 75 executives were due at the MGM district managers meeting which opened yesterday at the Drake Hotel. The event had originally been scheduled for the Stevens Hotel.

John Balaban and James Coston have returned from their trip to Springfield to attend legislative hearings.

Frank Smith, RKO western theatre manager, has returned from Rochester, N. Y., where his sister, Alice Smith, died recently. She was for many years with the Eastman Kodak Company.

S. J. Gregory, Alliance circuit general manager, and his wife have returned from their Hot Springs vacation trip.

Counsel for 20th Century-Fox last week filed an answer to the restraint of trade supplementary suit brought by Florence B. Bigelow, Marion B. Koerber, John E. Bloom and William C. Bloom against 20th-Fox and eight other defendants in which the distributing company denied every allegation and maintained the court was without jurisdiction in the proceeding. The original suit had been decided in favor of the plaintiffs by a jury and 20th-Fox, in filing the answer, seeks to force the supplementary proceedings out of court as a


**SHOW FOR SHOWMEN!**

**Motion Picture Theatre Equipment Trade Show**

**Sponsored By**

**Allied Theatre Owners of New Jersey, Inc.**

**In Connection With Their**

**27th ANNUAL CONVENTION**

**Convention Hall**
**Hotel Chelsea**
**Atlantic City, N. J.**

•

**June 19, 20, 21, 1946**

For Convention Data . . . Exhibit Floor Plans . . . Advertising Rates . . . and Hotel Reservations write to E. Thornton Kelley, Convention Manager, Allied Theatre Owners of New Jersey, Inc., 234 W. 44th St., New York.

# REGIONAL NEWSREEL

rider on the original bill. Counsel declared the damages and additional attorneys' fees sought by the plaintiffs "properly can be sued for only in a new and independent suit."

The March of Dimes campaign in Illinois brought $284,691, according to Morris M. Rubens, state chairman.

Max Facter, short subject booker for the Alliance circuit and Commander of the newly organized American Legion Post for film row, has gone to California to visit relatives.

Sam Gorelick, RKO Radio exchange manager, has returned from a swing over his territory.

Sam Stoll, Paramount sales manager, Jack Gould, salesman, and Otto O'Toole of MGM were at Princeton, Ill. for the funeral of John Bailey of the Bailey Theatre Circuit, who was burned to death with his son and daughter in a fire that destroyed his home.

Sam Myers, head of the Sam Myers circuit on the North Shore, says his patrons resent numerous theatre collections and is for one collection covering Red Cross, Cancer and March of Dimes drives.

## NEW YORK

The 25-Year Club of Paramount started its career last week with a big dinner at the Waldorf-Astoria Hotel, at which 80 exployes of the company were made charter members. Present at the dinner and recipient of the first membership certificate was Adolph Zukor, founder of Paramount. On the dais also were President Barney Balaban; Claude Lee, director of public relations (who acted as master of ceremonies); George Weltner, president of Paramount International Films; Leonard Goldenson, Y. Frank Freeman, and Division Managers Smith, Owen and Donohue and their guests. All members of the club were presented with gold wrist watches. After speeches by Zukor and Freeman a telephone-loud speaker hook-up relayed greetings from Henry Ginsberg and Cecil de Mille in Hollywood.

Century Theatres announces the following changes in personnel: Charles Call, manager of the 43rd Street Theatre, Long Island City, goes to the Bliss. Sidney Baker of the Sunnyside moves over to the 43rd Street. Harry Gilbert replaces Baker at the Sunnyside. William White, formerly of the Sunnyside, goes to the Kingsway as assistant manager. Robert Albino, transfers from the Parkside to the Quentin, with Sidney Nelson taking over at the Parkside.

The next meeting of the AMPA, announces new president Rutgers Neilson, will be held next Tuesday in the North Ballroom of the Hotel Astor.

Mrs. Henry Lazarus, president of the Lazarus circuit in New Orleans, was in New York last week to call upon exhibitors—and to negotiate a deal for popcorn. She said business was excellent in the southern city. The circuit recently acquired the Garden Theatre there, which has operated for better than 35 years.

Another southerner in New York was Mrs. Morris Schulman of Bryan, Texas, who operates the Palace and Dixie there. She is awaiting building materials for a third theatre.

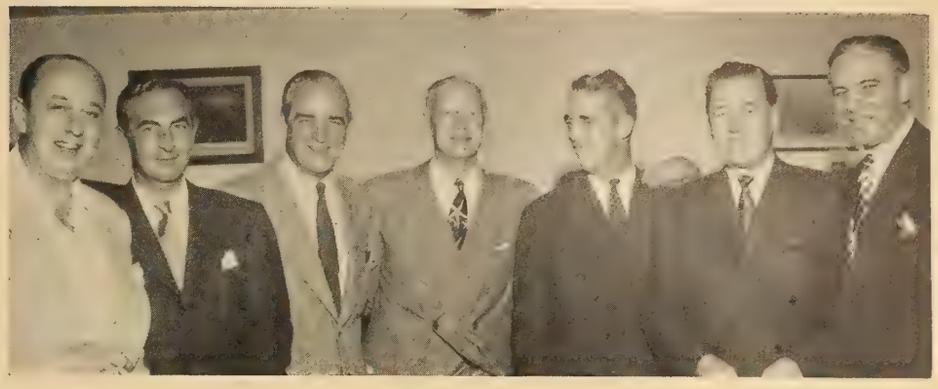
Terry Coughlin, assistant manager of the Liberty Theatre, Staten Island, has announced her engagement to Bernard Kelly, recently out of the Army.

George Reich, formerly of the Fabian home office staff, has been released from service and is now a student assistant manager at the Paramount Theatre, Stapleton, S. I.

Herman M. Levy of New Haven, who is executive secretary of the MPTO of Connecticut and general counsel of the MPTOA, last week received a Treasury Silver Medal Award for his participation in the War Bond campaign.

Lou Goldberg, Fabian Staten Island general manager, has announced that the results of the recent Cancer Drive exceeded the Red Cross collections.

Pat McGee of the Cooper Foundation Theatres, which cover Nebraska, Oklahoma and Colorado, and Frank Roberts, Foundation representative, spent the past week in New York.





**RKO TOURNEYITES KEEP IN OUT OF RAIN. For the first time in many a year, old Jupe Pluvius decided to play around the locality set for the famous RKO Radio annual Spring golf tournament. So-o, last week up there at the Westchester Club in Rye, N. Y. the big turnout of industryites for the sports and social classic remained in out of the rain, mostly. Some were in good voice—like the group in photo at top, who seemed equipped to turn out a good barber shop chord or two. In the group are Arthur Sachson, Eddie Peskay, Ned Depinet, Bob Mochrie, Don Jaycox, Grad Sears and Arthur Schwalberg. In lower photo you get a closeup of the speakers table at the dinner which climaxed the event, with Ned Depinet making ready to announce winners of golf events—sure, there were some hardy fellows who played golf.**

## INDIANAPOLIS

According to an announcement by officials of RCA-Victor Division, a majority of its salaried employes not represented by certified bargaining agencies will receive increases in salary effective immediately. The increase will bring total raises since December to $30 a month for employes earning $378 a month or less. Indiana plants affected besides the local plant are located in Monticello and Bloomington and employ several hundred employes.

Martha Cox, recently discharged from the Wacs and a former employe at Universal exchange, has joined the booking department of the Y. & W. Management Corp.

L. J. McGinley, manager of the Universal branch here, is attending a conference at the home office in New York City.

Filmrow visitors during the week were: Trueman Rembusch, Columbus, and his managerial staff; E. E. Smith, Francesville; C. W. Massy, Worthington; Grant Henley, Carthage; A. C. Kalafat, Garrett; Ellen Akron, booker for Mallers Circuit, Portland; D. D. Lee, Rockville; Mrs. Hilda Long, Sheridan; William T. Studebaker, Logansport; R. Poynter, Ladoga; Harry Watts, Knightstown; Mrs. W. J. Haney, Milan; Bruce Kixmiller, Bicknell and Arthur Clark, Bloomington.

Manager George F. Landis, 20th-Fox, Laddie Hancock and Frank Warren, left Indianapolis last Thursday afternoon for New York City on the first lap of their trip overseas. During their absence, the sales will be handled by Manager Irving Sochin, who will also take over the duties of Manager Landis. T. O. McCleaster and K. L. Dotterer will assist in the sales department.

Nora Vater has returned to the inspection department at Columbia Pictures after several years absence from Filmrow.

Jules Goldman replaces Sol Greenberg at Warners' branch as office manager. He has been transferred from the Atlanta, Ga., branch. Before assuming his duties here he stopped at New York City to visit old friends.

Joseph Bohn, office manager at P.R.C., has returned to his desk after being confined to St. Vincent's Hospital while under observation.

Pete Mallers of the Mallers Circuit is suf-

(*Continued on Page* 34)

**New Ideal Theatre Chairs**
**JOE HORNSTEIN *has it!***

# REGIONAL NEWSREEL

(*Continued from Page 33*)

fering with three broken ribs after a collision at an intersection with a truck in Ft. Wayne, Ind. His injuries are not serious, although painful.

Republic Pictures exchange is in the midst of re-decorating and a general spring house cleaning.

Mrs. Ruth Burnell is the new secretary to manager Guy Craig at Columbia Pictures.

Eugene Hunter has joined Columbia Pictures personnel as assistant shipper.

Mildred Winer, head booker and office manager, Monogram Pictures here, is enroute to Miami, Fla. for a two-week vacation.

Indiana is being considered as a locale in the filming of the famed pacer, Dan Patch, according to Paul V. Ross, director of the State Department of Public Relations. W. R. Frank, Hollywood producer, informed Ross that the Hoosier state is a possible site for part of the film story.

## COLUMBUS

Arthur M. "Doc" Holah, MGM representative, is getting many inquiries from home-hungry people. He advertised his country cabin in Whooping Hollow, south of Lancaster, for sale and has been snowed under with calls.

Manager Larry Caplane of the Grand is awarding a flock of awards to the seventy-five thousandth person to attend the Grand's showing of "Saratoga Trunk." The lucky person was to be given a birthstone ring, free admission to the theatre and be guest of the management at dinner. In addition, if the lucky person is a woman, she receives two pairs of nylons, and if a man, he gets two white shirts.

Elizabeth Richter, office manager for J. Real Neth Theatres, is spending a three-week vacation at home. David Pence is substituting for her in the Neth office.

Melvin Reynolds, former assistant manager of the Eastern, is the new manager of the Cameo. Darley Thompson, manager of the Bexley, is the proud father of a new daughter, Darlene Kay.

Managers and projectionists of the Neth circuit have formed a golf league, with matches being played at Minerva Lake. Golfers include Charles Fisher, manager of the Markham; Norman Tyne, manager of the State; Al Lyman, manager of the Clinton; Frank Vincent, State projectionist and Meade Feather, Clinton operator. Julius Brandt, operator at the Champion, also is a member of the group.

One of the pleasant sights around town is the sidewalk in front of the Southern, where Manager Bernard Ginley has placed boxed evergreens.

Sgt. Bill Elder, who entered the service a year ago from his post as Ohio manager, writes that he's recovering following an auto accident in Switzerland. He was in a chest cast for the past month. What he disliked most about the accident was that it forced him to spend his leave in a hospital rather than in the Alps. He's stationed at Friedberg.

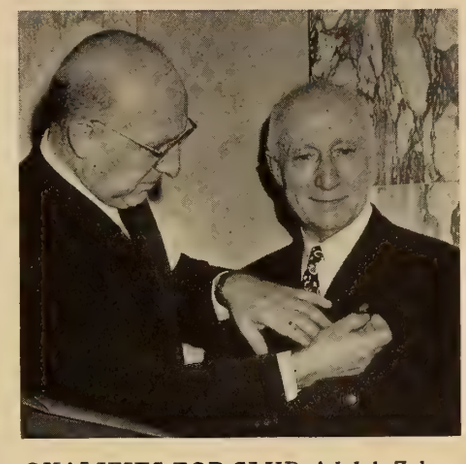
Charles E. Kennedy returned to the Ohio last week, almost four years after he entered the service. He rose from private to first lieutenant in the infantry, serving recently in the Philippines. Assistant at the Ohio when he joined Uncle Sam, Kennedy is due for definite assignmenth soon. Charles "Chuck" Richards, student assistant at the Ohio when he entered the army two years ago, also is back in civvies. He arrived from Japan two weeks ago.

L. Ward Farrar, former assistant manager of the Ohio and later manager of Loew's Indianapolis, visited the capital city last week in advance of "Breakfast in Hollywood." Farrar only recently returned from the service.

Arthur Egbert is back at his manager's desk at the Ohio, following a three-week absence following an emergency appendectomy.

Marty Burnett, manager of Loew's State, St. Louis and former manager of Loew's Penn, Pittsburgh and Loew's, Dayton, was a local visitor last week.

**"Voice of Theatre Speakers" JOE HORNSTEIN *has it!***



**QUALIFIES FOR CLUB. Adolph Zukor, founder of Paramount and grand old man of an industry he helped to become great, receives a gold, diamond-studded membership badge as a member of Paramount's newly formed 25-year club.**

## BOSTON

H. S. Evans, vice president of General Screen Advertising, of New York and Chicago, addressed the luncheon meeting of the Advertising Club of Boston at the Hotel Statler last week. Evans discussed the use of movies in connection with advertising. Paul N. Swaffield presided at this meeting.

At the recent bidding for Suffolk Downs Race Track, E. M. Loew, the theatrical tycoon, was ready to go high for the property.

Murray and Harry Goldstein, brothers of Jack Goldstein, publicist for RKO, are very much concerned with the world premiere of "Suspense." Murray is sales manager for Monogram, and Harry, who used to manage the Shawmut Theatre here, is in charge of exploitation for the picture.

Herman Rifkin, head of Monogram Pictures in New England, was recently host at a cocktail party given for Belita, Monogram star, at the Ritz-Carlton.

On last Wednesday night Paramount's 25-Year Club for employes who have served the Boston branch of Paramount Pictures for 25 years or more was inaugurated at a dinner at the Copley-Plaza. Among the members are K. G. Robinson, salesman; John F. Gubbins, sales manager; Edward C. Bradley, salesman; Margaret Cignarelli, file clerk; Rose Godes, ledger clerk, and Katharine Schaefer, cashier.

Film rowers were sorry to learn this week of the passing away of Tom Hill, former film shipper.

Jean Brown has joined the office staff at Universal.

It is rumored at Universal that Sylvia Sullivan is about to take that fatal step. Miss Sullivan is a stenographer at the local exchange.

Steve Broidy, head of Monogram, was guest of honor at a dinner given last Thursday night at the recently reopened Hotel Somerset.

Richard F. O'Neil, president of NAVED, has announced that the Visual Education Service, Inc., of Boston has become the Audio Visual Corporation of Boston, Hartford, and Providence.

Officers of the Boston Cinema Club, which recently held its annual party at the Hotel Bradford, include Thomas Fermoyle, president; Nathan Oberman, first vice-president; Samuel Berg, second vice-president; Frank Wolf, treasurer; Harold E. Young, secretary, and members of the executive committee, Phillip Berler and Harry Smith.

Dave Whalen, whose father is Jeff Whalen, the publicist over at Monogram, has returned to work after being in the service. Dave is now publicist for Republic Pictures.

Ed Farell, now manager of the Central Theatre in Somerville, has returned to the film industry after several years' absence. He formerly was general manager for the Old General Film Company.

## MEMPHIS

Howard Waugh, former zone manager of Warner Bros. here, has been named manager of the Fairgrounds Amusement Park, owned by the Park Department of the City of Memphis. Waugh resigned from Warner Bros. last January.

Col. Cecil Vogel, manager of Loew's Palace, renewed acquaintances here last week with old friends on the Al Wagner Cavalcade of Amusements Show, which had the midway at the Cotton Carnival. Mr. Vogel used to be a carnival man himself.

Bill Kemp, manager of Loew's State, has returned to work after a few days vacation.

Memphis motion picture interests, spark-plugged by Chalmers Cullins of the Malco, are planning a benefit for A. B. Morrison, veteran Memphis motion picture man, who has been seriously ill since a fall at the Warner Theatre about three years ago. A benefit last year paid off the mortgage on Mr. Morrison's home and has kept him in material comforts for the last year. The new benefit is to be held within the next month at the Casino at the Fairgrounds and will include a dance and floor show.

Ed Bellew, advertising representative for United Artists, was in Memphis on the opening of "A Night in Casablanca." The Memphis opening was reported by Bellew to be in the nature of an "unheralded world premiere."

## LOS ANGELES

John T. Howard is the new western division manager for Selznick. He's making his headquarters in L.A., and controls San Francisco, Portland, Seattle, Denver and Salt Lake City.

Charles Alphin, 74-year-old veteran theatre man, died following a lingering illness. Alphin owned the Olympic Theatre on Main Street 35 years ago.

The Orpheum Theatre has reportedly been made first run outlet for United-World and other Rank product. The Million Dollar is to run top vaudeville attractions, while the Orpheum becomes a picture house. The Million Dollar is being completely renovated.

Special Attractions exchange has added five Harold Bell Wrights and eight George O'Briens to its output.

Joe Stout, 20th Century-Fox salesman, is taking a well-earned vacation around Western Canada.

Maury Orr, western division sales manager for United Artists, made his first visit to the local office since assuming that job. Orr replaced J. J. Unger, who was moved into another UA spot.

Ann Dempsey, former UA booker stenographer, just became the mother of a baby girl at the Queen of the Angels Hospital.

Howard Perrette, MGM booker, and his

mother will enter the all-western bridge tourney in L.A. Howard's mother also works at Metro, making it an all-MGM entry.

Visitors to the Row included Burt Jones, LaMesa, LaMesa; Grover Smith, York, Jane and Jean Tyc, Vista; Harry Milstein, Gardena, Gardena; and Bob Paton, Upton, Sonora, and Angels, Angels Camp.

Lee Hulling, MGM salesman, went to San Francisco for a two-week vacation.

Joyce Martin, National Theatre Supply, leaves for Minneapolis on June 6. Joyce will drive back with her brother after a two-week vacation.

RKO's Harry Cohen is back at his desk after a sick spell. Exploiteer Dave Cantor returned from a jaunt to Portland, Seattle and San Francisco.

Warner's Betty Schmall has replaced Patricia Ousley in the contract department. Patricia went to Chicago to live.

Ed Patriquin did some pinchhitting, coming over from his spot as Inglewood representative for Kroehler Pushback Seats, to help Ronald McCarthy handle some emergency installations.

Charles Vogel, MGM efficiency expert, visited the local office from New York to check over matters. Sheriff Jack Valpey, genial Metro chief booker, returned to his desk after a brief illness. Resident manager Sam Gardner's wife flew to Philadelphia to see his father, who is ill there.

Film Classics' Nicky Goldhammer went to Chicago on a business trip and also to see his father, who has been ailing.

George Hickey, Pacific Coast manager, and sam Gardner went to Chicago for the MGM National convention. Howard Hirty, Metro exploitation man, returned from Phoenix after promoting a campaign on "Postman Always Rings Twice."

Another vacationer is MGM's Ted Tribe, head shipper. Harry Horn took over in Ted's absence. Incidentally, Joe Markowitz, Metro office manager, received congratulations, not for a baby or birthday—but for getting a new Plymouth!

## CLEVELAND

Local Paramounters are getting set for a party to be held May 29-31 at the Statler Hotel when, in the presence of the entire exchange personnel, Harry Goldstein, district manager, and Jerry Krupka, head booker, are officially initiated into the Paramount 25 Year Club. Goldstein celebrated his quarter of a century with the company in the early spring. Krupka has a Paramount record of 28 years.

Gertrude Tracy, manager of Loew's Ohio Theatre, and the only woman manager of a first-run house in the city, was married the beginning of the week to Lou Bartolo in Old Stone Church. After a brief honeymoon in Chicago, she will resume her theatre responsibilities.

Leroy Baruer, Universal branch manager, is figuring out the best route to Texas, where he and the missus will spend their vacation starting May 28.

John Coyne, MGM office manager, was tendered a farewell party last Wednesday by the Film Exchange Club in Cleveland at Schluters' Tavern. Coyne, who started out with MGM nine years ago as a booker in the Pittsburgh office, has been transferred to San Francisco as office manager.

Edward Olszeski, owner of the Rex Theatre in Dillonvale, died very suddenly last Monday. He had been visiting around the film exchanges just the previous week.

H. M. Fritchle, manager of the Oliver Theatre Supply Company, is collecting orders for new theatre and replacement equipment to be delivered as soon as building conditions permit construction.

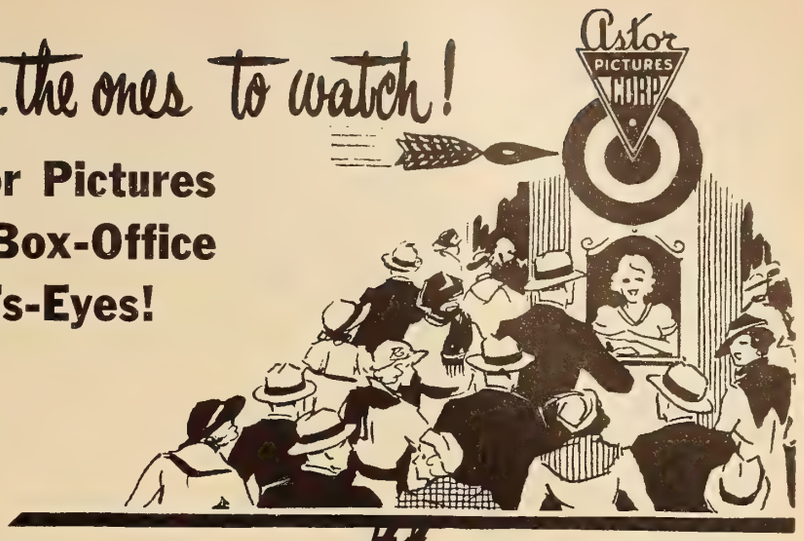
Dan Cowig, RKO cashier had the surprise of his life the other day when his son, Corpl. Jim walked in on his unannounced, having just

(*Continued on Page* 36)


...the ones to watch!

Astor PICTURES CORP.

**Astor Pictures for Box-Office Bull's-Eyes!**



ADVENTURE RIDES THE CREST OF A TIDAL WAVE! ASTOR PICTURES Presents SWISS FAMILY ROBINSON — Thomas Mitchell • Edna Best • Freddie Bartholomew • Terry Kilburn • Tim Holt • Baby Bobby Quillan

Famous Book becomes great Picture! ASTOR Pictures PRESENTS TOM BROWN'S SCHOOL DAYS — SIR CEDRIC HARDWICKE • FREDDIE BARTHOLOMEW • JIMMY LYDON • JOSEPHINE HUTCHINSON • BILLY HALOP • Ernest Cossart • Gale Storm

it's KAYE LOSSAL! DANNY KAYE "The BIRTH of A STAR"

Ilona MASSEY ALAN CURTIS ONE ROMANTIC NIGHT with BINNIE BARNES ALBERT BASSERMAN Billy Gilbert — the life and loves of Schubert — FORMERLY "NEW WINE"

ACTION... BLAZES IN "SILVER DEVIL" KILLER of the RANGE — ADAPTED FROM PETER B. KYNE'S "WILD HORSE" — A COSMOPOLITAN MAGAZINE STORY

THE BIG MUSICALAUGH SHOW — PAULETTE JAMES STEWART ★ GODDARD — "Jimmy STEPS OUT" — Adapted from "Pot O' Gold" — HORACE HEIDT CHARLES WINNINGER

BEYOND TOMORROW — It's STRANGE! BEAUTIFUL! COMPELLING! — featuring Charles Winninger, Richard Carlson, Maria Ouspenskaya, Jean Parker, Helen Vinson, C. Aubrey Smith, Harry Carey

NOW READY—
"THEY MEET AGAIN"
"LITTLE MEN"
"MELODY FOR THREE"

REAL CHAMPS—
"SCARFACE"
"RAIN"
"LAST MILE"

**BOOK 'EM NOW**

AT THESE ASTOR EXCHANGES

Atlanta, Astor
Boston, Embassy
Buffalo, Pam-O
Charlotte, Astor
Chicago, Capitol
Cincinnati, Popular
Cleveland, Imperial
Dallas, Astor
Denver, Commercial
Des Moines, King Enterprises
Detroit, Allied
Kansas City, King Enterprises
Los Angeles, Astor
Memphis, Astor-Dallas
Milwaukee, Astor
Minneapolis, Astor
New Haven, Conn. Film
New Orleans, Dixie
Canada, Peerless Films, Ltd.
New York, Astor
Oklahoma City, Astor-Dallas
Philadelphia, Astor
Pittsburgh, Crown
Portland, Star
St. Louis, Astor
San Francisco, Astor
Seattle, Star Film
Washington, Astor

# REGIONAL NEWSREEL

(*Continued from Page* 35)

landed from the ETO, where he was with Gen. Patton's army and won three battle stars.

John O. Guthrie, owner of the Karolyn Theatre, New London, was so impressed with his recent Florida vacation that he went down again last week for some more sunshine.

Jerry Wechsler, Warner branch manager, spent the week out in the territory along with salesman Dave Kaufman.

Bernard Kranze, RKO district manager, left Monday to call on Fred Dolle in Louisville in the interest of RKO pictures. Russell Brentlinger, Indianapolis branch manager, went along.

Cleveland was well represented at the national Variety Club gathering in New York. Among those present were Dave Miller, Universal district manager; Milton A. Mooney of Co-operative Theatres of Ohio; Nat Wolf, Warner zone manager; Meyer Fine and Abe Gramer of Associated Circuit; Max Lefkowich of Community Circuit and M. B. Horwitz, general manager of the Washington Circuit. All of them returned home the beginning of the week except Dave Miller, who, with Mrs. Miller is vacationing in Atlantic City.

## PORTLAND

Fred Scott announces the opening of his new theatre at New Pine Creek, Oregon, the first time this outpost has had pictures.

Herbert McIntyre, western district sales manager for RKO-Radio, has been visiting exchanges in Portland and Seattle.

Bill Foreman, well known chain operator with houses in Oregon and Washington, is back from Los Angeles via plane.

Charleot Carmack, secretary to Frank Newman, Sr., is recovering from an illness.

Chris Caspar, of Paramount Theatre, Seattle, recently hooked a prize Sound Salmon.

L. O. Kukan, representing the Pacific Coast Conference of Independent Theatre Owners, is enroute east to attend special meetings of independents in order to make a report at the June meeting of Theatre Owners of Oregon, Washington, Idaho and Alaska.

Al Fourmet has been named manager of the Palomar, succeeding John Peterson, resigned.

John Hamrick is back to theatre duties in Seattle, following a four-month sojourn at Palm Springs.

Buck Seale, eastern Washington salesman for Columbia, back to Seattle for a conference.

El Keyes, booker for MidState Theatres, Walla Walla, has been meeting old friends on Seattle row.

R. P. Jamieson is covering the Oregon territory for Republic Pictures.

William Z. Porter, traveling auditor for Monogram, has been visiting the Portland and Seattle exchanges.

## MILWAUKEE

The rebuilt Westfield Theatre at Westfield, Wis., was opened to the public the first week in May. In celebration of the event, a dinner was held by the Westfield Civic Club, attended by 35 business men of the city. E. J. Altery, the owner, explained the improvements that had been made, and said it was now practically a new theatre. In spite of the great expense of rebuilding the show house, he declares, there will be no increase in admission prices.

"Reel Fellows" have started their golf games for the year at Tuckaway. As Milt Ellis' putting was so bad with his own clubs, he borrowed Ben Poblocki's putter, but has not returned it as yet, as he seeems to be making a better score with it. Ben says that if he does not get his putter back before the next strokes (without counting them), for the 18 match, he will demand at least four extra holes.

In Milwaukee all of the neighborhood houses will soon have joined in the movement to show special features for children on Saturday afternoons, as sponsored by the P.T.A. and the Catholic Home and School associations of the city, under the leadership of Mrs. D. Perry Blount. More than twelve theatres now have such Saturday shows for children. In discussing the project, Mrs. Blount said: "This makes Milwaukee the first city in the country to have all its neighborhood theatres made a part of the program. This triumph is not due to our committee alone, but to the many groups that have co-operated." The first movie houses to start the children's movies on Saturday afternoons were the Tower, Parkway, Savoy, Varsity, Layton, Park, Climax, National, Juneau, Riviera, Comet, Granada and the Plaza, with more to follow.

Bing Crosby sent a telegram to St. Mary's Church, Milwaukee—said to be the first Catholic Church in Wisconsin—reading as follows: "Greetings to St. Mary's. May her bells ring on! Regards, Bing Crosby." The occasion was the 100th year for the church and the celebration was held for three days last week.

The Salem Theatre, at Salem, Wis., has been sold by Sam Wakeen to Mr. and Mrs. Harry Saxlund of Montford, Wis., and the new owners took possession in May. Mr. Saxlund is an ex-serviceman, having spent 34 months in the service, with 29 of them abroad. While he was away, Mrs. Saxlund operated the house at Montfort. Her husband has had 15 years of theatre experience.

The Brillion Theatre at Brillion, Wis., has been leased by Art Sontag, of Chilton, Wis., effective May 1st. Sontag has had 15 years of experience as a booker at MGM.

## ST. LOUIS

A surprise move by the Majority Floor Leader Charles Albanese to kill a bill to repeal daylight saving time in St. Louis failed on May 17 when other members of the Board refused to go along with his idea. The repeal bill was submitted by Alderman George N. Daughterty, Republican, 26th Ward, and immediately Albanese moved to suspend the rules and reject the bill immediately after its reading on the grounds "We've been all through this before." Albanese, however, withdrew his motion. Fred Wehrenberg, president, Motion Picture Theatre Owners of St. Louis, said that an effort will be made to have the aldermen amend the Daughterty bill to provide for a referendum vote on the daylight saving question early next Fall. "That's what we wanted in the first place," he said.

The Avalon Theatre, Avon, Ill., a 200-seater, recently sold by C. W. Thompson to Charles Dykeman, a farmer who resides at Maquon, Ill., has been closed for extensive remodeling.

The Cabin Theatre, Clayton, Ill., 210 seats, has been closed and Mr. and Mrs. Edwin Knapp, who had been operating the improvised theatre here for the past five months have moved the equipment to Witt, Ill. The Knapps decided to move the equipment when they found it impossible to find adequate building facilities at Clayton.

Edward L. Hahn, Jr., has taken over the Panora Theatre at Elmwood, Ill., which was operated by his father prior to his death on April 27. It is understood the son plans to sell the house at an early date.

The Lyric Theatre in Farina, Ill., has been reopened after undergoing a thorough modernization program, including new seats,

# NEW THEATRES

Roachdale, Ind.—T. W. Buxton, is building a new 350-seat theatre here to be known as the LaDon. Opening date is scheduled for June 1.—Ind.

South Whitley, Ind.—A new 350-seat theatre is being built here by Don LeBrun, who operates the local house.—Ind.

Elwood, Ind.—Trueman Rembusch, head of the Rembusch Circuit who operates many theatres in Indiana, has named his new theatre now under construction here The Miami, in honor of the Miami tribe of Indians who camped on this site.—Ind.

San Diego, Tex.—Work on the new Victoria Theatre to be operated by Jaime Garcia, Mateo Vela and M. Quintanilla on the Alice highway is reported near completion. Projectors and seats have been received.

Batesville, Ark.—Remodeling of a restaurant into a theatre was under way this week with the job expected to be completed in 90 days. The job is not as great as was expected as the restaurant originally was the old Melba Theatre. It will be operated by the Batesville Commonwealth Theatre Corp.

Toronto—Two new theatre projects in Ontario were announced this week. Malling Theatres, Ltd. of Toronto, rumored to be a Canadian Odeon affiliate, has purchased a central business site in Ottawa at $110,000 for the erection of a theatre. Theatre Holding Corp., Toronto, operating the Premiere Theatres circuit, has obtained a permit at Preston, Ont. for the construction of a unit to seat 750 persons to replace the present Park Theatre.

Slayton, Minn.—George Rauenhorst and his son are waiting for a building permit to proceed with the construction of the new Slayton Theatre. The house will be 49x100 and the front will be half circular in shape, with a section in white glass over the entrance. Foyer will be circular.

Rib Lake, Wis.—The Lake Theatre here was opened to the public recently, being a community affair in that the Lake Theatre Corporation was formed and sold stock to the citizens of the town. The house is of the stadium type, with a seating capacity of 394.

Boise, Idaho—The 550-seat Vista is expected to be ready for an opening in June, with construction proceeding rapidly. Cost is estimated at $75,000.

Glenn Falls, N. Y.—The Grand Central Theatre Corporation this week presented plans for the construction of a house on the Underwood Park sight here.

Spencer, W. Va.—H. H. Robey has announced plans for a second theatre here construction of which he hopes to start within 30 days. Seating capacity: 400.

Runge, Tex.—The new Runge Theatre is scheduled to open soon, Owner Gerard Ebeier announces.

Nyack, N. J.—The old Broadway Theatre which has been dark and whose lobby was used by a bus station, is due to reopen shortly under the Skouras Theatre banner. It will be remodeled and decorated.

# REGIONAL NEWSREEL

drapes, booth equipment and redecorating.

The City Council of La Salle, Ill. has voted a city ordinance that imposes a license fee on entertainment on a sliding scale basis. The tax ranges from $450 to $500 annually.

Hubert Jordan contemplates the erection of a new theatre at McLeansboro, Ill. The Pirtle Circuit has the McLean and Capitol theatres in that city.

The 175-seat State Theatre in Oneida, Ill., has been purchased by Mr. and Mrs. Dwaine Schieferdeckner of Cambridge, Ill. They plan to remodel the house.

## KANSAS CITY

J. J. Grady, 20th-Fox central district manager, is in town to spark the sales managers drive here. Chuck Crawford has the captain's role for the new drive.

City commissioners on the Kansas side have decided there will be no drive-ins, or at least they have turned down two spots proposed by Thomas Ross, a Navy veteran.

Speaking of drives, Frank Agnew of MGM set the local Metro gang off to a flying start in their "First in '46" drive while he was here last week. Frank Hensler, the branch boss, has his boys going in high gear.

Over at Eldon, Tom Edwards, who is also president of the Missouri-Kansas association, has started charging admissions for all children regardless of age, just so long as they take up a seat in his Ozark Theatre.

## ATLANTA

Ike and Harry Katz have returned from New York, where they negotiated the sale of their family's PRC Pictures franchises for Atlanta and Charlotte to the parent company. They and their father, Marcus S. Katz, and brother, Dave, plan to continue distribution of independent films.

Birthday greetings to T. H. Read, city manager of the Georgia Theatres Company. And congratulations to William K. Jenkins, president of the same chain, upon his re-election as national property master of the Variety Clubs of America.

Perry Spencer, Universal's southeastern exploiteer, is off this week on the first swing he has made through his territory since the Atlanta censor began her losing fight on "Scarlet Street" last February.

Oscar Morgan, Paramount manager of short subjects, Harry Haas, Charlotte branch manager, and Glyde Goodson, New Orleans branch manager, visited the local exchange.

John W. Bangham, president of Film Classics, and Walter Hickey, sales representative, are back from a sales meeting in Chicago.

George Gill, home office representative of PRC Pictures, is proud of an autographed baseball presented to him by Steamboat Johnson, colorful dean of Southern League baseball umpires.

H. Sternheiner, former booker with the Bijou Amusement Company, Nashville, has been appointed special sales representative of the Sack Amusement Company for Atlanta and Dallas.

Harold Wycoff, former booker at Paramount here, has transferred to the New Orleans branch.

Lloyd Miller, formerly with Republic in Memphis, Tenn., has joined Columbia's sales force and will travel Florida.

Henry Krumm, UA branch manager, called all of his salesmen in for a weekend meeting.

The Benton Bros. Film Express Company expects to occupy its new $40,000 home in about sixty days, according to L. D. and B. D. Benton.

The Duncan and Richards Theatres Company, Fairburn, Ga., announces plans for a $40,000 improvement program as soon as building material becomes available.

Harry Paul, Kil-kin branch manager, visited Alabama.

The MGM branch received a visit from Tom Grady, special representative.

George Hoffman, Florida sales representative of National Screen Service, called at the local branch.

Film Row visitors: Claude Ezell, Dallas, Tex.; John Stillman, Tennessee; P. L. Taylor, A. L. Bishop and W. M. Clements of Bishop Theatres, Columbus, Ga.

Robert Smith, assistant manager of the Roxy Theatre, was awarded the Bronze Star in full military ceremonies at Fort McPherson.

Lane Howard, formerly associated with several major film companies here, and Miss Norva Chaney were married May 13.



**MARTIN MANAGERS GET-TOGETHER. Above is a view of one of the luncheon meetings which took place at the recent regional convention in Tifton, Georgia, of South Georgia managers of the Martin Theatres circuit. Among those who attended were: Matt Whitham, Allan Richardson, J. G. Pippin, John Mauk, Johnny Harrell, Ike Taylor, A. S. Clark, J. B. Brady, Bob Hightower, J. Paul Cummings, M. B. Argo, Mrs. Minnie Hardin, Lester P. Persall, Jr., H. E. Campbell, Gilbert Goldwire, Lamar Goldwire, Olin Atkinson, J. Nathan Morgan, S. Howard Coleman.**

## NEW ORLEANS

Mrs. Henry Lazarus and her son, Isidore, who jointly own the Lazarus Theatre circuit of New Orleans, recently purchased the Center Theatre Building for $306,310.00. Maurice Joseph, general manager of the firm, said the property is approximately 28 feet on Canal St. with 120 feet depth. Lazarus Theatres has occupied the site about 20 years.

Harry Balance, southern sales manager for 20th Century-Fox, spent several days in the local office last week.

A. L. Royal, owner of the Royal theatres in Meridian, Gulfport, and Winona, was on the Row bright and early Monday morning.

Joy N. Houck, when interviewed regarding the dissolution betwen him and L. C. Montgomery of their theatre interests, said it was amicable. They will operate independently of each other with the exception of the new theatre now under construction on Canal St. and Elks Place, which they will operate jointly. Houck said he will form a buying and booking department to service his own and affiliated theatres.

It was a fine Mother's Day at the Joe Springler's Their son, Joy, Jr. arrived home ready to don his civvies again after 23 months in service. Joe, Sr. is head shipping clerk at MGM and Joe Jr. was shipping clerk for Warners.

G. Y. Harrell, Jr. local representative for Manley Popcorn machine manufacturers of K. C., made a trip through the territory and reports excellent business.

Mr. and Mrs. Robert E. Jacks left New Orleans on Tuesday to make their home in Danville, Va. She was formerly with PRC and Film Classics.

D. S. Edenfield arrived from Little Rock, Ark. last Monday to take over the duties of N. D. Russell of Altec Service Corp. who is on his vacation.

## PHILADELPHIA

Maurice Gable, Warner downtown district manager, has returned from his California vacation, and tells a tale of much golf playing on the West Coast. He flew out, but when something went wrong with his reservation for the return trip he had to come back by train.

Elmer Pickard of Boyd Theatre was out for two weeks with a bad attack of quinzy sore throat. A tonsil operation is in the offing when he fully recovers.

A strike of newspaper drivers for the *Bulletin, Inquirer* and *Record* left Philadelphia with only the *Daily News*, a tabloid, giving it the news. Warner Bros. Theatres dropped all its advertising in the three papers, as did most of the neighborhoods, without too much effect at the boxoffice, although many papers were sold over the counters of the three papers. The legitimate theatres, as well as the Goldman picture houses, kept their ads in the papers. The dispute arose over the question of paying the drivers for a half-hour lunch period. The strike broke last Thursday night when the bulldog editions of the *Inquirer* and *Record*

(*Continued on Page* 40)

**Gulistan Wilton Theatre Carpet**
**JOE HORNSTEIN *has it!***



# HOLLYWOOD

STR West Coast Offices 6777 Hollywood Blvd. Hollywood 28, Calif. Telephone Hollywood 2055

# CHECK-UP ON PRODUCT IN WORK

## Though Hollywood Lots Have Plenty of the Heavy-Sugar Productions in Work, The Old Reliable 'B' Is Still Around; Extras Strike Gold at 20th-Fox

Hollywood remains a "Beeziness"—and that's no joke, son. Despite all the big ones the studios make, the old reliable "B" film is still around.

More money and effort is going into expensive "A's" but the bread-and-butter pictures, without the ballyhoo, are being produced by nearly every lot. Paramount just started another Pine-Thomas action drama; Metro is doing a relatively inexpensive one called "My Brother Who Talked to Horses"; Universal has "Wild Beauty," a little whodunnit, before the cameras. And so it goes. There are trends and there are more trends, but as long as dual bills and the general hunger for product continues, the "B" is here to stay.

### MGM Readies Sea of Grass

Besides the aforesaid "My Brother, etc." Metro is currently producing "Uncle Andy Hardy," "The Mighty McGurk," "High Barbaree," "The Beginning or the End" and "Lady in the Lake."

Wallace Beery finished five days of fight scenes on his "McGurk," with 32 participants engaged in barroom sequences.

Next films set to roll at MGM are "The Secret Heart" and "Sea of Grass." "Sea of Grass," set to go before the end of May, will be directed by Elia Kazan and produced by Pandro S. Berman. Cast includes Katharine Hepburn, Spencer Tracy, Melvyn Douglas and Harry Carey.

### RKO Busiest Lot in Town

RKO remains the busiest lot in town, with a number of high-budget productions but also some lower-cost program fare on the fire. One of the latter is "Deadlier Than the Male," detective drama featuring Claire Trevor, Lawrence Tierney and Walter Slezak. The unit recently returned from exterior shooting at El Segundo Beach.

Still rolling is the Technicolor special, "Sinbad The Sailor," with the busy Mr. Slezak also occupied in a villainous role. The troupe of another big one, "Katie For Congress," is in San Francisco and Petaluma for location work.

### UA Units Widen Front

United Artists independent units are busy on widely scattered lots these days.

Sol Lesser wound up location work at Sonora on "No Trespassing" and returns to the RKO Pathe studios in Culver City for completion of this Edward G. Robinson-Lon McCallister starrer. "Dishonored Lady" continues to work behind closed doors at the General Service lot. Benedict Bogeaus is finishing his "Short Happy Life of Francis Macomber" on location in Lower California, and is already planning to put "Life and Loves of Pavlova" into action.

Other UA pictures rolling are "Bel Ami," Loew-Lewin production shooting at Enterprise lot; "Miss Television," which finishes May 29 at Morey & Sutherland studios for Comet; "The Devil's Playground," first Hopalong Cassidy with William Boyd; and "The Chase," Seymour Nebenzal thriller.

Jules Levey, another UA producer, is planning "Conspiracy in Jazz," a drama with music, for production shortly at Goldwyn lot.

### Roach's 'Curley' in Stretch

Hal Roach is putting the finishing touches to his first film since returning from service. "Curley," a Cinecolor production, is set to finish May 28. Next to go will be "Here Comes Trouble," also in Cinecolor, which will roll May 27, according to present plans. Bebe Daniels will roll her long-postponed "The Fabulous Joe" after "Here Comes Trouble" ends shooting.

### Screen Guild's Second

Golden Gate, releasing through Screen Guild, has completed "Flight to Nowhere," it's second picture made on the SG program.

### Three Features at 'U'

Universal started "Wild Beauty" on May 16, with Wallace Fox producing and directing. Skirball-Manning are expected to start "Magnificent Doll" before the end of May, with Ginger Rogers, David Niven and Burgess Meredith. Also set to roll before June is "Smashup."

Still going at Universal are "Pirates of Monterey," and Mark Hellinger's "The Killers." Just completed are "The Black Angel," "The Michigan Kid" and Abbott & Costello's "The Ghost Steps Out."

"The Mysterious Mr. M," latest Universal serial, has started.

### Tune-Fest at Columbia

Columbia, "the home of musicals" as it's currently called, is making plenty of footage concerning song and dance routines. Following the escapist trend that seems to be sweeping the nation, Columbia is wisely producing such musicals as "Down to Earth," "Thrill of Brazil" and "It's Great to Be Young."

Big question mark at Columbia is "Dead Reckoning," which was to star Humphrey Bogart, on loanout from Warners. Rumor has it Bogart is dissatisfied with the story.

### New O.S.S. Entry

Fox pushed its entry in the O.S.S. sweepstakes into the race when it began production on "13 Rue Madeleine." The film is being made in Washington, D. C., Boston and Quebec, and will move to each of those places as shooting progresses.

Sol M. Wurtzel, Twentieth's independent action producer, another champion of the "bread-and-butter" lower-budget output, made a deal for valuable studio space with Morey & Sutherland.

Director John Ford took the "My Darling Clementine" company to a remote spot in Arizona (Kayenta, 190 miles from a railroad and 30 miles from a telephone) where he is using several hundred Indians on a Navajo reservation for the outdoor epic.

"The Razor's Edge," picturization of Maugham's best-seller, is establishing a record use of extras—Over 1,000 in four days. Progress continues on two musicals, "Carnival in Costa Rica" and "You're For Me."

### New 'Palooka' Set

Production is normal at Monogram. The sequel to the first very successful "Joe Palooka" film is ready to roll.

Just completed is "Ghost Busters," latest Bowery Boys release. Next Charlie Chan will be "Hot Money," which starts June 10.

Republic's schedule was slightly upset by the appendectomy performed on its star, Sunset Carson, causing indefinite postponement of "Rio Grande Raiders."

The last of the current series of Magnacolor Westerns is nearing completion.

John Wayne's first production starring effort, "The Angel and the Outlaw," returns from its Sedona Valley, Arizona location on May 26 to complete the million-dollar film. Another high-budget unit just back from location is "That Brennan Girl," which has been shooting at San Francisco.

### Action Ahead at PRC

At this writing (18) there is nothing planned for definite appearance before the cameras at PRC. Meanwhile, Pine-Thomas, releasing through Paramount, announced that they will make three more on the PRC lot (where they have been renting quarters) and check out in August. This leads to conjecture that the new P-E-L organization means to utilize its lot to the fullest.

### Half Dozen at Warners

With a half-dozen films in production, Warners is doing well these days. Due to be completed soon, however, is U. S. Pictures' "Cloak and Dagger."

"Cry Wolf," Errol Flynn-Barbara Stanwyck starrer, has been going since May 13. Other Warner pictures rolling are "Life With Father," "Stallion Road," "Deception" and "Cheyenne."

Joan Crawford's "The Secret" was pushed back on the schedule several days. Miss Crawford, however, has been making wardrobe and makeup tests.

### New P-T Thriller Rolls

Paramount started its latest "B" on May 21, with Pine-Thomas rolling "I Cover Big Town." Cast includes Philip Reed, Hilary Brooke, Robert Lowery and Mona Barrie. Based on the radio show, the picture is the second in a series of murder-mysteries.

The studio revised its plans on "Emperor Waltz." Originally, the location group of 150 was set to leave on May 20 for Jasper National Park, Canada; it will go instead on May 29.

Still shooting are "Perils of Pauline" and "Where There's Life."

### Litvak Joins Enterprise

Anatole Litvak will join Enterprise Productions as producer-director, starting his new affiliation as soon as he returns to Hollywood from New York. He will take with him the current best-selling French novel "Coup de Grace" by Joseph Kessel.

# HOLLYWOOD

## *Fireproofs Beaver*

**When Roscoe Ates lit a cigaret on the set of PRC's "Missouri Hayride" the other day, his prop beard suddenly went up in flames. Later, PRC makeup chief Bud Westmore appeared with a fluid which he sprayed on another prop beard, then proudly applied a match to the edge of the beaver. It worked. The beard was completely fireproof. Studios have been beseeching Westmore for the secret, but he says he won't hand it out until he has had a chance to patent it.**

## Lester Cowan Schedules Four on 1946-47 Program

A schedule of four pictures for the 1946-47 season has been announced by Lester Cowan, producer of "The Story of GI Joe," who has been in New York for the last couple of weeks arranging for new story properties. First on the Cowan list, with production to start in August, is a film version of the F. Scott Fitzgerald story of the booming 20s, "Babylon Revisited." The second production will be a post-war comedy from an original by Fred Othman, "The President's Husband."

The third production will be a story of Sun Yat-Sen, founder of the Chinese Republic. The last is scheduled to be "Free Press," which—as might be expected—will probably be prepared by Ben Hecht and Charles MacArthur.

## Boston's Famous Back Bay To Be Used as Location

The present trend toward using actual locations reached the east this week when it was decided to have the James Cagney-Annabella company making "13 Rue Madeleine" for 20th Century-Fox do their acting in and around an old mansion in the famous Back Bay district of Boston. The two stars and Director Henry Hathaway already have reservations at a Boston hotel and are expected to begin work in the Massachusetts capital about June 1.

Location scouts are understood to have completed all arrangements for the filming of the mansion scenes and those taking place in nearby streets. The house is occupied and—the housing situation being what it is—the tenants will come and go as usual while the film company uses the premises. It is the first time Boston's conservative residential district has been used for other than background shots.

## Actors Guild Delegates

The Screen Actors Guild announces the following delegates will attend the annual convention of the California State Federation of Labor, to be held in San Francisco June 17 to 22: George Murphy president; Franchot Tone, 1st vice-president; Walter Pidgeon, 2nd vice-president; George Chandler and Tudor Williams, members of the Board of Directors, and Pat Somerset, assistant executive secretary.

## Michele Morgan to Return

Michele Morgan, French actress who has shuttled back and forth across the ocean several times for film engagements, has been signed for the leading role opposite Robert Cummings in Seymour Nebenzal's "The Chase" for United Artists release. During her recent stay in France she made "Symphonie Pastorale."

## 32 Years at Warners

New contract signed last week between Warners and Harold J. McCord brings to 32 years the length of time McCord has served as the studio's film editor-in-chief.

# STUDIO NEWS & PROGRAM NOTES

## RKO Signs Lloyd; Grant and Wright Co-Stars for Goldwyn; Tunes and Technicolor for O'Neill Play

▶Anatole Litvak soon will join Enterprise Productions as producer-director. He will bring with him the current French novel, "Coup de Grace." Litvak is the first producer-director to join Enterprise, the studio also has as producers David Lewis, Harry Sherman and Wolfgang Reinhardt.

▶That Van Johnson will have his share of blonde trouble in "High Barbaree" became evident when Marilyn Maxwell was assigned the role of the girl who becomes blonde June Allyson's rival for the Johnson affections.

▶Leo Erdody has been signed to compose the original score for the Sigmund Neufeld production "Blondes on the Loose" for PRC.

▶As reward for their work in the 20th-Fox Technicolor picture "Margie," both Hazel Dawn and Conrad Janis have been re-signed by the studio.

▶Paramount has purchased "The Big Haircut," original by Houston Branch. Alan Ladd has been cast as one of a starring trio of two men and a girl in the adventure romance in the wheat country. Robert Fellows has been assigned to produce.

▶Gene Autry has signed a new Republic contract which calls for eight pictures to be completed by September 30, 1947, four of which must be completed by March 31, 1947. The cowboy star's first picture under the pact will be "Sergeant Gene Autry," which Armand Schaefer will produce.

▶Jerome Cowan, who usually plays villains on the screen, has been signed by WB for the role of an upstanding citizen, senator and brother of Errol Flynn in "Cry Wolf." Picture went before the cameras on the 13th, with Barbara Stanwyck starring opposite Flynn. Peter Godfrey is directing and Henry Blanke producing.

▶Harry Davenport, now celebrating his "diamond jubilee" as an actor, has been signed by RKO for a featured role in "Katie for Congress."

▶Shirley Temple has been informed by David O. Selznick that she is to be the star of his forthcoming production "What Every Young Bride Should Know." Allan Scott will produce and Marian Cockrell is now writing an original screenplay.

▶Glenn Ford's option has been picked up for another year by Columbia.

▶Kathryn Grayson and Tony Martin were set by MGM for the stellar roles in "The Kissing Bandit," forthcoming Technicolor film to be produced by Joe Pasternak.

▶Judith Anderson, will play a featured role in the Edward G. Robinson-Lon McCallister picture "No Trespassing." Delmer Daves is currently directing this Sol Lesser production for United Artist release.



**BROTHERLY ADVICE. Having portrayed a Catholic priest in Paramount's "Going My Way," Barry Fitzgerald (left) sizes up the prospects of his brother, Arthur Shields, playing a similar role in Columbia's "Gallant Journey." Brother Barry is seemingly saying to brother Arthur: "Well, I won an Academy Award for my performance. Think you can top that?"**

## *Le Danse at MGM*

**The Americanization of the world proceeds apace at the MGM studios in Hollywood. The ballet, long a European institution, with its St. Petersburg tradition of hard work, caviar and Russian Grand Dukes, has shed the frou-frou for the huba-huba. MGM has assembled an all-American ballet of 36 Los Angeles dancers as a resident company; it will make its first appearance in Joe Pasternak's "The Unfinished Dance." But wait. It turns out that the dance director of the unit is David Lichine, who was formerly with the famous Russian ballet and began as a student of the great Pavlowa.**

## Equity Secures Studio Site

A long term lease for the site upon which to build the contemplated Equity Studios was announced to have been signed this week by Equity President George J. Schaeffer and Vice-President Jack Schwartz. The location is on Cahuenga Boulevard at Lillian Way.

## Mort Goodman at Republic

Mort Goodman, advertising and publicity director of Warner theatres on the Pacific Coast for the past nine years, has been named publicity director for Republic studios. Goodman, who replaces Les Kaufman, now with International, assumed his new post Monday (20th).

### Whip Up 'Egg and I' Script

Chester Erskine and Fred Finkelhoffe, International's producer-writers, have started work on the screenplay of "The Egg and I."

### New Curtiz Assignment

Michael Curtiz, currently directing "Life With Father" has been assigned "The Unsuspected," adaptation of a novel by Charlotte Armstrong, as his next directorial job for Warners.

### Close for Vacation

Walter Lantz studio will close July third and re-open July 22 for the annual vacation of the entire studio personnel.

# REGIONAL NEWSREEL

(*Continued from Page 37*)

were supposed to hit the street, and at the *Bulletin* on Friday morning. Due to a lack of stereotypers appearing at the *Inquirer* on Friday afternoon, the paper was not published on Saturday morning. However, Philadelphia citizens want their papers, especially the Sunday editions with all the features and comic sections, so they stood in line for more than an hour on Sunday to buy their favorite newspaper. At times the line stretched for more than three blocks.

Elizabeth McCaffrey, office manager for United Artists, is heading for a June wedding, the bridegroom-to-be being John Zeigler, an Atlantic City outdoor advertising man.

Mrs. Harry Goldberg, wife of Warner's national publicity director, was in a local hospital for an operation.

Harold Polin of Warner's billing department became a dad recently, when his wife gave birth to a boy in the University Hospital.

Max Abramson, United Artists advance man, was in town for the opening of "Abilene Town."

## MONTREAL

Mr. Justice Keiller Mackay, in sentencing four Toronto youths to penitentiary terms for the gun slaying of a merchant they only intended to rob, declared that persons who would lay the blame for crime on the press, theatre and literature were expressing nothing more than "sloppy sentimentality."

Odeon's John Davis was scheduled to arrive May 24, Victoria Day and a holiday throughout the country. His mission is not known, but it is believed that the lack of materials for theatre building, which is holding up construction of Odeon's houses, may be a top item on the agenda.

The 'Flu' bug is on the loose again locally, with aches, pains and the sniffles the vogue along film row. Worst hit was Columbia's Bill Elman, who is now back at the desk after a seige at home.

Recent visitors to town included A. W. Perry, Empire-Universal president, down from Toronto, and George Kreamer, traveling auditor of United Artists' home office in New York, who arrived here via Saint John, N. B. Also Harry Harnick, general sales manager of Columbia, who came down from the Queen City.

## DALLAS

Roy Lumpkin opened his new Lucas Theatre last week. It's a modern up-to-date 700-seat theatre playing second run films.

Jack Adams is getting all set to be an exhibitor, after resigning as PRC's southern division manager. He's working with the Lucchese interests and his busiest job ahead is the planning of two new theatres for the Lucchese group.

Jim Cherry, Interstate's city manager, is now a member of the annexation and industrial committees of Dallas.

"Buddy" Harris is still wrestling with supply and material difficulties in getting his house open at nearby Celina, but confidentaially expects to have it ready for business very soon.

George Heck, J. W. Hill and A. Mortensen have incorporated the Southwestern Theatre Equipment Company to do business in Houston. They have been authorized $80,000 capital stock. The same trio have also received a $60,000 charter to establish the Southwestern Camera Company in the same city.

Speaking of Houston Loew's State, was wondering if it was going to be able to run "The Outlaw" when the Catholic Bishop of Galveston sent a letter to all Catholic churches in Houston urging a boycott of the theatre. However the film opened on schedule and did a bang-up business. Biggest objection at Houston was the same as elsewhere in the country—the advertising.

Oklahoma's first automobile drive-in theatre was opened at Lawton last week; Lawton is a few miles across the border. The drive-in has been put in by Earl and Will Austin and involves an investment of $100,000. It follows the design of similar theatres in Texas and consists of a reinforced concrete tower 65 feet high upon which a 50x39 screen has been painted. Adjoining the tower are two wing-walls of reinforced concrete, each 100 feet in length and 10 feet high. The 16-acre parking space in front of the screen will accommodate 1,000 automobiles.

The polio epidemic at San Antonio has been hurting business, but it is believed the outbreak is now under control. At the other end of the state, despite the phantom slayer at Texarkana, who has murdered five couples on weekend and still remains at large, business is beginning to return to the theatres. They have been practically empty after dark.

A boom at Clifton, where they are building a dam, has meant good business for E. W. Capps, who purchased the Cliftex theatre there from D. C. Carraway not so long ago. Capps has announced he will immediately reconvert a store building he purchased recently into a second theatre.

# ADVANCE DATA ON FORTHCOMING PRODUCT

RENDEZVOUS WITH ANNIE (Rep.) *Comedy-Drama. Principals*: Eddie Albert, Faye Marlowe, Gail Patrick. *Director*, Allan Dwan. *Plot*: A lonesome young corporal in London, smuggled to New York by two ATC pilots, spends a secretive 12 hours with his wife. Months later, when the war is over, he returns home to find his wife in the hospital with a new-born son. Nobody believes it was his son, for wasn't he away two and a half years without a leave? Frantically, he contacts the few people who knew of his AWOL trip, but they refuse to get themselves in trouble by telling the truth. He finally finds one person who helps him prove he is the father.

BELLA DONNA (United-World) *Drama. Principals*: Merle Oberon, George Brent, Charles Korvin. *Director*, Irving Pichel. *Plot*: This is the story of a beautiful but heartless woman who marries for money and goes with her husband to Egypt where he heads an expedition. There she enters into an intrigue with an adventurer as cold and avaricious as herself. Together, they plot to poison her husband, but as he is dying she realizes her love for him and relents. An old friend and physician arrives in time to save the husband, but the woman meets her death in a rock cave-in, and the husband never knows of her duplicity.

PIRATES OF MONTEREY (Univ.) *Color. Principals*: Maria Montez, Rod Cameron, Philip Reed. *Director*, Alfred Werker. *Plot*: An American transporting guns from Mexico to Monterey to fight royalist attempts to wrest California from the Mexican Republic falls in love with a girl who is engaged to his good friend Carlos. Her actions arouse suspicion of royalist intrigue. The rebel leader and his soldiers, posing as pirates, prepare to take Monterey. The Americans drive the enemy into the sea. Carlos releases the girl to the American who now knows she had been fighting on his side all the time.

THE KILLERS (Univ.) *Mystery-Drama. Principals*: Burt Lancaster, Ava Gardner, Albert Dekker. *Director*, Robert Siodmak. *Plot*: When the body of a man is found in a rooming house, only an insurance adjuster takes interest in finding the killer. Through the clue of a green handkerchief, and underworld informers, he learns that the dead man belonged to a gang which had staged a successful robbery some years before. With his girl, he had double crossed the other bandits and made off with the loot. Further clues prove the girl and the gang leader had then double crossed the murdered man. With these findings, the killing is solved.

EARL CARROLL SKETCHBOOK (Rep.) *Comedy-with-Music. Principals*: Constance Moore, William Marshall, Bill Goodwin. *Director*, Albert S. Rogell. *Plot*: The Secretary of a talented young musician inveigles him into letting her sell his latest ballad to Earl Carroll for his new Sketchbook. She makes such an impression at the theatre when she presents the number that she is given a part in the show. Trouble starts between the musician and the assistant producer over the young lady's affections, but the right man eventually wins her.

CURLEY (Roach) *Comedy-Drama. Principals*: Frances Rafferty, Eilene Janssen, Larry Olsen. *Director*, Bernard J. Carr. *Plot*: The marriage of their beloved school teacher leaves the youthful student body in despair. Curley, ringleader of his class, mistakes the new teacher's ogre of an aunt for the real new teacher. He unwittingly reveals the pranks they have concocted to get rid of their unwelcome teacher and when the pranks backfire, he is ostracized, an apparent "informer." At a picnic she wins over her rebellious students and Curley is returned to the fold after a battle with the school bully.

THE FABULOUS SUZANNE (Rep.) *Comedy. Principals*: Barbara Britton, Rudy Vallee, Otto Kruger. *Director*, Steve Sekely. *Plot*: Story of a young man whose ambition is to own a swanky diner instead of his small one, and of the girl he loves, who becomes rich when she gambles with supposedly worthless stock, goes to New York and meets two brothers who fall in love with her. She cares only for the man she left behind although her money keeps them apart. Before she marches to the altar with the wrong man, a clever ruse reunites the lovers.

UNDER NEVADA SKIES (Rep.) *Drama. Principals*: Roy Rogers, George "Gabby" Hayes, Dale Evans. *Director*, Frank McDonald. *Plot*: A return to his hometown involves Roy Rogers in a mystery. One of his old friends had been found murdered, and with the Sheriff Rogers sets out to track down the criminal. Via a series of clues, they finally uncover the sealing of a valuable heirloom and in following its trail get themselves fired upon; into varicus fights; and eventually to the solution of the crime. This brings about the fact that inside the heirloom was a map showing a rich deposit of pitchblend which the crooks were anxious to get their hands on.

MISS TELEVISION (UA) *Drama. Principals*: David Bruce, Cleatus Caldwell, Ann Hunter. *Director*, Reginald LeBorg. *Plot*: Lack of funds at home causes a young minor to masquerade in her sister's clothes in order to get a job at a night club. Her sister, who worked for an advertising agency; had lost her position, because their star singer had fallen in love with her and her boss' jealous wife had her fired. The youngster, in the meantime, loses her position when they learn she is a minor, so she goes to the advertising agency boss to try and straighten out the mess. Everything ends well when the older sister and the star find a way to their happiness and the youngster is hired for a television show.

HIS FACE WAS THEIR FORTUNE (Col.) *Comedy-Drama. Principals*: Anita Louise, Michael Duane, Ted Donaldson. *Director*, George Sherman. *Plot*: A youngster with a great love for animals, gets himself into a peck of trouble when he tries to hide his latest acquisition; a newborn burro; in his older brother's photographic dark room. The brother, a returned soldier, has been trying to set up a business before he settled down and got married . . . and the burro ruins all his equipment. To try to make up for the loss, the youngster submits a photograph his brother had taken of the burro, to a national photo magazine contest. When this wins; all is forgiven.

(*Continued on Page 47*)

THE MOTION PICTURE

# THEATRE

EQUIPMENT and MAINTENANCE





| | Page |
|---|---|
| Advisory Council on Acoustics | 3 |
| Equipment Showcase | 4, 5 |
| YOU Can Listen, Too | 7 |
| Maintenance Memos for Managers | 8 |
| Painting Acoustic Surfaces | 10 |
| Heavy Duty Vacuum Cleaners | 12 |
| 500 16-mm. Theatres to Open Sept. 15th | 14 |
| New Theaters: The Malco Music Hall | 15 |
| Maintenance Memos for Projectionists | 16 |
| A Disservice to the Industry | 17 |
| Film Breaks Yield to Home-Made Remedy | 19 |

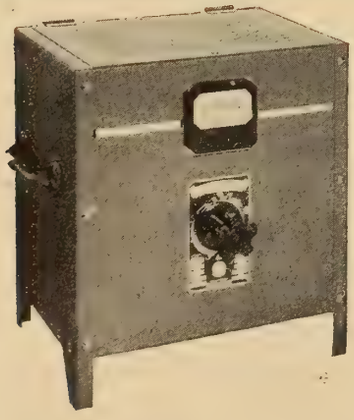

*Aaron Nadell, Technical Editor*

# 3 Easy Ways to improve your projection

## ALL AVAILABLE FROM NATIONAL



The Simplex High Projection Arc Lamp delivers twice as much light as any low intensity lamp—the snow-white light that is essential to the satisfactory projection of Technicolor pictures. The original cost is lower than you'd expect and the economy in operation is such as to make them a necessity . . . The National Tube-Type Rectifier, a companion equipment, affords the most efficient and dependable means of supplying your projection arc power requirements . . . National Reflectors cost no more than ordinary reflectors, and are the logical choice for replacement in your lamphouse as they are manufactured by specialists. These three items of National projection equipment assure you of the best engineering and production brains in the industry.





*Distributed Exclusively by*

**NATIONAL**
THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.

*"THERE'S A BRANCH NEAR YOU"*

ADVISORY COUNCIL

# Cure Acoustic Faults, Never Mind the Cost!

## *Council Agrees Acoustic Treatment Is Absolutely Necessary Regardless of Expense--Discusses Methods*

**No. 16—A Continuing Series of Reports by Experts on Problems of Vital Importance**

WHAT ABOUT ACOUSTIC TREATMENT of the auditorium? Is the expense really worthwhile? The average theatre manager is not an acoustical expert—whose advice should he follow in these matters, and how can he be sure it is good advice? Acoustical mistakes can be costly. What type of materials should he choose for treating his auditorium, and how about their maintenance?

These matters occupied the attention of the Council members at this month's meeting, and revealed almost perfect unanimity on one point—correction of bad acoustic conditions is a MUST, the members agree.

Dissent was substantially non-existent. One member alone qualified his agreement by adding "in many cases" and another did say that while he agreed entirely, in his own experience it had never been necessary to go very large cost to bring about needed improvement in acoustic conditions. Except for these two members, the meeting was emphatic on the importance of correcting acoustic troubles at any price.

### Regardless of Cost

"Acoustical correction of a faulty theatre is worth a major expenditure."

"A bad sound condition should be corrected regardless of cost."

"Yes—this is a must."

"Acoustic treatment is absolutely necessary and worth any amount of money to secure good results."

These were some of the more emphatic statements on the subject, but other members held the identical view.

"Yes, worth a major expenditure."

"Decidedly worth a major expenditure."

"Very important."

And so on.

The matter of pre-conditioning a new theatre was brought to the fore by one member, who noted that acoustics should be taken into account in planning the proportions of the auditorium.

"The auditorium can be contoured structurally to secure the best results with a minimum amount of acoustical material," he declared, "but this type of design is more or less a trend toward the modern which has not been greatly accepted by the average theatre owner." Architects also, this member went on, "have a tendency to overlook the importance of tying in the design with the requirements or recommendations of people experienced along acoustical lines."

Well, if it's so very important to do things about acoustics, how does the theatre manager find out what to do? Use his own judgment? We asked the Council:

"Do you believe the individual theatre manager should in all cases seek expert advice before installing acoustic treatment?"

Here again the members were almost completely agreed—he should.

As one put it:

"Acoustics being a highly specialized field, the services of an expert are required."

Another said:

"Acoustical engineering is a specialized profession much abused by fly-by-night consultants. Theatre managers or operators should consult experts. These services can be obtained through various sound equipment servicing organizations and sound equipment manufacturers, or the services of a qualified acoustical engineer can be secured through the Society of Acoustical Engineers."

### Role of the Manager

We were dissatisfied, however, pointing out that the manager might find himself in a position where he must judge between possible conflicting recommendations obtained from different sources and the manager is not a technician.

On this point the Council produced varied suggestions. Opinion was evenly divided as between two courses open to the

(*Continued on Page E-21*)

STR THEATRE ADVISORY COUNCIL

**C. B. AKERS**
Griffith Theatres

**K. F. ANDERSON**
W. S. Butterfield Theatres

**W. B. ARMSTRONG**
Golden State Theatres

**E. E. CLEVELAND**
Western Mass. Theatres

**DICK DICKSON**
National Theatres

**J. H. ELDER**
Interstate Circuit

**EMANUEL FRISCH**
Randforce Amusement Corp.

**MELVIN C. GLATZ**
Fox Inter-Mountain Theatres

**HARRY J. GLENN**
Wm. K. Jenkins Theatres

**HERMAN R. MAIER**
Warner Brothers Circuit

**HARRY MOSCOWITZ**
Loew's Incorporated

**L. PARMENTIER**
Evergreen Theatres

**SAMUEL ROSEN**
Fabian Theatres

**FRANK D. RUBEL**
Wometco Theatres

**LEONARD SATZ**
Century Circuit

**R. SCHMID**
Minnesota Amusement Co.

**CLAYTON TUNSTILL**
Malco Theatres

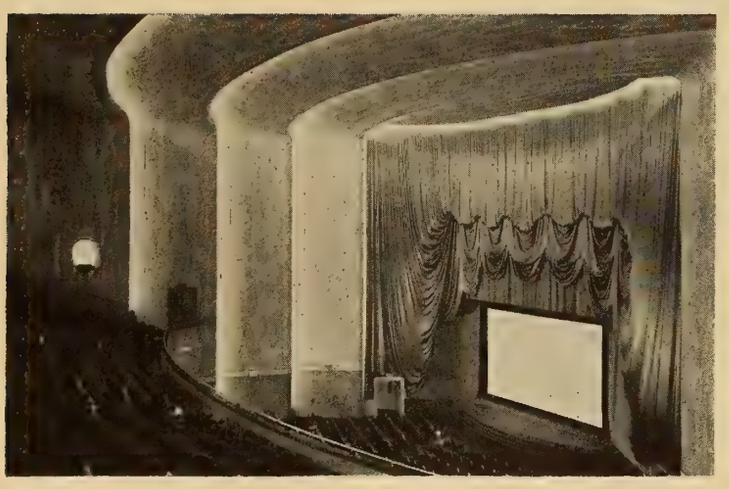
**R. VAN GETSON**
Balaban and Katz Corp.

**JULES S. WOLFE**
Famous Players Canadian

PRODUCTS AND SUPPLIES

# the Equipment Showcase

## Demonstrating the Decorative Possibilities of *Modern* Acoustical Treatment



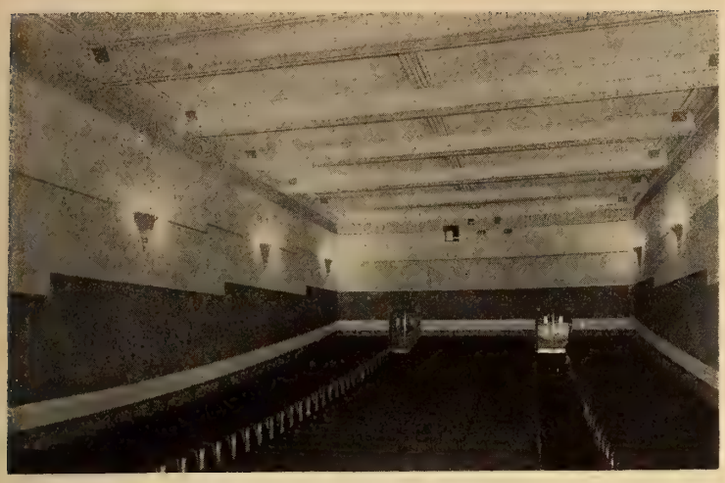
***United States Gypsum Company's* "Acoustone" in the Esquire Theatre, Chicago**



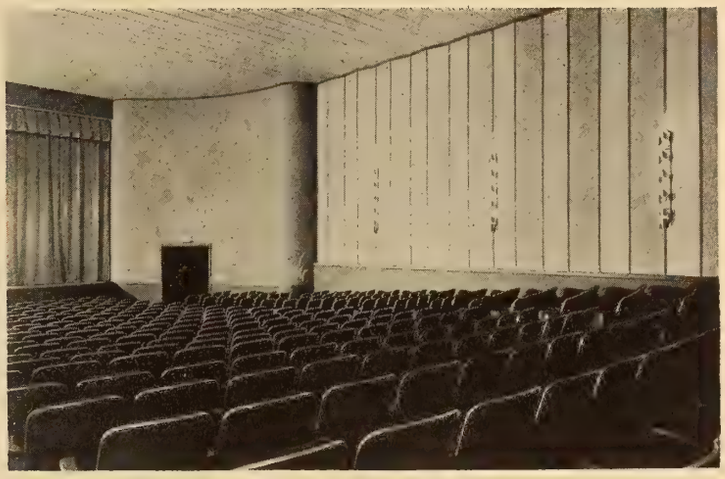
***Celotex Corporation's* "Muffletone" in the Admiral Theatre, Bremerton, Washington**



***Armstrong Cork Company's* "Cushiontone"**



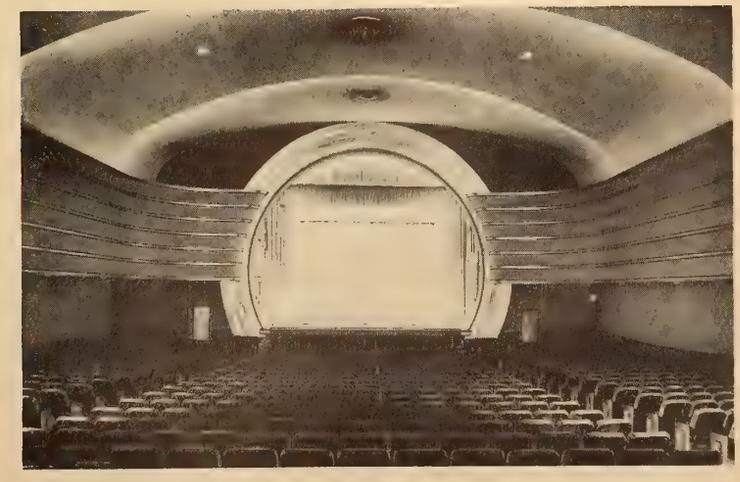
***Keasbey's & Mattison's sprayed "Limpet"***



**Wood Conversion Company's "Nu-Wood" in the Model Theatre, South Haven, Michigan**



***Insulite's* "Interior Finish Acoustical Material" in the Woodland Theatre, Woodland, Calif.**



***Johns Manville's* "Permacoustic" in the Center Theatre, Baltimore, Md.**




FOR YOUR SCREEN: 50-100% brighter light

FOR YOUR COLOR PICTURES: a specially adapted snow-white light

FOR YOUR AUDIENCE: beautiful, easier-to-see pictures

# WHAT A DIFFERENCE HIGH INTENSITY MAKES!

● The quality of Simplified High Intensity Projection is so clearly superior, with so little difference in cost, that, soon, no theatre — large or small — will even consider operating without it.

This is apparent when you weigh the definite effects, for example, of One-Kilowatt High Intensity Projection on your screen . . . on your audience . . . and on your box-office receipts.

For further information, get in touch with National Carbon Company, Inc. Consult your supply house about the availability of High Intensity Lamps.

## NATIONAL CARBON COMPANY, INC.

*Unit of Union Carbide and Carbon Corporation*
The word "National" is a registered trade-mark of National Carbon Company, Inc.

UCC

30 East 42nd Street, New York 17, N.Y.
*Division Sales Offices:* Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco

# YOU Can Listen, Too

## *Telling What You Can Do Yourself to Improve Acoustics And Under What Conditions Experts Must Be Consulted*

**By M. A. Smith**
Acoustical Engineer
United States Gypsum Company

YOUR BUSINESS is built on pleasing customers who come to your show house to see and hear the latest in pictures in comfortable surroundings. They are intelligent —they don't have to carry thermostats to discover that it's too cold or too hot in your theatre. They don't have to be upholsterers to appreciate the comfort of your seating, nor do they need to be acoustical experts to know whether they can hear the dramas you project for them. You know exactly what they do when they can't hear. They go to your competitor's show house; even drive to the next town where they can hear as well as see the performance.

Neither do you yourself have to be an acoustician to tell whether the listening is good in your theatre. If you have normal hearing you can quickly determine whether or not your house has acoustical faults of sufficient magnitude to do something about them,—and what to do.

### Kinds of Trouble

When an auditor can't hear a picture properly in a theatre it is because the theatre is:

1). In a noisy neighborhood where the noise is sufficiently loud to penetrate through the doors and openings into the auditorium, at levels sufficiently high to mask the sound created by the speaker, or

2). Afflicted with noisy machinery within the theatre—or with noise filtering in from the lobby where your candy stand salesman is entertaining a few sailors from Hoboken, or

3). So designed that sound reflecting surfaces of ceilings and walls are used disadvantageously to create sound levels in parts of your auditorium which are too weak for good audition, or

4). So designed or built that sounds linger (reverberate) too long, whereby syllable after syllable piles up on previously uttered syllables to make a "wobble-wobble-wobble" effect so bad that things said at the screen are not distinct and understandable.

To determine which of these effects is troubling you, or what combination of them, you need only listen.

When your house has its normal audience, full or half full as the case may be, but the sort of audience you have been playing to, go into it, sit down in the back of the theatre and listen. If you can recognize street noises—hear them better than you hear the show—you can conclude that extraneous sound is coming into your theatre in sufficient volume to warrant doing something drastic about it.

What to do, of course, depends entirely on the circumstances and again your ears will lead you to a solution. Simple listening and a little testing you can easily do will lead to the place where noise is leaking in. Close doors and windows and listen again. Check the way they fit. Is there a space under the door where sound can leak in? Perhaps installing a second set of doors to reinforce those in existence is all you need. Installing double windows wherever, by placing your fingers lightly on the glass, you can feel vibrations when trucks and other traffic is passing, may be enough. Proceed slowly, checking each possible avenue for sound to enter, making note of your discoveries. Then fix the bad leaks and listen some more.

You may find that these simple expedients will not be sufficient, that the noise level is so great that you can't handle it unaided. If that is the case, you have a more extensive job on your hands which will require the services of a competent acoustical man to determine whether anything can be done; if so, what, and what the approximate cost will be.

If, on the other hand, you don't hear recognizable noises from the street, try your ventilating ducts. Sit in the center of the house and again near the side walls, and listen, not just for a few seconds but for half an hour or so—at least through part of your feature. See if your ears can pick up interference from the characteristic sounds of your air conditioning system or from any noise created within the theatre which you should be able to recognize both as to the type of the disturbance and the individual or device making it.

If you conclude you are not troubled with noise from within or created within, you go to your next problem.

If your theatre is so shaped that portions of it are not receiving sufficiently high sound levels for your auditors to hear comfortably, look for groups of seats which are not occupied or where the occupants are leaning forward, cupping their hands back of their ears in an effort to hear. Be careful not to confuse this with seats which are not good vantage points from a seeing standpoint.



ACOUSTIC TREATMENT — Workman Cementing United States Gypsum Company's Acoustone to a Theatre Ceiling.

Whenever the level of sound from the stage is too low in some portions of your house and correct in others, the trouble results from: (1) loudspeaker difficulties which are the business of your projectionist or sound service man; (2) the shape and angular relationship of walls and/or ceiling surfaces. If you have large concave surfaces in the room—particularly deeply arched ceilings, curved surfaces near the stage at the proscenium arch or where the house begins to widen to its full width, curved rear walls, or any combinations of these difficulties—you can be sure the form of your reflecting surfaces is poor. Changing the shape and directive reflecting effects of such surfaces is an expensive operation. Sometimes the adroit use of acoustical absorption on surfaces which concentrate sound may reduce their concentration sufficiently to permit operating the speaker at high levels to supply sound in sufficient loudness to the offending locations, without "blasting" others.

In any event this is no situation for the trial and error method of finding a cure —the trials are too expensive. You should obtain competent advice from an accomplished acoustician.

### Reverberation

If you can find no such spots, and if you have already concluded there is no interfering noise, there still remains the possibility of excessive reverberation.

This is the commonest of all acoustical faults a theatre can have. Reverberation, to be technical for a moment, is the continuation of audible sound in a room after the source ceases to speak. This continuation can be timed, if it is long enough, with a stop watch.

The sound you will hear if reverberation is excessive is much like that you experienced when you were a boy and shouted when going through a tunnel built of stone or concrete, pleased with the unusual enhancement of your voice, which you could hear for several seconds after you had ceased to shout. When sounds in the theatre continue to be heard too long after the source stops they interfere with good audition for the sounds that follow. Syllables piling on previously uttered syllables can give a jumble which is annoying or even unintelligible.

You and your audience are aided some-

(*Continued on Page E-20*)

# Maintenance Memos *for* MANAGERS

**MAY 27**

Remember that good taste this Memorial Day calls for subdued and not garish decorations.

**MAY 28**

Plan new Summer drapes in box office. Use cool, plain colors or flowered design in chintz.

**MAY 29**

How long since footlight trough was cleaned and painted? Are the lamps buried under dust?

**MAY 30**

Put up awnings and fix or replace faulty window screens. New, cool valences are in order.

**MAY 31**

Do you use summer seat covers? They are cheerful and help to prolong upholstery life.

**JUNE 1**

Start month right by ordering fuel supply for next winter. Have tanks or bins clean, ready.

**JUNE 2**

Check plumbing, air ducts and wiring in cellar, attic and all store rooms and unvisited places.

**JUNE 3**

Are projectionists or sound checker spoiling sound quality by running it too loud?

**JUNE 4**

Check all neon tubing. Have it washed, and all necessary replacements and repairs put thru.

**JUNE 5**

Before storing the winter uniforms make sure all of them have been dry cleaned, repaired.

**JUNE 6**

Are clocks keeping accurate time? Have them checked, cleaned, oiled, repaired if needed.

**JUNE 7**

Have emergency lighting supply or switches examined. Are they ready for instant use?

**JUNE 8**

Sure your roof is ready for Summer rains—all gutters and drains in good shape, unclogged?

**JUNE 9**

Have you revised your candy set-up for Summer appeal? Planned to vend beverages?

**JUNE 10**

Have all flags and bunting cleaned and freshened for Flag Day display; spotlight flag on stage.

**JUNE 11**

Any increase in noise or vibration from ventilating or other motors? If so, have them checked.

**JUNE 12**

Is old plumbing causing trouble—water anywhere run slowly or any drains partly clogged?

**JUNE 13**

Re-check your power rate and demand rating with power company, projectionists and engineer.

**JUNE 14**

Have coin change maker in box-office cleaned, adjusted and oiled, and all working parts checked.

**JUNE 15**

Check your lighting schedule to make certain outside lights are not turned on too soon or too late.

**JUNE 16**

Is your carpet examined DAILY for tears or loose sections that may spread, or trip up patrons?

**JUNE 17**

Have all newcomers to your staff been taught the elements of first aid for all emergencies?

**JUNE 18**

Arrange for cleaning and painting lighting channels behind marquee changeable letters.

**JUNE 19**

Check condition of all outdoor electric boxes. Remove rust; sand and paint with lead paint.

**JUNE 20**

Check trip line and pulleys controlling skylight needed to vent smoke in case of fire.

**JUNE 21**

Inspect ceiling plaster and metal lath for loose areas likely to endanger patron safety.

**JUNE 22**

Avoid excess use of deodorants in rest rooms. Concentrate on cleanliness and ventilation.

**JUNE 23**

Check flush valves on all toilet fixtures for minimum use of water without inefficiency.

# If The Greeks Had Built This Theatre Today



The 17,000-seat Theatre of Dionysus.
Illustration from
"Stages Through the Ages"
by Harry H. Strong.

# —Instead Of 2500 Years Ago

there would have been a Strong Projection Arc Lamp designed to exactly meet their needs... if they decided to use pictures with their festivals.

Yes, regardless of the type theatre you will do well to come to Projection Lamp Headquarters for your requirements. As the only projection arcs manufactured complete within one factory, Strong lamps can be so engineered as to guarantee best screen results.

There's a Strong dealer near you who will be glad to give you complete details. Or you may address your request for literature to

**THE STRONG ELECTRIC CORPORATION**

*"The World's Largest Manufacturer of Projection Arc Lamps"*

87 CITY PARK AVENUE TOLEDO 2, OHIO

*When the lamps are* **STRONG** *the picture is bright!*

MAINTENANCE CLINIC

## 17 Points About Acoustical Materials

SIXTEEN POINTS are to be considered in selecting acoustical materials, according to an article by Harold R. Sleeper, AIA, in the Architectural Record.

For most theatre work, however, a seventeenth point—the material's coefficient of absorption at the sound frequencies that need absorbing—will be more important than any of the others. All of them, none the less, should have serious consideration.

The sixteen points are:

1. Coefficient of noise reduction.
2. Appearance and decorative possibilities.
3. Fire resistance.
4. Cost.
5. Method of attachment.
6. **Light reflection.**
7. **Moisture resistance.**
8. Thermal insulation.
9. Resistance to impact and abrasion.
10. **Permanence** against dry rot, fungi, vermin, dampness.
11. Access to furred space over ceiling.
12. Adaptability to use with flush ceiling lights.
13. Cleaning, maintenance.
14. Adaptability to redecorating.
15. Weight.
16. Thickness.

In theatre applications—in fact in any application—Point 3 about fire resistance will include not only liability to burning or charring, but possible tendency of the material to give off poisonous fumes at elevated temperatures.

## Academy Recommendations for Optimum Acoustical Design

GENERAL RULES for theatre design and construction in accordance with acoustical requirements are set forth by the Academy Research Council's Theatre Sound Standarization Committee as follows:

1. The cubical contents should be kept to a minimum, consistent with the number of seats required.
2. The auditorium width should be from 50 to 70 per cent of the length, and the ceiling height not more than 40 per cent of the length.
3. Non-parallel surfaces should be used.
4. Convex rather than cancave walls and ceiling sections should be provided. The wall and ceiling surfaces should also be broken up so as to thoroughly diffuse the sound.
5. The average absorption per square foot on the floor and ceiling should not be appreciably different from the average absorption per square foot on the side walls.
6. Well-upholstered seats and ozite-lined carpets in the aisles should be provided.
7. The backstage should be so shaped and so acoustically treated that resonant reinforcements of sound will not be reflected into the auditorium to distort sound quality.

# Extracts from the Bureau of Standards Report on Painting Acoustic Surfaces

WITH REFERENCE to the maintenance, and particularly the painting, of acoustic surfaces, the Bureau of Standards reports:

"A large number of the materials which are sold as acoustic materials . . . depend to a considerable extent for their sound absorption on the porosity of the materials. A few of these materials have very large pores which are so interconnected that the sound absorption can be increased to a limited extent by partly closing the pore openings at the surfaces. Other materials have small openings which are not so well interconnected, with the result that the sound absorption is decreased as soon as any of the pore openings are closed. Owing to these differences, the effect of a coat of paint in changing the absorption due to porosity varies considerably for different types of material. For instance, a material with large pores may have the absorption increased by the first few coats of paint, but finally a stage will be reached where the absorption begins to decrease. The point where this loss in absorption begins depends upon the frequency of the sound, always showing up first at the higher frequencies.

### Small Pore Materials

"Materials with small pores which are not intercommunicating may have a considerable number of pores closed with the first coat of paint. In this case one would expect to find a decrease in the sound absorption of the material on painting.

"Sound may also be absorbed by setting the material into damped vibration as a diaphragm, the more the damping the greater being the absorption. Likewise, a soft material may absorb sound by inelastic yielding. When the sound is absorbed by one of these methods, the effect of paint is quite different from that when it is applied to a material where the absorption is entirely due to porosity.

"Where there is a damped vibration of a diaphragm, the maximum absorption occurs at a frequency equal to the natural frequency of the diaphragm and the absorption decreases at frequencies both above and below the natural frequency. When paint is applied, there is a slight increase in weight and in many cases an increase in stiffness. As a result of these changes, the frequency at which maximum absorption occurs will be changed; but in some cases the average absorption may remain about the same.

### Soft Materials

"When the absorption occurs in a soft material because of an inelastic yield, this can be taken as a special case of a damped vibration of a diaphragm—that is, the natural frequency has approached zero. . . . A few years ago a very common treatment was hair felt on which was glued a painted membrane. After a few coats of paint were applied, the pores were completely sealed. Under these conditions most of the absorption was due to an inelastic yield of the felt. In this case additional coats of paint increased the weight and stiffness of the surface membrane, and, as a result, decreased the absorption of the material. . . .

"Approximately the same results are obtained whether a cold-water casein paint or an interior flat paint is used. It is apparent, however, that the manner in which the paint is applied is of considerable importance, except for materials having a perforated surface with the perforations so large that the paint will not film across the openings. For other materials . . . paint should be applied (with a spray gun) as a fine spray and the quantity applied should not be sufficient to film across the fibers or grains in the acoustic material so as to form a solid film.

"A similar situation exists when the paint is applied with a brush. The paint should not be excessively thick and it should be applied in such a manner as to film across the pores as little as possible. . . . A much better painting job, as far as appearance is concerned, can be done on most acoustic materials with a spray gun, and as a rule the sound absorption is decreased by a smaller amount when the paint is applied with a spray gun than when applied with a brush. . . .

"If the paint is thinned to some extent (by addition of 10-26 per cent turpentine by volume for brushing, 50 per cent turpentine by volume for application with spray gun) before being applied and each coat is applied thin enough so as not to form a film across the surface, the principal factor which affects the decrease in absorption is the amount of pigment that is deposited on the surface. When a thin coat of paint is applied, most of this pigment is deposited on the top and sides of the surface particles or small projections on the surface of the acoustic materials.

### Multiple Painting

"Additional coats continue to build up this amount of pigment. When the pore openings are very small, one or two coats may be sufficient to build this pigment deposit across the opening. When the pore openings are larger, more coats of paint are required before this deposit of pigment will close the openings.

"The manner in which the paint is applied is also important, that is, whether the paint is applied with a brush or a spray gun. It is possible to obtain a more uniform coating of the surface particles or projections when the paint is applied with a spray gun than when applied with a brush; likewise, more coats of paint are required before the pigment builds across the pore openings."

---

The above quotations are from Research Paper RP1298 of the National Bureau of Standards. A tabulation is included, showing the effects on sound absorption which followed painting samples of absorbing material. In one case, at a frequency of 2,048 cycles, seven coats of paint applied with a spray gun reduced the coefficient of absorption only from .78 to .71 whereas five coats of paint applied with a brush reduced the absorption from .78 to .34.

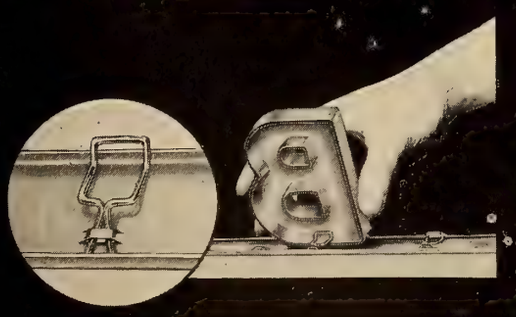
# Focus Attention On Your Theatre

## SELL EVERY ATTRACTION AS A BIG EVENT with







**Wagner Sign Service, Inc.**
218 S. Hoyne Avenue
CHICAGO 12, ILLINOIS

### WAGNER'S SENSATIONAL NEW WINDOW-TYPE MARQUEE FRAME

(Pat. Pending)

Permits Billing Space of Any Height or Length!

Installed separately before the glass. Accommodates the largest letters and lifesize transparencies. Lamps, neon and glass can be cleaned or replaced without removing frames. No flimsy soldered parts. No shopwork necessary in the event of glass breakage.

The Most Economically Maintained Frame Made!

### WAGNER TRANSLUCENT COLORED PLASTIC CHANGEABLE LETTERS

No Other Equipment Affords Such a Vivid Display!

Gorgeously brilliant when light shines through them, they assume a sharply silhouetted third dimensional effect by day. 4", 10" and 17" sizes in assorted, beautiful, non-fading colors (red, green, blue, amber and opaque black) that go all the way through, cannot chip or scale, never require painting. For use on the marquee or in Wagner Lobby Displays.

### WAGNER TRANSPARENCIES AND FRAMES

Inject the Compelling Power of Brilliant, Full Colored Photographic Realism in Marquee and Lobby Displays.

Available on all stars and in any size, to fit Wagner Transparency Frames, which in turn fit any Wagner Master Multiple Frame. Shadow boxes are available to fit any transparency frame or may be made by your sign men.

### WAGNER MOUNTING STRIP FOR PLASTIC LETTERS

Can be installed many places where no other display equipment can be used. White enamel finished sheet steel, drilled for mounting on top of any wood surface or fastening on the under side with the letters used in suspended position. No special wiring is necessary.

### WAGNER LOBBY DISPLAY UNITS

Made of white enamel finished sheet steel in standard sections 7" high by 24", 36" and 48", which can be combined for any length. Easily installed, Wagner slotted plastic letters can be mounted on the bars in the middle, firmly held in standee positions at the top or suspended from the bottom by clips. Price per lineal foot visible opening, including frames, opal glass, sockets, wiring, wall plate, top and bottom mounting rail, but less lamps, $6. End pieces included at no extra cost on displays 8' or longer.

Sold by your theatre supply dealer. • Write us today for new free catalog.

# Heavy-Duty Vacuum Cleaners—

## Their Vital Place in Theatre Maintenance

By RICHARD J. DONOVAN
Exidust Division
Allen Billmyre Co.

IN REPORT No. 10 of the Theatre Advisory Council, appearing in the December 8, 1945 issue of SHOWMEN'S TRADE REVIEW, the following opinions were expressed with reference to vacuum cleaning in theatre maintenance:

**"I am hopeful that within the next few years some method will be perfected so that theatre carpet can be effectively shampooed in place. Of course, a theatre carpet should be regularly vacuumed, but average vacuum cleaners do not remove the small particles of dirt that become imbedded in the carpet. A good shampooing job immediately removes the water and chemicals . . . but to date the machines I have used for this work are far from perfect. If any of the cleaning agent is left in the carpet after shampooing, the resulting effect is worse than the original dirt."**

Another member of the Council said, with respect to cleaning carpets:

**"Regular vacuuming with a high suction system is most desirable."**

And a third stated:

**"We have used various methods of cleaning carpet. . . . The best method we have found is regular . . . vacuuming."**

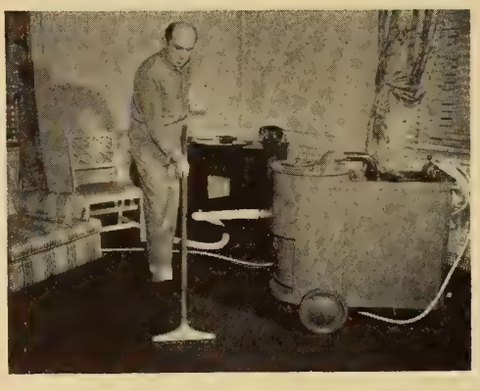
The vacuum cleaner thus has two functions to perform in theatre maintenance, depending on the policy followed. One is regular vacuuming, of such efficiency that it DOES remove "the small particles of dirt that become embedded in the carpet." If the vacuum cleaner accomplishes this result—"average" cleaners, as the Council member states, do not—then the carpet should never need shampooing.

Nevertheless, many theatre managers would rather buy new carpets every few years, and keep them at their brightest during that time by frequent "shots-in-the-arm" with shampoo treatments.

### Dry and Wet Cleaning

When dry cleaning is relied on exclusively, the cleaner must have suitable power; when wet cleaning in place is resorted to, the cleaner is used to dry the carpet by vacuuming up the shampoo solution and rinsing water.

For this purpose, the vacuum cleaner must work through intermediary equipment. Moisture coming into direct contact with filter bags will clog them and destroy their filtering action. An auxiliary "wet separator" will keep the moisture out of the filter bags. This is interposed between the pick-up unit and the cleaner mechanism. Its use permits removal of shampoo suds and water without damage to the vacuum cleaning equipment.



CLEANING UP the floor of a theatre lounge with the new 1946 model of the 1 H.P. Exidust portable vacuum cleaner.

The following day, when carpets are thoroughly dry, they are vacuumed again to remove any soap sediment that may have remained in them when the last of the water dried off.

The key to successful use of either dry or wet method in the theatre lies in high suction power.

Allen Billmyre Company's "Exidust" 1 and 1½ H.P. portable cleaners—now available again in post-war models—definitely have power enough for both wet and dry cleaning jobs. These are the same cleaners used by Warner Brothers Circuit and other chains and independent theatres throughout the country. The 1 H.P. model has a suction power equal to 40 inches of water column and a capacity of 60 cu. ft. of air per minute. The 1½ H.P. machine produces a vacuum equivalent to 50 inches of water column and has a capacity of 85 cu. ft. per minute.

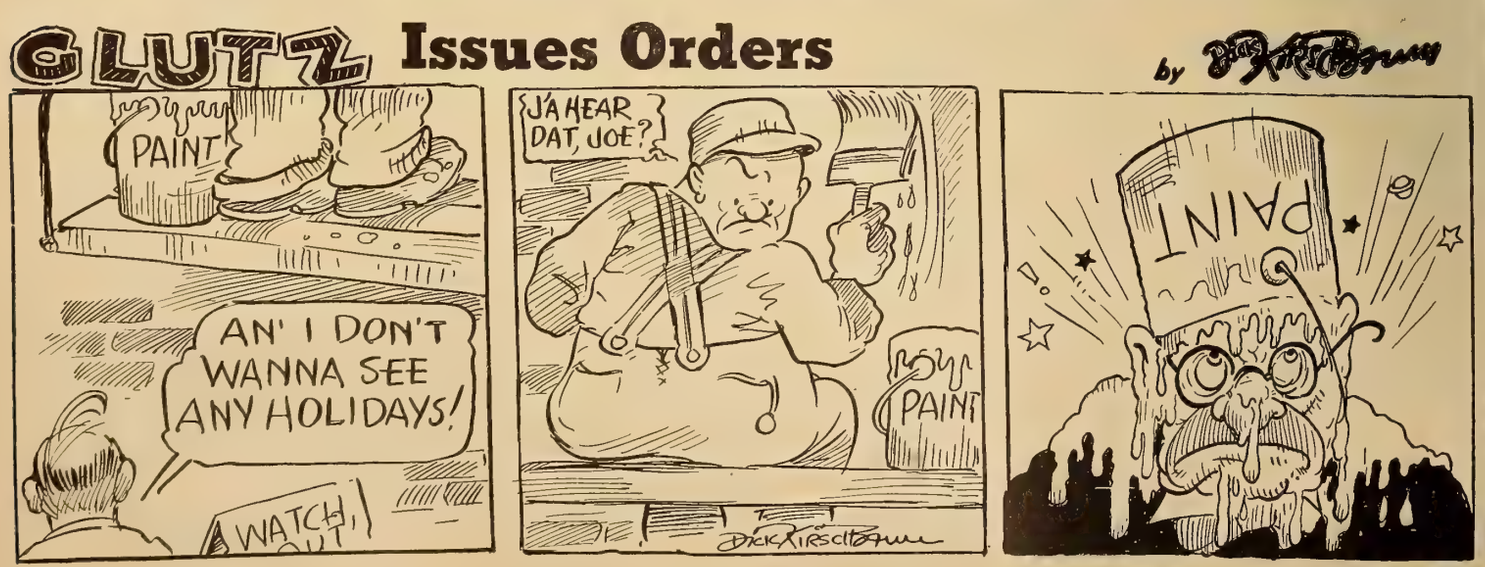
It is claimed that daily cleaning with these machines will definitely remove from theatre carpets "the small particles of dirt that become imbedded." When used in association with an Exidust auxiliary wet separator, they have high enough power to remove all of the soap and do a thorough drying job.

The wet separator is essentially a tank standing about four feet high and 14" in diameter, mounted on wheels. A short length of hose couples the tank to the cleaning unit, and the regular hose from the vacuum mechanism is connected to the top of this auxiliary tank. Within the tank is a "ball-float cut-off valve" that automatically stops the functioning of the cleaner when the collected water reaches the ball float in the tank. This arrangement permits removal of shampoo suds and water without damage to the cleaning equipment and without risk of plugging the holes of the filter bag.

The cleaning mechanism proper is mounted on rubber-tired roller-bearing wheels, which make it extremely easy to maneuver. Extra compactness features the design of the new model, which further assists in manipulating it into narrow spaces and close quarters.

### Basic Cleaning Problems

Wet cleaning of course is complicated by the nature of the soap or cleaning compound used, and further by the amount of



care (or lack of it) that the cleaner observes in rinsing.

Dry vacuuming also is complicated by the human element, including the human tendency to rush through a skimpy job.

The weave and age of the carpet are another complication, since some types of weaves are more easily cleaned than others, and a heavy new carpet presents a somewhat different problem than an old one that has worn thin.

The type of patronage and the location of the theatre will have more than a little bearing on the type of dirt that comes in with the patrons and is trampled by them into your expensive fabrics.

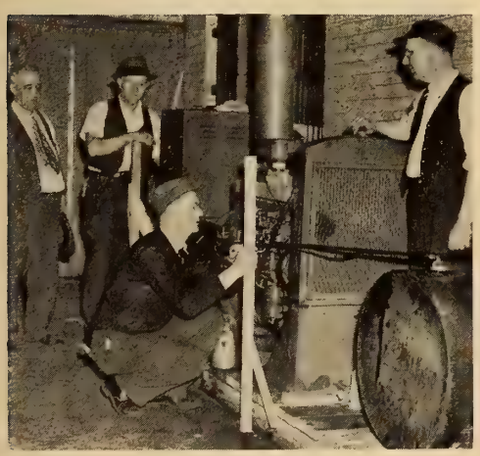
It is not practicable at all to adjust cleaning procedures to all these different conditions. They change from day to day, and differ in different parts of the theatre on the same day. Some sections of the carpet (unless it is quite new) prove on examination to be far more worn than others. An excavation across the street or down the block will change entirely the type of dirt that is brought in on patrons' soles. The human element can hardly be standardized.

Comparisons also are difficult, when conditions vary so widely and so imperceptibly.

The one remedy that takes care of all the problems introduced by these variations in cleaning conditions is the "brute force" procedure of making sure to use a cleaner with power enough and to spare for dealing with any and all of them. An under-powered unit may give deceptively satisfactory results when conditions are ideal and then "inexplicably" fail when they vary.

Equally important, the unit chosen should be one that will continue to exert its original power through a long active life, and not quickly deteriorate from the performance it gave when new.

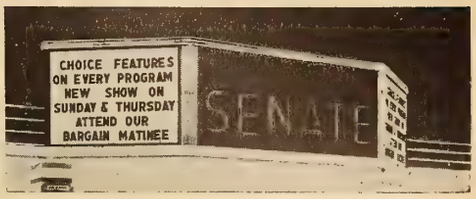
## The Show Must Go On



THE COAL STRIKE, utility strikes and threat of a railroad strike have induced many theatres to install their own emergency power plants. Here pictured is the diesel generator put in by Loew's Richmond to keep the theatre running when the Virginia Corporation Commission ordered the electric utility company to cut off current in all amusements. Left to right: Pat Leary, projectionist; Bernard Curtis, house electrician; R. L. Holland, chief engineer, and A. Nichols, engineer.

# RIGHT and WRONG




**THE HELPFUL and the ineffective use of changeable letters is illustrated by these two photographs of actual theatres, according to Wagner Sign Service, Inc. The Senate Theatre does NOT take advantage of the facilities of its attraction boards to tell people what is playing—this neglectful use of changeable letters gives no one any particular reason for coming to the theatre. The Glencoe uses its changeable letters to tell the public what the feature is, who the stars are—and also what will be playing next week.**




# 500 16-mm Theatres To Open Sept. 15th

## *Sponsor to Make Own 16-mm Product for Employe-less, Automatic Shows*

FIVE HUNDRED FULLY AUTOMATIC, employe-less 16-mm. theatres will be opened simultaneously on September 15th all over the United States by Natco, Inc., Chicago manufacturers of film projection equipment. They will be operated in association with local partners.

Admission will be by turnstile; customers will be able to get change from an electric change-maker. Projection and sound equipment are fully automatic and operate continuously, no rewinding needed.

Natco will make its own product, in Hollywood, where arrangements have been completed for taking over the studio of an existing producer of 16-mm. films. All product will be on safety stock, and in full color.

### Who Is Doing It

The men behind Natco are Gerald and Willard Gidwitz. They own Helene Curtis Industries—the country's largest manufacturer of beauty shop supplies—so large that a competitor is currently suing them under the anti-trust laws. It is a private corporation, with no stock listed. This business the Gidwitz Brothers started with half a shoe-string, Gerald mixing beauty clay in a bathtub while Willard sold it. Today they have 7,000 employes and manufacture everything a beauty shop needs, including the chairs, and the fluorescent lighting fixtures. Gerald is still in charge of production, and Willard of sales. They are still young and aggressive—Gerald 39 years old and Willard 37. Associated with them in their new motion picture venture is Natco's 27-year-old vice-president, Edward Leven, whose background runs through years of experience with TeleNews Newsreel Theatres, Inc., and Young America Films, Inc.

During the war Helene Curtis Industries converted to making radar and 16-mm. projectors for the Navy. Today they are the country's third largest manufacturer of 16-mm. projectors.

### Business Arrangements

The new theatres will be opened in partnership with local operators; preference in every case will be given to veterans and the company hopes that practically all of the houses will be veteran enterprises. The local operator's investment will be less than $5,000 and he will control his own theatre, Natco retaining only a minority interest but of course renting him the product. Real estate will not be acquired, but leased. In communities where no suitable structure is available Quonset huts will be used if a site can be leased at reasonable rent.

The company will not operate in localities where theatre regulations impose expensive requirements. In all communities, since the theatres will be as completely automatic as a penny-in-the-slot machine, the company will try to operate under the legal status of an amusement arcade.

Natco thinks it a conservative estimate to expect that they will have 10,000 theatres in the United States five years hence.

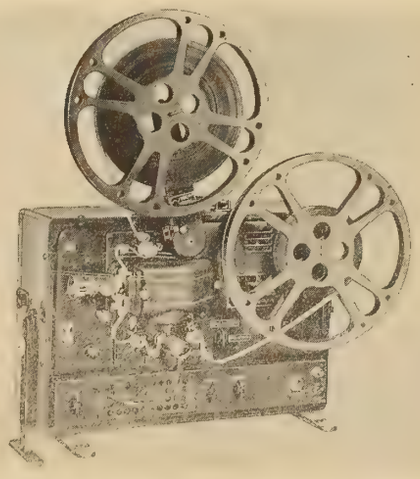
While profits to be gained by the local operator naturally depend on how much business his theatre does, Leven declares the financial arrangements are such that if business is good the local partner can clear $250 to $300 per week net for himself.

### The Theatres

Each theatre will seat 200, although in some localities only 198 seats will be installed to keep the theatre in a category where regulations are less oppressive.

Admission will be 25 cents. Screens will be 12 feet wide.

The floor will not slope; instead, special chairs will be installed. These have been designed by Natco for a reclining position in which the patron will be absolutely comfortable and not conscious of occupying a reclining position, but will none the less be looking at a screen located above eye level. Natco has not yet decided whether to make these chairs themselves—they make reclining chairs for beauty parlors—or to farm out their manufacture to one of the regular theatre seating companies. That decision will be made strictly on price.



HEART OF the new all-automatic theatres is this 16-mm. Natco sound projector featuring triple-claw shutter; floating stabilizers for high quality sound reproduction; cool operation even with 1000-watt lamp; unit type of contruction that permits easy field replacement of individual assemblies and sub-assemblies; 2-inch f-1 coated lens; 18 watt amplifier. The model here shown does not have the additional devices that permit continuous operation without rewinding.

Where Quonset huts are used, prefabricated packaged toilet facilities, specially designed by a Chicago architect, will be installed.

All theatres will be equipped with a 10-ton Chrysler Air-Temp packaged refrigeration unit. All will have automatic hot dog machines, pop corn machines and candy vending machines.

Servicing facilities similar to those of Altec and RCA, but confined to Natco theatres only, will be provided, and will look after all equipment including the air conditioning unit. The local manager-owner will have nothing to take care of but janitor service, and once the button that turns on the projector mechanism has been pressed at the start of the day there will be nothing more to do, no need for the manager even to be present.

### The Product

Product will be made directly on 16-mm. stock, not reduced from 35. A show will consist of one 55-minute feature, one 10-minute short, one 8-minute newsreel (all in color) and 10 minutes of advertising films. A complete show will be shipped as one "package." Natco will make 104 packages each year, allowing two changes of program per week.

The advertising films are expected to contribute $350. a month to the receipts of the theatre.

Product will reach the theatre by air mail.

Production cost of one packaged show has been budgeted for the present at $45,000. Initially, well known stars will not be used, and the players will not be identified by name. Also, for the time being, there will be no musical pictures and no romantic ones, but action pictures only, with westerns and mysteries predominating.

Production plans also call for heavy seasonal emphasis on sports pictures, baseball stories in the baseball season, football stories in the Fall, and so on. It is to be thoroughly "clean" entertainment, nothing that might be considered even remotely objectionable will be produced.

NEW THEATRES

# Malco Theatres' Music Hall

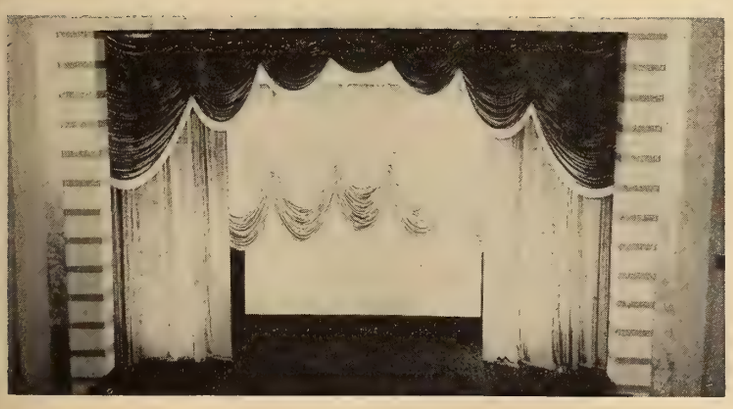
**Hot Springs, Ark.**



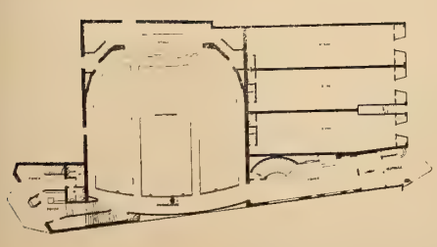
Main lobby, concession stand, and grand stairway leading to mezzanine, rest rooms, general offices and balcony. Central Avenue entrance.



Full drape standee. View from Central Avenue lobby and foyer looking toward Broadway Street lobby and foyer.



Contour curtain and drapes dignify the stage opening.



AT LEFT: Malco Theatres' officials inspecting the Music Hall. From left to right they are: M. A. Lightman, President; W. Clyde Smith, Hot Springs City Manager, and M. S. McCord, Secretary Treasurer. AT RIGHT: unusual floor plan featuring entrances on two streets and three associated stores.



# Maintenance Memos *for* **PROJECTIONISTS**

**MAY 27**

Have you checked screen surface lately? If it is deteriorating, have you recommended replacement?

**MAY 28**

Check up on lubrication and general condition of curtain machine. Service it as necessary.

**MAY 29**

If your projection ports have glass soundproofing check cleanliness of the glass—clean as needed.

**MAY 30**

Is projector vibration increasing? Check carefully for the cause and remedy it promptly.

**MAY 31**

Test each loudspeaker unit INDIVIDUALLY for volume, quality and rattle-free operation.

**JUNE 1**

Test volume controls. Correct or replace any that are not COMPLETELY noiseless in operation.

**JUNE 2**

Are projection, sound optical surfaces CLEAN—mirrors free from defects of silvering?

**JUNE 3**

Is the takeup action smooth, and correct; the belts or chains taut and not excessively worn?

**JUNE 4**

Check readings of tube meters; replace tubes as necessary for quality and reliable operation.

**JUNE 5**

Is rectifier cooling fan behaving normally? Rectifier operating at the proper temperature?

**JUNE 6**

Is sound track alignment the best possible to avoid sprocket hole and frame line noise?

**JUNE 7**

Using a watch, check the starting time of both projector motors. Have they slowed down?

**JUNE 8**

Is your stock of spare parts COMPLETE? Have you enough carbons—for ALL needs?

**JUNE 9**

Examine projector and soundhead gears; order replacements in advance if any are seriously worn.

**JUNE 10**

Check all motor-generators for cool bearings, commutator condition, freedom from sparking.

**JUNE 11**

Check all oil cups, oil reservoirs, grease cups, other lubricating points. Lubricate as needed.

**JUNE 12**

Inspect tungar rectifier tube filaments. Replace all tubes that show any serious filament sag.

**JUNE 13**

Watch the screen carefully during showing of titles for even slight travel ghost.

**JUNE 14**

Test fire shutters of projectors for reliability; check action of port safety shutters.

**JUNE 15**

Rotate the pre-focussed exciter lamps into operating position. Are they in perfect focus?

**JUNE 16**

Check film guides, tension shoes, idlers, aperture plates, for wear. Order replacements now.

**JUNE 17**

Examine the asbestos covered leads to all lamphouses. Are they still in good condition?

**JUNE 18**

Examine carbon jaws in all lamphouses. Sandpaper as necessary to remove all roughness.

**JUNE 19**

Listen to sound critically; any flutter or wows? Remedy cause in soundhead or projector.

**JUNE 20**

Examine all sprocket teeth in projector and soundhead for signs of wear and undercutting.

**JUNE 21**

Test each loudspeaker unit INDIVIDUALLY for volume, quality and rattle-free operation.

**JUNE 22**

Test volume controls. Correct or replace any that are not COMPLETELY noiseless in operation.

**JUNE 23**

Are projection, sound optical surfaces CLEAN—mirrors free from defects of silvering?

# A Disservice to the Industry

IF ANY MANUFACTURER has a chair seat or a ticket machine or a light source that is either better or cheaper, this industry wants it. If any manufacturer has a product that research can eventually develop into something better or cheaper than we now have, we will want it when it is ready. The motion picture theatre wants the best there is.

Manufacturers currently have on their hands hundreds of wholly new products, born of the war, for which they are seeking peacetime markets. A representative of STR recently spent several hours talking with executives of a chemical concern, trying to convince them that the theatre field would be more profitable for their new upholstery than the bus market or the railroad market. Why let busses or railroads have better seats than the theatre?

Currently, there is a flurry of news about a new light source, developed by Western Union Telegraph Company for military communications. Western Union is thus one of those manufacturers with a new product on their hands, which research may develop toward possible use in motion picture projection or toward other services that have nothing to do with theatres.

At this point some trade publications—presumably enterprises that exist to serve THIS industry—break out with a feverish rash of alleged technical facts to "prove" that the new Western Union lamp has no future for us.

What will Western Union do—what would you do? They may very logically decide that if presumptive spokesmen for this industry conclude the new lamp is not suited to projection, Western Union had better spend its laboratory appropriations in developing it for some other application.

We will be the losers.

What is the truth about this alleged technical unsuitability—this bludgeon of big scientific words that has been swung like a club against a newcomer who may possibly come in to do us some good?

It is contended, with fancy-sounding language, that the "spectrum distribution"—in plain words, the color—of the new light is wrong for projection; that it has a "cosine distribution"—in plain words, a narrow instead of spreading beam; that its intensity is inadequate, that it needs a costly and clumsy power source.

None of that means anything!

The sole point of importance about this lamp is that it is based on a new *principle*—one never used before—an arc in which one electrode terminal is a hair-thin film of liquid.

Whether that principle can be developed to make the new lamp suitable for projection STR doesn't know—neither do these critics who rush in to destroy a new thing that may prove a benefit. The lamp was invented to serve as a point source of light which could be modulated at sound frequencies and picked up by a photo-cell. That is why it is at present constructed to throw a narrow pencil of light—so the enemy could not listen in unless he could put himself directly in that narrow path. That is why the existing color is suited to a photo-cell and not to motion picture projection. That is why its intensity is limited, thus far, to whatever was necessary for successful accomplishment of the wartime purpose for which the lamp was designed.

That rare earths may be alloyed with the liquid electrode to produce greater intensity per watt and a whiter color, just as they are added to a present-day theatre carbon to do the same thing, is no wild dream but has been confirmed to this writer as a definite possibility by the chief engineer of a very important manufacturer in our own industry. That the shape and design of the electrodes can be altered to produce a spreading light is practically self-evident. That the present cumbersome and expensive "power pack" can be dispensed with by a change in lamp construction that will allow plugging it directly to a d.c. source such as a generator or rectifier is also no wild dream, but another definite possibility confirmed to this writer by a Western Union engineer.

Later, on May 9th, Western Union engineer W. D. Buckingham showed the Society of Motion Picture Engineers photographs of an experimental version of the lamp that needs no special power pack.

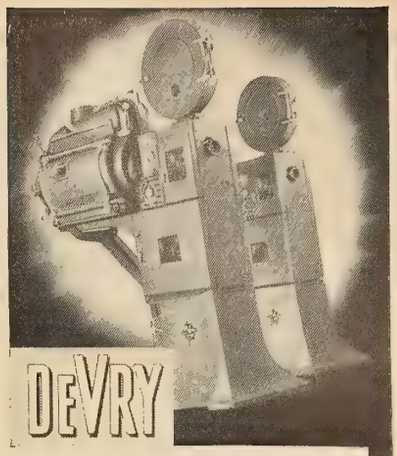
So development of the lamp in the direction of making it serviceable to the motion picture industry is actually under way.

Why does anyone want to discourage it?

If the manufacturers who today make lamphouses for carbon arcs tomorrow make housings and fittings for the Western Union arc—if the vast chemical organization, one of the world's greatest, that now supplies carbons to the theatre tomorrow supplies argon gas and zirconium oxide for manufacturing the new Western Union lamp—who would be any loser? Unless the new lamp is better than those we now have it will not be accepted: if it is better this industry will benefit and everyone connected with it will benefit.

Whether the new lamp can successfully be developed for theatre projection remains at the moment uncertain. If it can, whether such lamps will be ready for the theatre two years hence or ten years hence, remains uncertain. But to discourage the pioneer of a possibly useful invention from developing his product for this industry, to urge him to confine its benefits to other industries—that is a disservice, and no uncertainty about it.

*Aaron Nadell*

DeVRY

**THEATER PROJECTORS AND SOUND SYSTEMS**

In realism of image and naturalness of sound these trouble-free, streamlined *aces of the projection booth* exceed the demands of the most critical audiences. They are built to standards far in excess of those generally accepted for motion picture sound equipment—*a great pair to draw to for a full house.*

**Priced To Enable ANY Theater To Afford NEW Equipment**

DeVRY *know-how* engineering, teamed with DeVRY precision methods in parts production and assembly, assures top-flight *picture* and *sound* performance for either black-and-white, newsreel or technicolor features . . . Your DeVRY *includes* a synchronized built-in sound-head.

*DeVRY has the world's most complete peace-time line of motion picture sound equipment. Also HI-Fidelity Theater Amplifiers and Multi-Cellular Speakers. Before you buy, mail coupon to DeVRY . . .*

Only 5-time winner of Army-Navy "E" award for motion picture sound equipment.

DeVRY MOTION PICTURE CAMERAS AND PROJECTORS

DeVRY CORPORATION STR-C5
1111 Armitage Ave., Chicago 14, Illinois
Please send details about the NEW DeVRY 35 mm. Theater Projectors and Sound Systems.
Name.....
Address.....
City.....State.....

MOTION PICTURE SOUND EQUIPMENT

*Finest seating in the theatre history*

THE NEW 1946 AMERICAN Bodiform RESTFUL CHAIRS

AMERICAN SEATING COMPANY
GRAND RAPIDS 2, MICHIGAN

**Make those improvements now!**

Now is the time to make those much needed improvements to your theatre. Allow us to offer our suggestions and estimate.

**NOVELTY SCENIC STUDIOS, INC.**
Draperies • Interior Decoration • Murals
318-320 W. 48th Street New York

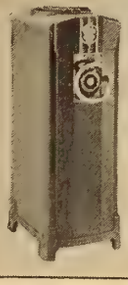
**There is no substitute for a Robin-Imperial STEDYPOWER**
J. E. ROBIN, INC. • 330 W. 42nd St. • New York City

PUT MORE LIGHT ON YOUR SCREEN

Install new National REFLECTORS

● All reflectors gradually deteriorate to a state where replacement cost is insignificant. A drop of only 10% in reflective efficiency results in a corresponding decrease in screen brilliancy, and represents a loss amounting to 10% of the cost of your current and carbons. Replace yours now, and regularly. Available for all types and makes of arc lamps.

NATIONAL THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.
"There's a Branch Near You"



STRONG COPPER OXIDE AND TUBE TYPE RECTIFIERS

For converting A.C. to D.C. as the ideal power supply for projection arc lamps.
Low original, operating and maintenance costs. Quiet operation.
Distributed through leading independent theatre supply dealers.

THE STRONG ELECTRIC CORP.
87 City Park Ave., Toledo 2, Ohio
The World's Largest Manufacturer of Projection Arc Lamps

HERE IS FLAVOR AND ECONOMY
Special blend of pure vegetable oils refined and colored for use in wet or dry poppers. Also popping oil, salt, cartons, sacks.
AMERICAN POP CORN CO.
SIOUX CITY, IOWA
JOLLY TIME AMERICA'S FINEST POP CORN SEASONING

# Chance 3-Dimension Scenes Prove Stereoscopic Pictures Possible

OCCASIONAL STEREOSCOPIC effects accidentally achieved by the motion picture camera today hold out good hope for ultimate three-dimensional illusion without clumsy spectacles for patrons to wear or complex screen structure, Lt. Howard Souther of the U. S. Signal Corps believes.

Analyzing these accidental stereoscopic illusions in a paper which appears in the April, 1946, issue of the Journal of the Society of Motion Picture Engineers, Souther challenges the accepted theory that stereoscopic vision can only be obtained when each eye sees a different picture.

If that theory were true, these accidental camera effects could not occur, he suggests.

To dolly the camera is one way of adding to the illusion of depth; and the effect is further increased by including foreground objects in the picture to produce a greater relative apparent movement of objects when the camera is in motion. Suitable use of shadows, of overlapping of objects, and of reflections, are further aids, Souther believes.

Stereoscopic vision is a highly complex matter, he contends, and the fact that in real life each eye sees a slightly different picture constitutes only one part of the process. What, he asks, actually happens as a result of the fact that each eye sees a slightly different picture? A process of accommodation, or scanning, must take place, involving delicate actions and tensions of the eye muscles, and these muscular responses are part of what the brain interprets as a three-dimensional reality. Similar behavior by the eye muscles can be induced even when both eyes see the identical picture, thus inducing an illusion of depth, in Souther's opinion.

Furthermore, overlapping of objects, shadows, perspective effects and reflections also contribute to the impression that what the eye beholds has depth to it.

Still further, the narrow screen of the present theatre creates the optical effect of looking down a dark tunnel—as if the picture were something taking place outside the end of the tunnel. This is unnatural, and its effect is to restrict those eye-muscle actions that contribute to the impression of three-dimensional reality. The wider screen of the Grandeur pictures gives a pronounced increase in three-dimensionality.

## Uses Intercommunication System to Control Seating

Claude C. Mundo uses an intercommunication system to control his seating. Substations at the head of each aisle enable ushers to inform the doorman of the number of seats available and their position in the theatre. Volume is so controlled that the communication does not annoy patrons.

After Mundo, who is general manager of the Rex and Liberty theatres in Little Rock, Ark., installed the system in his new Rex, two other local theatres copied his arrangement.

## J. A. Ballantyyne Passes

J. A. Ballantyne, Sr., father of Robert Ballantyne, owner of Ballantyne, Inc., passed away at Norfolk, Nebraska. Mr. Ballantyne was 93 years old.

Three additional distributors have signed up to handle the complete line of De Vry theatre equipment. They are: Carl White's Quality Theatre Supply Company, Omaha; Stanley and Reuben Levine's Stanley Theatre Supply Company, Chicago, and Poorman and Sheldon's Dayton Film, Inc., Dayton, Ohio.

American Theatre Supply Co., at Sioux Falls, So. Dakota, has added repairman E. Robbins to its staff. Robbins recently received his honorable discharge from the Army Motion Picture Service.

RCA projection and sound equipment will be installed aboard nine new Grace Line passenger ships now being built. A semi-sheltered veranda cafe on each of the new vessels will be the "theatre."

Altec Service Corporation reports installation of an additional 75 "Voice of the Theatre" speakers during April.

## Projectionists! $186.50 Prize Awaits Someone

A $100.00 Victory Bond and an $86.50 pair of 1946 model Zipper changeovers await the projectionist who is now using the oldest Strong changeovers with the best record of performance.



("Larry") Strong

To compete, it is only necessary to write L. D. Strong, Essannay Elec. Mfg. Co., 1438 N. Clark St., Chicago, stating date of purchase of the changeovers in use, estimated number of projection hours used, service record of the changeovers, their present operating efficiency and any unusual incidents in connection with projectionist, theatre or projection equipment during the period the Strong changeovers have been in operation.

The contest closes June 15th. Awards will be announced July 4th.

The occasion of the contest is celebration of L. D. Strong's twenty-sixth year as manufacturer of motion picture changeovers. Reason for it is to demonstrate the long-period trouble-free performance of projection accessories, and the care given his equipment by the average projectionist.

## B & K Go Ahead with Television

Balaban and Katz now have a contract with Chicago Coliseum, according to "Television," for televized reproduction of boxing and wrestling matches, bicycle races, roller derbies and special shows. B&K also plan to use a ¾ ton truck for mobile pick-up of television events as soon as equipment now on order is delivered.

# Film Breaks Caused by Back-Lash Yield to Simple, Home-Made Remedy

By WALTER DUNKELBERGER
Chief Projectionist, Isis Theatre, Fargo, North Dakota
Member, IATSE Local No. 510

ONE OF THE greatest annoyances that a projectionist can have is the breaking of film above the aperture. The most common cause for this breakage is back-lash from the feed reel. Many methods of overcoming this have been developed, ranging from weight and pulley system up and down. Unfortunately, the method provided by the projector manufacturer, change of tension, is not always completely adequate. If the tension is set too close, back-lash continues. If too tight—sprocket holes are torn when a weak print runs through.

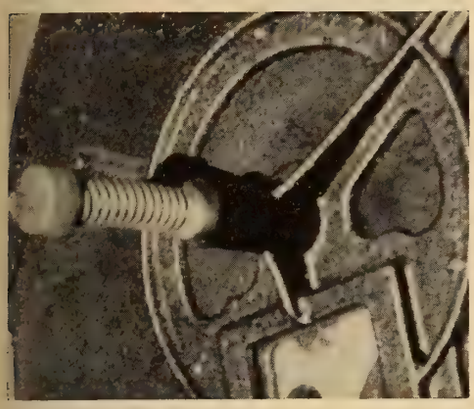


Figure 1

The method I have adopted, and it has worked very successfully for me, is the off-shoot of some ideas expressed to me by other projectionists and sound service men, so I claim no originality. I only desire to pass it on to help some other fellows.

From Figure 1 you can see that it involves the use of no extra space, is not unsightly, and is simple.

Fig. 2 gives you the break-down by parts. Above is the reel shaft. Nothing is done to this. Below, at right, is a leather washer. When the assembly is replaced this goes next to the magazine on the shaft.

Left of the leather washer is the regular tension spring. The metal washers regularly supplied as part of the tension assembly have been soldered in their normal positions to each end of the spring, so that spring and metal washers will act as one piece rather than as three separate pieces.

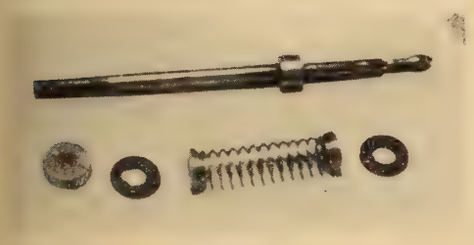


Figure 2

Left of the spring assembly is another leather washer. This is placed on the shaft after the spring assembly has been put into place.

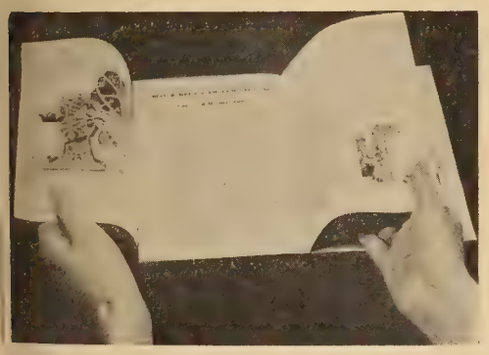
Farthest left is the lock nut normally furnished as standard equipment to lock the whole tension assembly in place.

Adjust the whole assembly as you would normally (not tight, but so that it runs with a light amount of drag) and then note the absence of back-lash.

It is not necessary to oil the washers.

## HELPFUL IDEA

A helpful idea that may in the future be followed by other manufacturers is found in the make-up of Bell & Howell's new instruction manual for their 8-mm. projector. Gate-fold front and back covers are used. In the



illustration, the front-cover gate-fold is opened. The user can consult any page in the booklet and at the same time keep the keyed picture of the projector before him for ready reference. The back cover gate-fold, although the picture does not show it, opens similarly. Thus the user actually has four pages before his eyes at the same time, the two pages at extreme right and left presenting keyed pictures of the mechanism. With gate-folds closed, it is like any other pamphlet in appearance and usability.

## Straws in the Wind?

Developments that may or may not prove of some future interest to the theatre appeared at the National 16-mm. Industry's Trade Show, held May 9, 10 and 11th at the Hotel New Yorker, New York.

One was a non-rewinding reel set. The upper magazine is placed horizontally instead of vertically. A reel of film can be taken from the lower magazine, placed in the horizontal upper unit, and unreeled from inside out, thus eliminating rewinding.

Also shown was a non-intermittent 16-mm. projector, which gave a very steady picture. Film ran at constant speed. A rotating glass plate, and a projection lens that moved intermittently up and down, took the place of the conventional arrangements.

## Prison Gets New Equipment

The Marquette, Michigan prison movie theatre has been reequipped with DeVry projectors and amplifiers, Altec speaker, DeVry sound panel and Walker screen. Gallagher Film Service, of Green Bay and Milwaukee, made the installation. The first picture run with the new equipment was State Fair.









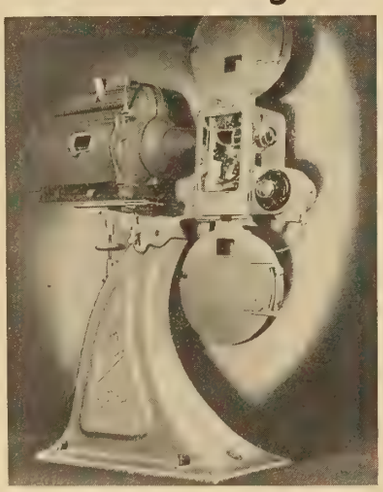
## Theatre Suppliers Praised For Atom Bomb Work

National Carbon Company, Westinghouse, Eastman Kodak, General Electric, York Corporation, du Pont and Monsanto are among the firms cited for "unique and meritorious contributions to the atomic bomb project" by Chemical and Metallurgical Engineering, leading chemical trade magazine.

## Freon, Air Conditioning Refrigerant, Now Available

Washington—Production reports indicate that Freon, air conditioning refrigerant that has been in tight supply for several years, will be available in adequate quantities this summer. Exhibitors should have no difficulty obtaining all they need.


NEVER STOPS THE SHOW — from Going On!



Syncro-Dynamic THEATRE Sound Projector

The big time performance and faithful trouble-free operation of Syncro-Dynamic Sound Projectors is getting ever-mounting applause from theatre managers. Wherever the show must go on—and the performance must be tops, you'll find this modern sound projector taking the bows. It keeps your patrons coming back. Ask to read more about the 10 Points of Perfection of Syncro-Dynamic Projectors. It'll come to you by return mail.

*Write for latest issue of "Sound Facts"*

WEBER MACHINE CORP.

ROCHESTER 6, N. Y.

Export Office
13 E. 40th STREET, NEW YORK CITY
Cable: "Romos"


# How to Tell Good Popcorn

Popping corn should expand 18-27 times in volume in the process of being popped, according to Glenn M. Smith of Purdue University. An expansion of 18-20 is considered fair, 21-26 good, 27 and above, excellent.

Smith's method of measurement is to use a glass tube, 4 inches in diameter and 42 inches long. A small amount of corn is put in this tube, transferred to an electric popper, and the product returned to the tube. Thus the expansion can easily be determined.

## YOU CAN LISTEN

(*Continued from Page E-7*)

what by the action you see on the screen —you can often predict what will be said from the action. Listen to how well you hear the picture without the visual side of the combination. Just close your eyes. If speech is not completely understandable your theatre needs acoustic correction,—assuming the sound system to be in good order. Listen again for the same, but reduced effect, with a full audience. The improvement in understandability of speech when a larger audience is present results from the added absorption contributed by their bodies and clothing, and amply proves that what your theatre needs is more absorption.

Applying additional absorption to reduce reverberation requires the help of an acoustical man who has considerable knowledge of the subject and who can take the plans for your theatre or make measurements of it and calculate the exact amount of acoustical treatment that should be placed in it.

### Obtaining Advice

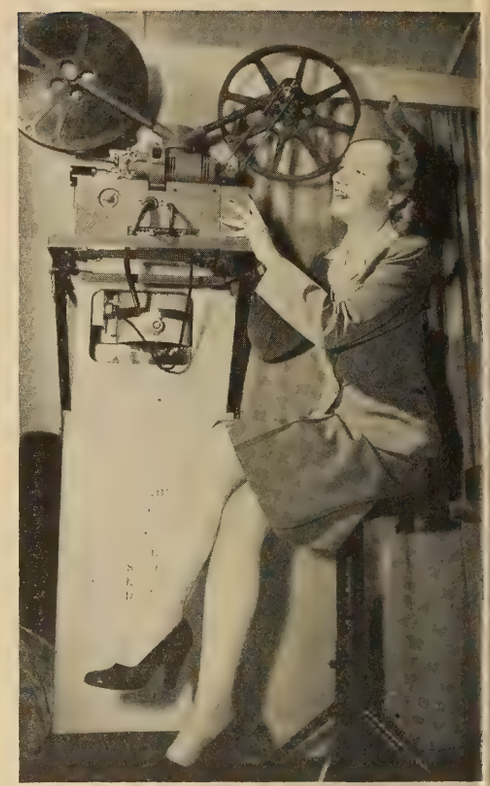
You can obtain an acoustical expert or consultant who will gladly do this for a fee. You may also have it done by an acoustical manufacturer's representative; who in some cases can do it himself and in others will send the dimensions or plans of your theatre to his home office experts.

From then on out you have to make the decisions—a decision as to whether the man whose recommendations you take is competent, whether the material is of the sort that properly fits into your theatre decoratively, and can be maintained in that condition by cleaning and painting, and redecorated when you change the decor of your auditorium without danger of losing the acoustical benefits you have purchased.

To do this you haven't had to learn what a decibel is, use any geometry, trigonometry or calculus; or in fact know any more about sound than the audience, who really do all the measuring of the excellence of your service to the public in every respect. But proceed cautiously; be sure you make no drastic changes without the help of a competent acoustician. Incompetently prescribed changes can be very costly and still fail to improve your sound.

Burt Johnson is rebuilding the Murdo at Murdo, S. Dak.

## Tops in Entertainment



TOPS BY 15,000 feet. Stewardess Romayne Cahoon operates Bell & Howell sound projector for entertainment of passengers on Pan-American World Airways flight. The company's entertainment program was inaugurated April 15th with 16-mm. showing of "So Goes My Love."

## Ansco Develops New Color Film With Black-and-White

A new fast color film, comparable in speed to black-and-white negatives, has been developed by the Ansco division of General Aniline and Film Corporation. New color forming substances and new emulsion techniques are the basis of the invention.

## New Pamphlet Describes Janitorial Supplies

A new folder pamphlet describing janitorial products has just been issued by National Theatre Supply. It sets forth the properties of different janitorial agents, and explains how to use them. Items described include liquid soaps, disinfectants, a fabric cleaner, gum remover, popcorn machine cleaner, liquid window cleaner, liquid bowl cleaner, all-purpose cleaner, polishing wax, metal polish, fire extinguisher fluid and spray and solid deodorants. Copies of the pamphlet can be obtained free and without obligation from National Theatre Supply, or by writing to SHOWMEN'S TRADE REVIEW.

## Keep Marquee Letters Clean

Much of the great value of translucent plastic sign letters will be lost if they are allowed to become opaque with dust and dirt.

Soap and water can never harm plastic letters. *Keep them clean.*

## ADVISORY COUNCIL

(*Continued from Page E-3*)

manager, and there was a scattering of other advice.

One popular view was, to choose a reliable adviser and follow his advice, consulting no one else.

"An expert should be consulted and his judgment accepted as final."

"If reputable acoustic experts are consulted, their reports will not vary to a great extent."

". . . they all work by fairly standardized formulae."

"Pick a recognized expert (one) and follow his advice."

The other popular view was: let the sound servicing organization decide.

"Our best source of information has been the Altec engineers."

"Most theatres have sound service, and most engineers servicing these equipments have a pretty fair knowledge of what should be required acoustically."

"Theatres are more or less at the mercy of acoustical engineers and their recommendations; however, a qualified sound equipment service engineer should be the one to determine the value of the analysis, he being more familiar with the auditorium, the equipment, and the general characteristics of the speaker system."

Others suggested relying on acoustic materials maufacturers, and a number thought that the representative of such manufacturer could be consulted as an expert and his decisions acepted. They "will give very excellent acoustic advice without cost," one member noted. Another added that in his experience Johns Manville Company "has proved satisfactory to date." A third suggested "representatives of major companies such as U. S. Gypsum, Johns Manville, etc."

One member thought the manager, fortified by advice from several sources, should then use his own judgment.

"Competitive bids may be obtained and an analysis made of the various acoustic materials and their absorption qualities."

### Nature of Treatment

Unanimity appeared again when the meeting turned its attention to the general nature of materials to be used. The basic distinction drawn was that between drapes and permanently installed surfaces that become effectively parts of the structure. Obviously there is less labor cost in hanging drapes than in re-plastering or re-paneling large sections of the auditorium. The ratio of material costs will depend very largely on the nature of the drapes chosen. It is possible to buy very inexpensive fabrics or highly luxurious ones.

The decision was heavily in favor of permanent materials, although some members suggested that both might be used, and one added: "Either: but do not like acoustical plaster."

"We have used both and find both very satisfactory," contributed another.

"The use depends a lot on the effect you wish to obtain so far as decorative appearance is concerned."

And one member noted that when two different kinds of absorbing substances are installed "the materials used must have a fairly uniform absorption characteristic."

### Seats and Carpets

We then asked: "Do you favor use of heavily upholstered materials and heavily lined carpets, in preference to treating walls and ceilings?"

The general opinion, to which there were some exceptions, can be summed up in the answer of one member:

"Both should be used."

"We favor the use of heavily upholstered chairs and heavily lined carpets, but frequently some wall treatment is also necessary," said another.

"In some cases, both might help," a third agreed.

"Heavily upholstered chairs and lined carpets are a necessity," still another believed.

"Both of them are necessary in most instances."

This comment also was offered:

"I do not believe that the use of heavily upholstered chairs or heavily lined carpets will correct faulty acoustical conditions in a building. It may help some, but if the building is acoustically bad, treatments on the walls would be necessary."

A small minority returned a flat "No," on the matter of choosing chairs and carpets for their acoustical properties.

The discussion then continued into specific choices of acoustic materials, with reference to decorative as well acoustic values. Painting acoustic surfaces was next considered, and varying methods of cleaning them, and how often they can be cleaned and painted without serious harm.

The expert views of the Council on these matters will form the subject of next month's report. Draw up your chair, sit in.

---

Rex Thompson, owner-operator of the Roxy Theatre, Gig Harbor, Wash., has built an entirely new projection room and equipped it with Simplex E-7 projectors. New rectifiers also have been installed, to provide 40 amperes for the Simplex high intensity lamps.





The pulse of a box office is counted in dollars per season—total dollars taken in minus dollars paid out. So the net result, the box office's pulse, is best determined with the help of the ledger. All experts agree that a high pulse rate is greatly to be desired. The higher the better! It's a sure sign of health.

It's no coincidence that so many healthy theatres with high pulse rates are usAIRco cooled. Over 8000 houses from coast to coast have looked to the usAIRco engineering staff for better air conditioning. And, after all, what could be more important to summer box office receipts than your air conditioning system?

usAIRco Kooler-aire Theatre Systems, with their advanced features, sound design, and economical operation, provide the most for your cooling dollar. Get in touch with your usAIRco dealer today. Have him show you how usAIRco Theatre Cooling Systems can meet fully the requirements of your house.

**United States Air Conditioning Corporation**

COMO AVE. S. E. AT 33RD
MINNEAPOLIS 14, MINNESOTA

usAIRco Air Conditioning Equipment

PROFITS IN COMFORT COOLING FOR THE EXHIBITOR!

### Theatreman's Ingenuity Solves His Popcorn Problem

A metal popcorn bin built on the mezzanine floor with a three-inch metal down spout automatically feeds popcorn into the concession booth below. The ingenious arrangement was designed by Claude C. Mundo for his new Rex Theatre, Little Rock, Ark., and is intended to eliminate waste and sloppy handling of the grain. Aside from these advantages, however, Mr. Mundo writes: "Frankly, I got tired of carrying hundred-pound bags of popcorn downstairs."

---

E. Koeniger is remodeling the lobby and foyer of his Capital Theatre, Bristol, S. Dak. He has installed Strong high intensity lamps and coated lenses, and increased the size of his screen.

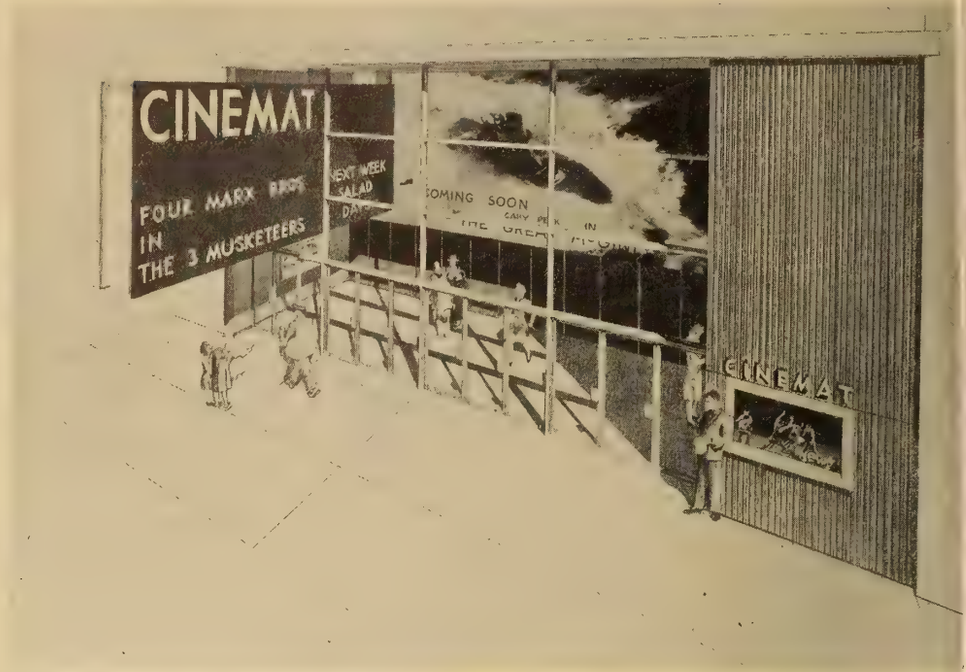








# New Design for a Theatre Front




ARCHITECT'S CONCEPTION of theatre front utilizing structural materials supplied by Kawneer Company, Niles, Mich. A versatile new building facing known as Zourite, made of roll-formed metal strips which can be applied directly to any existing or new construction, is seen at the right. The strips interlock to form a weatherproof surface free from visible joints. Full vision entrance doors, natural finish plywood, porcelain enamel strips in pastel colors, aluminum poster display frames and the striking changeable-letter attraction sign complete this unusual facade.

### New Cleaning Aids Far More Efficient

TYPICAL OF THE ENORMOUS new help in cleaning and disinfecting that postwar chemistry can now make available to the theatre is Timsol, product of Theodore Ross Associates.

Because the chemical structure is highly complex and unites a number of different agents in one molecule, a single substance can perform a multitude of functions. Because the components help each other the efficiency is greater than if each of the constituents were used alone; for one example, the "wetting agent" action makes it possible for the substance to penetrate the protective oily layer of a microbe so the germ-killing component can go to work.

Timsol is an effective soapless cleanser, a deodorant (although it has no odor of its own), a powerful germicide, fungicide and disinfectant, remover of algae growths in toilet bowls and economically useful in air conditioning to destroy air-borne germs and odors.

How one compound can do so many things is made clearer by the complexity of its chemical composition,—given by the manufacturer in the form di-isobutyl phenoxy ethoxy ethyl di-methyl benzyl ammonium chloride monohydrate!

That's why they call it Timsol.

There is no release of free chlorine with its attendant disadvantages of odor and bleaching of sensitive colors. Also highly important is the fact that there is no solid residue, whether soapy or crystalline. The disadvantages of a soapy residue are well-known and obvious—it is not always widely realized that a crystalline residue can disrupt surfaces and fabrics owing to the irresistible growth of crystals within the material as the water dries off.

### For World Security



Five hundred fifty-four Kroehler "Push-Back" chairs were manufactured, delivered and installed within 10 days for the United Nations Security Council Chamber at Hunter College, New York.

### Have You Inspected Your Basement Lately?

A FIRE that started in the basement of the Rialto Theatre swept the business district of Allentown, Pa., this April. Six buildings, several stores and 20 apartments were destroyed. The assistant chief of the fire department lost his life.

# Let *Them* Help Solve Your Problem

***Advertisements appearing in this issue.***


Altec Service Corp..... E-19

American Popcorn Co..... E-18

American Seating Co..... E-17

DeVry Corp..... E-17

Forest Mfg. Corp..... E-19

General Register Corp..... E-23

Ideal Seating Co..... E-13

LaVezzi Machine Works..... E-24

National Carbon Co., Inc..... E-6

National Theatre Supply E-2, E-18, E-22, E-23

Novelty Scenic Studios, Inc..... E-17

Robin, J. E..... E-17

S.O.S. Cinema Supply Corp..... E-19

Strong Electric Corp..... E-9, E-18, E-22

U. S. Air Conditioning Corp..... E-21

Wagner Sign Service, Inc..... E-11

Weber Machine Corp..... E-20


### Boomer Named to Tesma

Roy Boomer, whose experience in all phases of theatre business covers thirty-five years, has been named Secretary-Treasurer of the Theatre Equipment and Supply Manufacturers Association, with offices at 4356 Washington Boulevard, Chicago. His new post is presently Mr. Boomer's only affiliation, and he will give his entire time to its duties. Oscar F. Neu, President of the Association, announced the appointment.

Henry Wegner, owner of the Ellsworth Theatre, Ellsworth, Minn., has completed installation of new Wenzel projectors and Soundmaster sound system.

Leigh Altfillisch has increased screen size at his Clark Theatre, Clark, S. Dak. To secure the needed light Altfillisch has put in Strong high intensity lamps and coated lenses.

*Woodruff, S. C. S. J. Workman plans a new 600 seat theatre on a site next to the Post Office in the business section. Costing $55,000, the house will be air conditioned, with 460 seats on main floor and 150 in balcony.*



COL. FRANK E. CAHILL, Jr., Director of Projection and Sound for Warner Theatres, and Chairman of the Atlantic Coast Section of the Society of Motion Picture Engineers, addresses the Peabody Radio Awards Dinner. KFWB, Warner radio station in Los Angeles, was awarded a medal for outstanding public service to the community.

### *Fire-Drills Audience*

Toronto, Apr. 26.—Manager Stanley King of the Park Theatre, a 20th Century unit at Chatham, Ont., established an innovation for Canada when he staged a fire drill during an actual performance when the theatre was well filled. In the presence of Fire Chief Graham, King announced from the stage that a fire practice would be conducted, after which the patrons could return to their seats. The theatre was emptied in 50 seconds, according to the stop watch of the departmental chief. Further tests are to be held periodically.

Charleston, W. Va. E. R. Custer, president of Kanawah Theatres, Inc., is building a new 800 seat house on Central Ave. west of Park Ave. Work is under way with Architects Lee and Vaughan designing. The company also plans a drive-in theatre near Burning Springs.


**Put Greater Showmanship into Your Marquee with**

**BEVELITE**

*Marquee Letters in Plastic*

**√ Check these 7 Outstanding Features**

1. DESIGNED FOR GREATER SHOWMANSHIP
2. THIRD DIMENSIONAL EFFECT
3. BUILT TO LAST
4. MAXIMUM LEGIBILITY
5. NEW RADIANT COLORS
6. EASY TO SERVICE
7. EASY TO INSTALL

*Distributed Exclusively by* NATIONAL THEATRE SUPPLY Division of National • Simplex • Bludworth, Inc.

GENERAL REGISTER'S ELECTRICALLY OPERATED

**"AUTOMATICKET"**

***THE TICKET MACHINE OF PROVEN DEPENDABILITY***

AUTOMATICKET USED WHEREVER TICKETS ARE SOLD THE MARK OF PERFECTION AUTOMATICKET SYSTEMS

TRADE MARK

Cable Address "GENISTER" NEW YORK

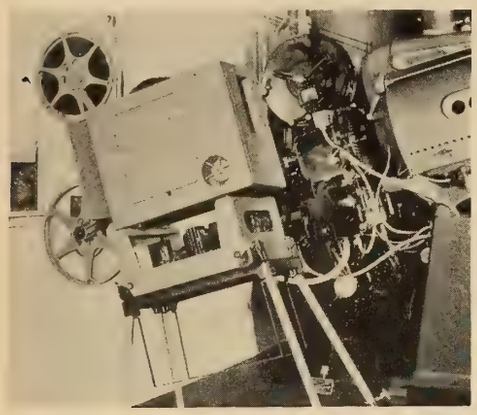
**GENERAL REGISTER CORPORATION**

36-20 33rd St., Long Island City 1, New York

# 16 MM Displaces Regular Show

POPULAR DEMAND caused cancellation of a regular 35-mm. program at the Bay Theatre, Green Bay, Wisconsin, recently, in favor of a longer run for a 16-mm. picture.

The 16-mm. feature, "Champions," is based on the exploits of the Green Bay professional football team, the Packers.



DEVRY 16-mm. SOUND PROJECTOR installed in the projection room of the 2150-seat Bay Theatre, Green Bay, Wisc.

Originally scheduled for two days, it had to be held over three additional days to accommodate public demand.

Projection was effected by a DeVry 16-mm. mechanism installed in the projection room alongside the regular equipment.

Seating capacity of the house is 2150, the screen is 18 feet wide, throw 100 feet, projection angle 12 degrees.

Using only Mazda projection, the 18-foot screen was filled with the full-color image, apparently to the entire satisfaction of the audiences; and the 16-mm. sound system also gave entire satisfaction, to judge by the box-office results. The regular perforated screen was used.

"Champions" is one of a number of 16-mm. releases dealing with professional football and professional baseball available through Gallagher Film Service, Milwaukee.

## Super-Deadly Rat Killer Now Available

A new and super-deadly rat killer—sodium fluoroacetate—has been developed by the U. S. Fish and Wildlife Service. Known also as 1080, because it was the 1080th material tested, the new chemical is believed to be the deadliest ratbane ever known. A quantity equal to one two-hundred-thousandth of the rat's bodily weight is fatal, the Service reports.

It is even more effective against squirrels and prairie dogs; but is deadly also to pets and human beings, although a human adult would have to eat six ounces of bait treated with the chemical before the dose ingested could reach lethal quantity.

---

Dr. LeRoy M. Dearing, for ten years with Eastman Kodak Company, has joined Technicolor Motion Picture Corporation. He will be affiliated with the Research Department to work on Monopack research and development.

## *Manager Insists He Must Have Air Conditioning*

"We operate a 'grind house', opening at 9:30 a.m.," writes Claude C. Mundo, general manager of the Rex and Liberty theatres in Little Rock, Ark., "and are designated as the last run in town, and although we have been told by a lot of people that this type house could not afford refrigerated air conditioning we are installing a large unit, because we feel that all theatres, no matter how small or insignificant, will eventually have to be more particular about the comfort of their patrons, for I have found from past experience that no matter what a person pays for admission or who he is he expects the best in comfort."

---

## Bell & Howell Enlarge Lincolnwood Plant

Designed to haronize structurally with existing facilities, a new factory being built by Bell & Howell, makers of 16-mm. projection and sound equipment, will add 86,000 square feet of factory space to the company's present Lincolnwood (Ill.) plant. The new building, which is expected to be ready for occupancy by Fall, occupies part of a 41-acre tract.

---

George Ronenhorst is installing new Strong high intensity lamps and rear shutters in his Fulda and Murray Theatres, Fulda, Minn.

---

E. A. Schmidt is remodeling his Lorraine Theatre at Armour, S. Dak., after a fire, installing new 35-mm. Wenzel projectors and Soundmaster sound system.

## *Good Old Days*



KARL HOBLITZELLE, President of Interstate Theatres, Inc., and Eddie Bremer, "dean" of Houston, Texas, theatremen, revisit the Majestic Theatre they built in Houston in 1910. "Curtained in silk and plush, columned in gilt and gold and overarched with streams of incandescent extravagance," the Majestic was a social gathering place. Will Rogers, Sophie Tucker, and Eddie Foy trod its boards. Hoblitzelle's visit is a sentimental journey. The old house is to be torn down.




# FEATURE Booking GUIDE

## TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listings.

### A

| Title | Company |
|---|---|
| Abbott & Costello in Hollywood | MGM |
| Abie's Irish Rose | UA |
| Abilene Town | UA |
| A Boy, a Girl & a Dog | Misc. |
| Accent on Horror | Misc. |
| A Close Call for Boston Blackie | Col. |
| Adventure | MGM |
| Adventure for Two | Misc. |
| Adventure in Music | Misc. |
| Adventures of Rusty | Col. |
| A Game of Death | RKO |
| A Guy Could Change | Rep. |
| A Letter for Evie | MGM |
| Alias Billy the Kid | Rep. |
| A Likely Story | RKO |
| Allotment Wives | Mono. |
| Along the Navajo Trail | Rep. |
| Ambush Trail | PRC |
| An Angel Comes to Brooklyn | Rep. |
| And Then There Were None | 20th-Fox |
| Angel and the Outlaw | Rep. |
| Angel on My Shoulder | UA |
| A Night in Casablanca | UA |
| Anna and the King of Siam | 20th-Fox |
| Appointment in Tokyo | WB |
| Arizona Whirlwind | Mono. |
| Arson Squad | PRC |
| A Scandal in Paris | UA |
| A Song to Remember | Col. |
| A Strange Impersonation | Rep. |
| Avalanche | PRC |
| A Walk in the Sun | 20th-Fox |
| A Woman of My Own | MGM |
| A Yank in London | 20th-Fox |

### B

| | |
|---|---|
| Bachelor's Daughters | UA |
| Bad Bascomb | MGM |
| Bad Men of the Border | Uuiv. |
| Badman's Territory | RKO |
| Bamboo Blonde | PRC |
| Bandit of the Badlands | Rep. |
| Bandit of Sherwood Forest | Col. |
| Battle for Music | Misc. |
| Beast With Five Fingers | WB |
| Because of Him | Univ. |
| Bedlam | RKO |
| Beginning or the End | MGM |
| Behind City Lights | Rep. |
| Behind Green Lights | 20th-Fox |
| Behind the Mask | Mono. |
| Bel Ami | UA |
| Bella Donna | Misc. |
| Bells of St. Mary's | RKO |
| Best Years of Our Lives | RKO |
| Between Two Sisters | PRC |
| Beyond Tomorrow | Astor |
| Big Sleep | WB |
| Big Town | Para. |
| Birth of a Star | Astor |
| Black Angel | Univ. |
| Black Beauty | 20th-Fox |
| Black Market Babies | Mono. |
| Blazing the Western Trail | Col. |
| Blonde Alibi | Univ. |
| Blondie Knows Best | Col. |
| Blithe Spirit | UA |
| Blondes on the Loose | PRC |
| Blondie's Lucky Day | Col. |
| Blue Dahlia | Para. |
| Blue Montana Skies | Rep. |
| Blue Skies | Para. |
| Border Badmen | PRC |
| Border Bandits | Mono. |
| Born for Trouble | WB |
| Boss of Boomtown | Univ. |
| Bowery Bombshell | Mono. |
| Boys' Ranch | MGM |
| Breakfast in Hollywood | UA |
| Bride Wore Boots | Para. |
| Brief Encounter | Univ. |
| Brute Man | Univ. |
| Burma Victory | WB |

### C

| | |
|---|---|
| Caesar & Cleopatra | UA |
| Calcutta | Para. |
| Caldonia | Astor |
| California | Para |

*Features and western series pictures are listed alphabetically by title under name of distributor. (Consult* TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION *or* BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

| | |
|---|---|
| (B) Biographical | (C) Comedy |
| (D) Drama | (Doc) Documentary |
| (G) Gangster | (M) Musical |
| (H) Horror | (W) Western |
| (My) Mystery | (Wa) War |

## ASTOR PICTURES

| Prod. No. | | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| | Beyond Tomorrow | Winninger-Carey-C. Aubrey Smith | 88 | | Reissue |
| Sp. | Birth of a Star | Danny Kaye | 38 | | New Release |
| Sp. | Caldonia | Louis Jordan & Band | 28 | | New Release |
| | Fangs of the Wild | Rin Tin Tin, Jr. | 60 | | New Release |
| | Gentleman From Arizona | John King-Joan Barclay | 70½ | | Reissue |
| | Hell's Angels (D) | Lyon-Harlow-Hall | 100 | | Reissued |
| | Her Enlisted Man (CD) | Barbara Stanwyck-Robt. Young | 70 | | Reissued |
| | I Cover the Waterfront (D) | Claudette Colbert | 80 | | Reissued |
| | Jimmy Steps Out | J. Stewart-P. Goddard | 89 | | Release |
| | Let 'em Have It (G) | Bruce Cabot-Virginia Bruce | 70 | | Reissued |
| | Little Men | Oakie-Francis-Bancroft | 83 | | Release |
| | One Romantic Night | Ilona Massey-Alan Curtis | 86 | | Reissue |
| | Scarfare (D) | P. Muni-G. Kraft-A. Dvorak | 88 | | Reissued |
| | Silver Devil (D) F | H. Gibson-Stephin Fetchit | 62 | | Remake |
| | Sky Devils (C-D) | Spencer Tracy | 88 | | Reissued |
| | Swiss Family Robinson | Mitchell-Best-Holt | 74 | | Release |
| | Thunder in the City | Edw. G. Robinson | 81 | | Reissued |
| | Tom Brown's Schooldays | Hardwick-Lydon-Bartholomew | 85 | | Release |

## COLUMBIA

CURRENT 1944-45

| | | | | | |
|---|---|---|---|---|---|
| 6027 | Adventures of Rusty (D)F | T. Donaldson-M. Lindsay-C. Nagel | 65 | 9/6/45 | b11/24/45 |
| 6038 | Dancing in Manhattan (CD)F | Fred Brady-Jeff Donnell | 60 | 12/14/44 | b12/30/44 |
| 6015 | I Love a Bandleader (M)F | Phil Harris-Leslie Brooks | 70 | 9/13/45 | b2/9/46 |

### Current 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 7030 | A Close Call for Boston Blackie (M)F | C. Morris-R. Lane-L. Merrick | 60 | 1/24/46 | b4/27/46 |
| 7004 | Bandit of Sherwood Forest *T (D)F | Cornel Wilde-Anita Louise | 85 | 2/21/46 | b2/23/46 |
| | Blondie's Lucky Day | P. Singleton-A. Lake-L. Simms | 69 | 4/4/46 | a11/10/45 |
| 7022 | Crime Doctor's Warning (My)F | Warner Baxter-Dusty Anderson | 69 | 10/4/45 | b4/20/46 |
| | Devil's Mask, The | Anita Louise-Jim Bannon | | 5/23/46 | a4/27/46 |
| 7034 | Gentleman Misbehaves, The | Robert Stanton-Osa Massen | 74 | 2/28/46 | a11/17/45 |
| 7001 | Gilda (D)F | Rita Hayworth-Glenn Ford | 110 | 4/25/46 | b3/16/46 |
| 7029 | Girl of the Limberlost | R. Nelson-D. Clifton-L. Tindall | 60 | 10/11/45 | a7/21/45 |
| | Hit the Hay (M)F | J. Canova-R. Hunter-L. Merrick | 62 | 11/29/45 | b2/16/46 |
| 7021 | Just Before Dawn (My)A | Warner Baxter-Adelle Roberts | 67 | 3/7/46 | b5/18/46 |
| Sp. | Kiss & Tell (CD)F | Shirley Temple-Jerome Courtland | 90 | 10/18/45 | b9/8/45 |
| 7019 | Life With Blondie (C)F | P. Singleton-A. Lake-L. Simms | 69 | 12/13/45 | b12/8/45 |
| 7014 | Meet Me on Broadway (MC)F | Reynolds-Brady-Falkenburg | 78 | 1/3/46 | b3/2/46 |
| 7023 | My Name Is Julia Ross (D)F | Nina Foch-George Macready | 65 | 11/27/45 | b11/17/45 |
| | Mysterious Intruder | Richard Dix-Barton MacLane | 62 | 4/11/46 | a3/9/46 |
| | Night Editor (D)A | William Gargan-Janis Carter | 67 | 4/18/46 | b4/6/46 |
| 7028 | Notorious Lone Wolf (CD)F | Gerald Mohr-Janis Carter | 64 | 2/14/46 | b3/23/46 |
| 7012 | One Way to Love (C)F | W. Parker-Marguerite Chapman | 83 | 12/20/45 | b12/29/45 |
| 7035 | Out of the Depths (Wa)F | Jim Bannon-Ross Hunter | 60 | 12/27/45 | b3/23/46 |
| 7005 | Pardon My Past | F. MacMurray-M. Chapman | 88 | 12/25/45 | a6/9/45 |
| 7008 | Perilous Holiday | P. O'Brien-R. Warrick-E. Buchanan | 89 | 3/21/46 | a2/9/46 |
| | Phantom Thief, The | Chester Morris-Jeff Donnell | 65 | 5/2/46 | a3/2/46 |
| 7036 | Prison Ship | Robert Lowery-Nina Foch | 60 | 11/15/45 | a10/13/45 |
| 6005 | She Wouldn't Say Yes (C)A | R. Russell-L. Bowman | 87 | 11/29/45 | b12/22/45 |
| | Snafu (C)F | R. Benchley-V. Vague | 82 | 11/22/45 | b12/15/45 |
| | Talk About a Lady | Jinx Falkenburg-Joe Besser | 71 | 3/28/46 | a3/2/46 |
| 7007 | Tars and Spars (CM)F | A. Drake-J. Blair-M. Platt | 88 | 1/10/46 | b1/12/46 |
| | True Glory, The | Documentary | 83 | 10/4/45 | b9/8/45 |
| 7024 | Voice of the Whistler (D)A | Richard Dix-L. Merrick | 60 | 10/30/45 | b11/10/45 |

### COMING

| | | | |
|---|---|---|---|
| | Down to Earth *T | Rita Hayworth-Larry Parks | a4/6/46 |
| | Blondie Knows Best | Penny Singleton-Arthur Lake | a5/18/46 |
| | Crime Doctor's Man Hunt | Warner Baxter-Ellen Drew | |
| | Dangerous Business | Forrest Tucker-Lynn Merrick 6/20/46 | a4/20/46 |
| | Gallant Journey | Glenn Ford-Janet Blair | a4/6/46 |
| | His Face Was Their Fortune | Anita Louise-Michael Duane | |
| | Man Who Dared, The | Leslie Brooks-George Macready 5/30/46 | a5/11/46 |
| | Renegades *T (W)F | Evelyn Keyes- Willard Parker 86 6/13/46 | b5/18/46 |
| | Return of Rusty | Ted Donaldson-J. Litel-Mark Dennis 6/27/46 | |
| | Sing While You Dance | Ellen Drew-Robert Stanton | |
| | Thrill of Brazil | E. Keyes-L. Bowman-A. Miller | |
| | Jolson Story *T | L. Parks-E Keyes-W. Demarest | a2/9/46 |
| | Unknown, The | Karen Morley-Jim Bannon | |
| | Walls Came Tumbling Down, The | Lee Bowman-Marguerite Chapman 6/7/46 | a1/26/46 |

### Westerns (Current 1944-45)

| | | | | | |
|---|---|---|---|---|---|
| 6209 | Outlaws of the Rockies (W)F | Charles Starrett-Tex Harding | 54 | 9/18/45 | b10/6/45 |
| 6208 | Rustlers of the Badlands (W)F | Charles Starrett-Tex Harding | 58 | 8/16/45 | b8/25/45 |
| 6244 | Song of the Prairie | Ken Curtis-June Storey | 69 | 9/27/45 | b2/2/46 |

## COLUMBIA (Continued)

| Prod. No. | Westerns (Current 1945-46) | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 5201 | Blazing the Western Trail (W)F | C. Starrett-Dub Taylor-Tex Harding | 56 | 10/18/45 | b12/8/45 |
| 7204 | Frontier Gunlaw (W)F | Charles Starrett-Tex Harding | 58 | 1/31/46 | b2/16/46 |
| | Galloping Thunder | Charles Starrett-Smiley Burnette | 54 | 4/25/46 | |
| 7206 | Gunning for Vengeance (W)F | Charles Starrett-Smiley Burnette | 56 | 3/21/46 | b5/4/46 |
| 7202 | Lawless Empire | Charles Starrett-Tex Harding | 58 | 11/15/45 | |
| 7205 | Roaring Rangers (W)F | Charles Starrett-Smiley Burnette | 55 | 2/14/46 | b3/16/46 |
| 7203 | Texas Panhandle (W)F | Charles Starrett-Tex Harding | 55 | 12/20/45 | b1/12/46 |
| | That Texas Jamboree | Ken Curtis-Jeff Donnell | | 5/16/46 | |
| 7221 | Throw a Saddle on a Star | K. Curtis-J. Donnell-A. Roberts | 67 | 3/14/46 | |

### Westerns (Coming)

| | | |
|---|---|---|
| | Cowboy Blues | Ken Curtis-Jeff Donnell |
| | Desert Horseman | Charles Starrett-Smiley Burnette |
| | Heading West | Charles Starrett-Smiley Burnette |
| | Landrush | Charles Starrett-Smiley Burnette |
| | Singing on the Trail | Ken Curtis-Jeff Donnell |
| | Terror Trail | Charles Starrett-Smiley Burnette |
| | Two-Fisted Stranger | Charles Starrett-Smiley Burnette — 5/30/46 |

## MGM

### Current 1945-46

| Group No. | | | | | | |
|---|---|---|---|---|---|---|
| 13 | Abbott & Costello in Hollywood (C)F | Abbott & Costello | 81 | Oct | | b6/25/45 |
| Sp. | Adventure (D)F | C. Gable-G. Garson-J. Blondell | 125 | Mar | | b12/22/45 |
| 15 | A Letter For Eve. (CD)F | Marsha Hunt-John Carroll | 89 | Jan-Feb | | b12/1/45 |
| 16 | Bad Bascomb (W)F | Wallace Beery-Morgaret O'Brien | 110 | Apr-May | | b2/9/46 |
| 13 | Dangerous Partners (My)F | James Craig-Signe Hasso | 76 | Oct | | b3/11/45 |
| 15 | Harvey Girls *T (M)F | J. Garland-A. Sothern-J. Hodiak | 101 | Jan-Feb | | b12/29/45 |
| 13 | Her Highness and the Bellboy (C)F | H. Lamarr-R. Walker-J. Allyson | 111 | Oct | | b7/14/45 |
| 13 | Hidden Eye (My)F | Edward Arnold-Frances Rafferty | 127 | Sept | | a1/26/45 |
| 16 | Hoodlum Saint (D)A | William Powell-Esther Williams | 93 | Apr-May | | b2/9/46 |
| 13 | Our Vines Have Tender Grapes (D)F | M. O'Brien-Ed. G. Robinson | 106 | Sept | | b7/21/45 |
| 15 | Portrait of Maria (D)F | Dolores Del Rio-Pedro Armendariz | 76 | Jan-Feb | | b12/15/45 |
| 16 | Postman Always Rings Twice (D)A | Lana Turner-John Garfield | 113 | Apr-May | | b3/16/46 |
| 15 | Sailor Takes a Wife (C)F | Robert Walker-June Allyson | 91 | Jan-Feb | | b12/29/45 |
| 14 | She Went to the Races (C)F | James Craig-Frances Gifford | 86 | Nov | | b10/20/45 |
| 14 | They Were Expendable (WarD) | R. Montgomery-J. Wayne | 138 | Dec | | b11/17/45 |
| 16 | Two Sisters From Boston (CM)F | Kathryn Grayson-June Allyson | 112 | Apr-May | | b3/9/46 |
| 15 | Up Goes Maisie (C)F | A. Sothern-G. Murphy-H. Brooks | 89 | Jan-Feb | | b1/5/46 |
| 14 | Vacation from Marriage (CD)F | Robert Donat-Deborah Kerr | 104 | Dec | | b9/22/45 |
| Sp. | Weekend at the Waldorf (D)F | Rogers-Turner-Pidgeon-V. Johnson | 130 | Oct | | b7/21/45 |
| 14 | What Next, Corporal Hargrave? (C)F | Robert Walker-Keenan Wynn | 96 | Nov | | b11/17/45 |
| 14 | Yolanda & the Thief *T (M)A | F. Astaire-F. Morgan-L. Bremer | 106 | Dec | | b10/20/45 |
| Sp. | Ziegfeld Follies of 1946 *T (M)F | Fred Astaire-Gene Kelly | 110 | Mar | | b1/12/46 |

### COMING

| | | | | | | |
|---|---|---|---|---|---|---|
| | Beginning Or the End | L. Barrymore-R. Walker-B. Donlevy | | | | |
| | Black Sheep | James Craig-Skippy Homeier | | | | |
| | Boys' Ranch (D)F | James Craig-Skippy Homeier | 97 | | | b5/4/46 |
| | Courage of Lassie *T /D)F | Elizabeth Taylor-"Lassie" | 93 | | | b6/11/46 |
| | Easy to Wed *T (CM)A | L. Ball-V. Johnson-E. Williams | 109 | | | b4/13/46 |
| | Faithful in My Fashion | Donna Reid-Tom Drake | | | | a2/9/46 |
| | Fiesta *T | Esther Williams-John Carroll | | | | a2/9/46 |
| | Green Years, The (D)F | C. Coburn-T. Drake-S. Royle | 127 | | | b8/16/45 |
| | High Barbaree | Van Johnson-June Allyson | | | | |
| | Holiday in Mexico *T | W. Pidgeon-I. Massey-J. Powell | | | | a2/9/46 |
| | It Happened at the Inn | Fernand Ledoux-Maurice Rollin | | | | |
| | Lady in the Lake | Robert Montgomery-Audrey Totter | | | | |
| 16 | Last Chance, The (D)F | E. G. Morrison-John Hoy | 108 | | | b12/1/46 |
| | Little Mr. Jim | James Craig-Frances Gifford | | | | a1/26/46 |
| | Mighty McGurk, The | Wallace Beery-Aline McMahon | | | | |
| | My Brother Who Talked to Horses | Butch Jenkins-Peter Lawford | | | | |
| | No Leave, No Love | V. Johnson-P. Kirkood-K. Wynn | | | | a2/9/46 |
| | Return of Mr. Griggs | K. Wynn-F. Morgan | | | | a2/29/46 |
| | Show-Off | R. Skelton-M. Maxwell-M. Main | | | | |
| | Star From Heaven | Marshall-Thompson-Jim Davis | | | | a3/2/46 |
| | Tenth Avenue Angel | M. O'Bien-G. Murphy-P. Thaxter | | | | |
| | Three Wise Fools | M. O'Brien-L. Barrymore-E. Arnold | | | | a3/2/46 |
| | Till the Clouds Roll By | J. Garland-R. Walker-F. Sinatra | | | | |
| | Two Smart People | J. Hodiak-L. Ball-L. Nolan | 93 | | | a2/9/46 |
| | Uncle Andy Hardy | M. Rooney-B. Granville-D. Ford | | | | |
| | Undercurrent | K. Hepburn-R. Taylor | | | | |
| | Woman of My Own | Greer Garson-Richard C. Hart | | | | |
| | Yearling, The *T | G. Peck-J. White-J. Craig | | | | a10/20/45 |

## MONOGRAM

### CURRENT 1944-45

| Prod. No. | | | | | | |
|---|---|---|---|---|---|---|
| 412 | Come Out Fighting (CD)F | East Side Kids-June Carlson | 63 | 9/22/45 | | b10/6/45 |
| 407 | Sensation Hunters | Doris Merrick-Robert Lowery | 62 | 10/13/45 | | a8/18/45 |
| 415 | Shanghai Cobra (My)F | S. Toler-B. Fong-M. Moreland | 64 | 9/29/45 | | b8/11/45 |

### CURRENT 1945-46

| | | | | | | |
|---|---|---|---|---|---|---|
| 505 | Allotment Wives (D)A | Kay Francis-Paul Kelly | 80 | 12/29/45 | | b11/18/45 |
| 504 | Black Market Babies (D)A | Ralph Morgan-Teala Loring | 71 | 1/5/46 | | b12/8/45 |
| 519 | Dark Alibi (My)F | S. Toler-B. Fong-M. Moreland | 61 | 5/25/46 | | b4/27/46 |
| 528 | Face of Marble (H)A | John Carradine-Claudia Drake | 72 | 2/2/46 | | b1/26/46 |
| 507 | Fear (My)A | Warren William-Anne Gwynne | 68 | 3/2/46 | | b12/29/45 |
| 529 | Gay Cavalier (W)F | Gilbert Roland-Martin Garalaga | 65 | 3/30/46 | | b4/20/46 |
| 514 | Junior Prom (M)F | Freddie Stewart-June Preisser | 69 | 5/11/46 | | b3/2/46 |
| 509 | Live Wires (D)F | Leo Gorcey-Huntz Hall | 65 | 1/12/46 | | b2/16/46 |
| 513 | Red Dragon (My)F | Sidney Toler-Benson Fong | 64 | 2/2/46 | | b12/29/45 |
| 527 | Shadow Returns (My)A | Kane Richmond-Barbara Reed | 61 | 2/19/46 | | b1/19/46 |
| 516 | Strange Mr. Gregory (D)A | Edmund Lowe-Jean Rogers | 63 | 1/12/46 | | b1/5/46 |
| 501 | Sunbonnet Sue (M)F | Phil Regan-Gale Storm | 89 | 12/8/46 | | b9/29/45 |
| 503 | Swing Parade of 1946 (M)F | Gale Storm-Phil Regan | 74 | 3/16/46 | | b1/26/46 |

### COMING

| | | | | | | |
|---|---|---|---|---|---|---|
| 526 | Behind the Mask (My)F | Kane Richmond-Barbara Reed | 67 | | | b4/6/46 |
| 511 | Bowery Bombshell | Leo Gorcey-Huntz Hall | | | | a5/11/46 |
| | Decoy | Jean Gillie-Edward Norris | | | | |
| 508 | Don't Gamble With Strangers | Kane Richmond-Bernedene Hays | 68 | | | a5/4/46 |

| Title | Company |
|---|---|
| California Gold Rush | Rep. |
| Canyon Passage | Univ. |
| Captain Eddie | 20th-Fox |
| Captain Kidd | UA |
| Captain Tugboat Annie | Rep. |
| Captive Heart | Misc. |
| Caravan Trails | PRC |
| Caribbean Mystery | 20th-Fox |
| Carnival in Costa Rica | 20th-Fox |
| Cat Creeps | Univ. |
| Catman of Paris | Rep. |
| Centennial Summer | 20th-Fox |
| Chase, The | UA |
| Cherokee Flash | Rep. |
| Cheyenne | WB |
| Child of Divorce | RKO |
| Cinderella Jones | WB |
| City For Conquest | WB |
| Claudia and David | 20th-Fox |
| Cloak and Dagger | WB |
| Club Havana | PRC |
| Cluny Brown | 20th-Fox |
| Code of the Lawless | Univ. |
| Col. Effingham's Raid | 20th-Fox |
| Colorado Pioneers | Rep. |
| Colorado Serenade | PRC |
| Come Out Fighting | Mono. |
| Confidential Agent | WB |
| Conquest of Cheyenne | Rep. |
| Cornered | RKO |
| Courage of Lassie | MGM |
| Cowboy Blues | Col. |
| Cowboy Canteen | Col. |
| Crack-Up | RKO |
| Crainquebille | Misc. |
| Crime Doctor's Manhunt | Col. |
| Crime Doctor's Warning | Col. |
| Crime of the Century | Rep. |
| Crime School | WB |
| Criminal Court | RKO |
| Cross My Heart | Para. |
| Crimson Canary | Univ. |
| Cry Wolf | WB |
| Cuban Pete | Univ. |
| Curley | Misc. |

### D

| | |
|---|---|
| Dakota | Rep. |
| Daltons Ride Again | Univ. |
| Dancing in Manhattan | Col. |
| Danger Signal | WB |
| Danger Street | Para. |
| Danger Woman | Univ. |
| Dangerous Business | Col. |
| Dangerous Partners | MGM |
| Danny Boy | PRC |
| Dark Alibi | Mono. |
| Dark Corner | 20th-Fox |
| Dark is the Night | Misc. |
| Dark Mirror | Misc. |
| Days of Buffalo Bill | Rep. |
| Deadlier Than the Male | RKO |
| Deadline at Dawn | RKO |
| Deadline for Murder | 20th-Fox |
| Dead of Night | Univ. |
| Deception | WB |
| Decoy | Mono. |
| Desert Horseman | Col. |
| Detour | PRC |
| Devil Bat's Daughter | PRC |
| Devil's Mask | Col. |
| Devil's Playground | UA |
| Devotion | WB |
| Diary of a Chambermaid | UA |
| Dick Tracy | RKO |
| Dick Tracy Versus Cueball | RKO |
| Ding Dong Williams | RKO |
| Dishonored Lady | UA |
| Doll Face | 20th-Fox |
| Dolly Sisters | 20th-Fox |
| Don't Fence Me In | Rep. |
| Don't Gamble With Strangers | Mono. |
| Double Furlough | UA |
| Down to Earth | Col. |
| Do You Love Me? | 20th-Fox |
| Dragonwyck | 20th-Fox |
| Dressed to Kill | Univ. |
| Drifting Along | Mono. |
| Duffy's Tavern | Para. |
| Duel in the Sun | UA |

### E

| | |
|---|---|
| Earl Carroll's Sketchbook | Rep. |
| Easy to Wed | MGM |
| 1812 | Misc. |
| El Paso Kid | Rep. |
| Enchanted Cottage | RKO |
| Escape Me Never | WB |
| Experiment Perilous | RKO |

### F

| | |
|---|---|
| Fabulous Suzanne | Rep. |
| Face of Marble | Mono. |
| Faithful In My Fashion | MGM |
| Falcon in Hollywood | RKO |
| Falcon's Adventure | RKO |
| Falcon's Alibi | RKO |
| Fallen Angel | 20th-Fox |
| Fall of Berlin | Misc. |
| Fangs of the Wild | Astor |
| Fanny By Gaslight | UA |
| Fatal Witness | Rep. |
| Fear | Mono. |
| Fear in the Night | Para. |
| Fiesta | MGM |
| Fighting Bill Carson | RKO |
| Firts Yank Into Tokyo | RKO |
| Flaming Bullets | PRC |
| Flight to Nowhere | Misc. |
| Flight to Paradise | 20th-Fox |
| Follow That Woman | Para. |
| Freddie Steps Out | Mono. |
| French Key | Rep. |

| Title | Company |
|---|---|
| From This Day Forward | RKO |
| Frontier Feud | Mono. |
| Frontier Fugitives | PRC |
| Frontier Gal | Univ. |
| Frontier Gunlaw | Col. |
| Fugitive | Univ. |
| **G** | |
| Gallant Journey | Col. |
| Galloping Thunder | Col. |
| Gay Blades | Rep. |
| Gay Cavalier | Mono. |
| Genius At Work | RKO |
| Gentleman Misbehaves | Col. |
| Gentleman from Texas | Mono. |
| Gentlemen From Arizona | Astor |
| Getting Gertie's Garter | UA |
| Ghost Busters | Mono. |
| Ghost Goes Wild | Rep. |
| Ghost of Hidden Valley | PRC |
| Ghost Steps Out | Univ. |
| G. I. War Brides | Rep. |
| Gilda | Col. |
| Girl of the Limberlost | Col. |
| Girl on the Spot | Univ. |
| Girl Rush | RKO |
| Girls of the Big House | Rep. |
| Girls on Probation | WB |
| Glass Alibi | Rep. |
| Gold Mine in the Sky | Rep. |
| Great Flamarion | Rep. |
| Green Years | MGM |
| Gunning for Vengeance | Col. |
| Gun Town | Univ. |
| Guns and Guitars | Rep. |
| **H** | |
| Hands Across the Border | Rep. |
| Harvey Girls | MGM |
| Haunted Mine | Mono. |
| Heading West | Col. |
| Heartbeat | RKO |
| Hell's Angels | Astor |
| Henry the Fifth | UA |
| Her Adventurous Night | Univ. |
| Her Enlisted Man | Astor |
| Her Kind of Man | WB |
| Her Highness and the Bellboy | MGM |
| Hidden Eye | MGM |
| High Barbaree | MGM |
| High School Hero | Mono. |
| His Face Was Their Fortune | Col. |
| Hit the Hay | Col. |
| Hold That Blonde | Para. |
| Holiday in Mexico | MGM |
| Home on the Range | Rep. |
| Home Sweet Homicide | 20th-Fox |
| Honeymoon | RKO |
| Hoodlum Saint | MGM |
| Hot Cargo | Para. |
| Hotel Reserve | RKO |
| House of Dracula | Univ. |
| House of Horrors | Univ. |
| House on 92nd Street | 20th-Fox |
| How Do You Do | PRC |
| Humoresque | WB |
| **I** | |
| Idea Girl | Univ. |
| I Cover the Waterfront | Astor |
| I Know Where I'm Going | Misc. |
| I Love a Bandleader | Col. |
| Imperfect Lady | Para. |
| In Fast Company | Mono. |
| In Old New York | Mono. |
| In Old Sacramento | Rep. |
| I Ring Doorbells | PRC |
| Inside Job | Univ. |
| Inner Circle | Rep. |
| Invisible Informer | Rep. |
| Isle of the Dead | RKO |
| It All Came True | WB |
| It Happened at the Inn | MGM |
| It's a Wonderful Life | RKO |
| It Shouldn't Happen to a Dog | 20th-Fox |
| I've Always Loved You | Rep. |
| **J** | |
| Jade Lady | Mono. |
| Jade Mask | Mono. |
| Janie Gets Married | WB |
| Jesse James | 20th-Fox |
| Jimmy Steps Out | Astor |
| Joe Palooka, Champ | Mono. |
| Johnny Comes Flying Home | 20th-Fox |
| Johnny in the Clouds | UA |
| Jolson Story | Col. |
| Journey Together | Misc. |
| Jumpin' Joe | Mono. |
| Junior Prom | Mono. |
| Just Before Dawn | Col. |
| **K** | |
| Katie for Congress | RKO |
| Kelly Is My Name | Univ. |
| Kid From Brooklyn | RKO |
| Killers, The | Univ. |
| Kiss & Tell | Col. |
| Kitty | Para. |
| **L** | |
| Ladies Man | Para. |
| Lady in the Lake | MGM |
| Lady Luck | RKO |
| Land of the Outlaws | Mono. |
| Landrush | Col. |
| Larceny in Her Heart | PRC |
| Last Chance | MGM |
| Last Crooked Mile | Rep. |
| Laura | 20th-Fox |
| Law Crusaders | PRC |
| Lawless Empire | Col. |
| Leave Her to Heaven | 20th-Fox |
| Let 'Em Have It | Astor |

## MONOGRAM (Continued)

| Prod. No. | COMING | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|
| 515 | Freddie Steps Out—Freddie Stewart-June Preisser | | | |
| | High School Hero—Fred Steward-June Preisser | | | |
| | Ghost Busters—Leo Gorcey-The Bowery Boys | | | |
| 510 | In Fast Company (CD)F—Leo Gorcey-Huntz Hall | 63 | | b5/11/46 |
| 506 | Joe Palooka, Champ (C)F—Joe Kirkwood-Elyse Knox | 70 | 5/28/46 | b4/13/46 |
| 522 | Jumpin' Joe—Robert Wilcox | | | |
| 518 | Mandarin Secret—Sidney Toler-Victor Sen Yung | | | a4/20/46 |
| 530 | Romance of the Rancho—Gilbert Roland-Marjorie Riordan | | | |
| Sp. | Suspense (D)A—Belita-Barry Sullivan-E. Palette | 101 | 6/15/46 | b3/30/46 |

### Westerns (Current 1944-45)

| | | | | |
|---|---|---|---|---|
| 452 | Drifting Along (W)F—J. M. Brown-Raymond Hatton | 60 | 1/26/46 | b5/11/46 |
| 458 | Frontier Feud—J. M. Brown-Raymond Hatton | 54 | 11/24/45 | |
| 566 | Haunted Mine, The (W)F—J. M. Brown-Raymond Hatton | 52 | 3/2/46 | b4/6/46 |
| 457 | Lost Trail (W)F—J. M. Brown-Raymond Hatton | 53 | 10/20/45 | b10/13/45 |
| 464 | Riders of the Dawn (W)F—Jimmy Wakely-Lee White | 57 | 11/3/45 | b10/27/45 |
| 431 | South of the Rio Grande—Duncan Renaldo | 62 | 9/15/45 | |
| 565 | Border Bandits (W)F—J. M. Brown-R. Hatton | 57 | 1/12/46 | b2/23/46 |
| 571 | Lonesome Trail—J. Wakely-Lee White | 55 | 12/8/45 | |
| 572 | Moon Over Montana (W)F—Jimmy Wakely-Lee White | 61 | 2/23/46 | b4/27/46 |
| 561 | Under Arizona Skies—J. M. Brown-Raymond Hatton | 60 | 4/27/46 | |
| 573 | West of the Alamo—Jimmy Wakely-Lee White | 57 | 4/20/46 | |

### Westerns (Coming)

| | | | | |
|---|---|---|---|---|
| 562 | Gentleman From Texas—J. M. Brown-R. Hatton | | 6/8/46 | |
| | Roaring Range, The—J. M. Brown-Raymond Hatton | | | |
| 574 | Trail to Mexico—Jimmy Wakely-Lee White | | 6/29/46 | |

## PARAMOUNT

### Current 1945-46

| Block No | | | | | |
|---|---|---|---|---|---|
| 1 | Duffy's Tavern (CM)F—Crosby-Ed Gardner-M. Reynolds | 98 | 9/28/46 | b8/18/45 |
| 1 | Follow That Woman (My)—William Gargan-Nancy Kelly | 70 | 12/14/45 | b8/25/45 |
| 2 | Hold That Blonde (C)F—Eddie Bracken-Veronica Lake | 77 | 11/23/45 | b10/13/45 |
| 2 | Kitty (D)A—Paulette Goddard-Ray Milland | 103 | 5/10/46 | b10/13/45 |
| 1 | Lost Weekend (D)A—R. Milland-J. Wyman-P. Terry | 101 | 1/25/46 | b8/18/45 |
| 1 | Love Letters (D)A—J. Jones-J. Cotten-A. Richards | 101 | 10.26/45 | b8/25/45 |
| 3 | Masquerade in Mexico (MC)F—D. Lamour-A. deCordova-P. Knowles | 96 | 2/22/45 | b12/1/45 |
| 3 | Miss Susie Slagle's (D)A—Sonny Tufts-V. Lake | 89 | 3/8/46 | b12/8/45 |
| 2 | People Are Funny (CM)F—J. Haley-H. Walker-R. Vallee | 93 | 1/11/46 | b10/18/45 |
| 3 | Road to Utopia (CM)A—Crosby-Hope-Lamour | 90 | 3/22/46 | b12/8/45 |
| 2 | Stork Club (CM)A—Betty Hutton-Barry Fitzgerald | 98 | 12/28/45 | b10/6/45 |
| 3 | Tokyo Rose (D)A—Byron Barr-Lotus Long | 69 | 2/8/46 | b12/8/45 |

### COMING

| | | | | |
|---|---|---|---|---|
| | Big Town—Philip Reed- Hillary Brooke | | | a2/9/46 |
| 4 | Blue Dahlia (My)A—A. Ladd-V. Lake-W. Bendix | 100 | 4/19/46 | b2/2/46 |
| | Blue Skies *T—Bing Crosby-Paul Draper | | | a8/18/45 |
| 5 | Bride Wore Boots (C)F—B. Stanwyck-R. Cummings-D. Lynn | 85 | 5/31/46 | b3/23/46 |
| | Calcutta—A. Ladd-G. Russell-W. Bendix | | | a7/14/45 |
| | California *T—Milland-Stanwyck-Fitzgerald | | | a4/6/46 |
| | Easy Come, Easy Go—Betty Hutton-Sonny Tufts | | | a4/7/45 |
| | Fear in the Night—De Forest Kelly-Kay Scott | | | |
| 5 | Hot Cargo (D)F—W. Gargan-J. Rogers-P. Reed | 57 | 6/28/46 | b3/16/46 |
| | Imperfect Lady, The—R. Milland-T. Wright-V. Field | | | a11/10/45 |
| | Ladies Man—Eddie Bracken-Virginia Field | | | a12/10/45 |
| 6 | Monsieur Beaucaire (C)F—Bob Hope-Joan Caulfield | 93 | | b5/18/46 |
| 6 | O.S.S. (Wa)F—A. Ladd-G. Fitzgerald-P. Knowles | 107 | 7/26/46 | b5/11/46 |
| 5 | Our Hearts Were Growing Up (C)F—B. Donlevy-G. Russell-D. Lynn | 83 | 6/14/46 | b3/16/46 |
| | Perfect Marriage, The—L. Young-D. Niven-V. Field | | | a3/23/46 |
| | Perils of Pauline—Betty Hutton-John Lund | | | a5/18/46 |
| 6 | Searching Wind (D)A—R. Young-A. Richards-S. Sidney | 105 | 8/9/46 | b5/11/46 |
| | Seven Were Saved—Richard Denning-Catherine Craig | | | |
| 6 | Strange Love of Martha Ivers (D)A—Stanwyck-L. Scott-Heffiin | 116 | 9/13/46 | b3/16/46 |
| | Suddenly It's Spring—F. MacMurray-P. Goddard | | | a3/30/46 |
| 6 | Swamp Fire (D)A—Johnny Weissmuller-Virginia Grey | 69 | 9/6/46 | b5/11/46 |
| | The Trouble With Women—T. Wright-B. Donlevy-R. Milland | | | a6/23/45 |
| 4 | They Made Me a Killer (D)A—Robert Lowery-Barbara Britton | 64 | 5/3/46 | b1/26/46 |
| 5 | To Each His Own (D)A—Olivia de Havilland-John Lund | 122 | 7/5/46 | b3/16/46 |
| | Too Good to Be True—S. Tufts-D. Lynn-B. Fitzgerald | | | a11/24/45 |
| | Two Years Before the Mast—Donlevy-Ladd-Bendix | | | a7/1/44 |
| 4 | Virginian, The *T (W)F—J. McCrea-B. Donlevy-S. Tufts | 90 | 4/15/46 | b1/26/46 |
| | Welcome Stranger—Bing Crosby-Barry Fitzgerald | | | |
| 4 | Well Groomed Bride (CD)F—R. Milland-O. deHavilland-S. Tufts | 75 | 5/17/46 | b2/2/46 |
| | Where There's Life—B. Hope-S. Hasso-W. Bendix | | | |

## PRC

### CURRENT 1944-45

| | | | | |
|---|---|---|---|---|
| | Arson Squad (My)A—F. Albertson-R. Armstrong | 66 | 9/11/45 | b8/11/45 |
| | Club Havana (DM)F—Tom Neal-Margaret Lindsay | 62 | 10/23/45 | b10/27/45 |
| | Detour (D)A—Tom Neal-Ann Savage | 69 | 11/30/45 | b11/3/45 |
| | Devil Bat's Daughter (My)A—Rosemary LaPlanche-John James | 66 | 4/15/46 | b4/13/46 |
| | Danny Boy (D)F—Robert "Buzzy" Henry-Eva March | 66 | 1/8/46 | b11/10/45 |
| | Enchanted Forest *C (D)F—Edmund Lowe-Brenda Joyce | 77 | 12/8/45 | b9/22/45 |
| | Flying Serpent, The (H)A—Ralph Lewis-George Zucco | 58 | 2/20/46 | b1/19/46 |
| | How Do You Do (C)F—Bert Gordon-Harry Von Zell | 82 | 12/24/45 | b11/10/45 |
| | I Ring Doorbells (My)F—R. Shayne-A. Gwynne-R. Karns | 67 | 2/25/46 | b1/5/46 |
| | Man Who Walked Alone (C)F—Kay Aldrige-Dave O'Brien | 74 | 3/15/46 | b2/17/45 |
| | Mask of Diijon (D)A—Eric von Stroheim-Jeanne Bates | 70 | 3/7/46 | b2/2/46 |
| | Romance of the West (W)F—Eddie Dean | 58 | 3/20/46 | b2/16/46 |
| | Shadow of Terror (My)A—Dick Fraser-Grace Gillern | 64 | 11/5/45 | b9/1/45 |
| | Strangler of the Swamp (H)A—R. La Planche-Robert Barrat | 59 | 1/1/46 | b1/5/46 |
| | Swing Hostess (CM)F—Martha Tilton-Charles Collins | 76 | 9/8/45 | b11/11/44 |

## PRC (Continued)

| CURRENT 1944-45 | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|
| White Pongo (D)F | Richard Fraser-Marie Wrixon | 76 | 11/2/45 | b8/11/45 |
| Why Girls Leave Home (D)A | Pamela Blake-Sheldon Leonard | 70 | 10/9/46 | b6/16/45 |
| Wife of Monte Cristo (D)F | John Loder-Lenore Aubert | 79 | 4/23/46 | b3/23/46 |

### COMING

| | | | | |
|---|---|---|---|---|
| Avalanche (My)A | Bruce Cabot-Roscoe Karns | 68 | 6/20/46 | b4/27/46 |
| Between Two Sisters | N. Coleman-P. Reed-F. Cressart | | | a12/22/45 |
| Blondes on the Loose | Hugh Beaumont-Cheryl Walker | | 8/22/46 | |
| Larceny in Her Heart | Hugh Beaumont-Cheryl Walker | | 7/10/46 | |
| Melody Roundup *C | Eddie Dean-Roscoe Ates | | | |
| Missouri Hayride | Martha O'Driscoll-William Wright | | 8/15/46 | |
| Murder Is My Business (My)F | Hugh Beaumont-Cheryl Walker | 63 | 4/10/46 | b3/9/46 |
| Queen of Burlesque | Evelyn Ankers | | 7/24/46 | |
| Secrets of a Sorority Girl | Mary Ware-Rick Vallin | | 8/1/46 | |

### Westerns (Current 1944-45)

| | | | | |
|---|---|---|---|---|
| Ambush Trail (W)F | Bob Steele-Lorraine Miller | 56 | 2/17/46 | b2/2/46 |
| Border Badmen (W)F | Buster Crabbe-Al St. John | 57 | 10/10/45 | b9/1/45 |
| Caravan Trail *C (W)F | Eddie Dean-Emmett Lynn | 61 | 4/20/46 | b3/30/46 |
| Fighting Bill Carson (W)F | Buster Crabbe-Al St. John | 54 | 10/31/45 | b12/15/45 |
| Flaming Bullets | Tex Ritter-Dave O'Brien | 58 | 10/15/45 | |
| Frontier Fugitives | Tex Ritter-Dave O'Brien | 58 | 9/1/45 | |
| Lightning Raiders | Buster Crabbe-Al St. John | | 1/7/46 | |
| Navajo Kid (W)F | Bob Steele | 57 | 11/21/45 | b3/30/46 |
| Prairie Rustlers | Buster Crabbe-Al St. John | 55 | 11/7/45 | |
| Six Gun Man (W)F | Bob Steele | 59 | 2/1/46 | b1/26/46 |
| Terrors on Horseback (W)F | Buster Crabbe-Al St. John | 55 | 5/1/46 | b4/20/46 |
| Thunder Town (W)F | Bob Steele-Syd Saylor | 58 | 4/12/46 | b3/30/46 |

### Westerns (Coming)

| | | | | |
|---|---|---|---|---|
| Colorado Serenade | Eddie Dean-Mary Kenyon | | 6/30/46 | |
| Gentlemen With Guns (W)F | Buster Crabbe-Al St. John | 52 | 3/27/46 | b3/16/46 |
| Ghost of Hidden Valley | Buster Crabbe-Al St. John | | 6/3/40 | |
| Law Crusaders | Buster Crabbe-Al St. John | | | |
| Man Without a Gun | Bob Steele-Ellen Hall | | | |

## RKO-RADIO

| Block No. | CURRENT 1945-46 | | Trade Shown | | |
|---|---|---|---|---|---|
| 4 | A Game of Death (M)A | J. Loder-A. Long-R. Wade | 72 | Dec | b12/1/45 |
| 5 | Badman's Territory (W)F | R. Scott-A. Richards-L. Tierney | 98 | Apr | b4/20/46 |
| | Bedlam (D)A | Boris Karloff-Anna Lee | 80 | Apr | b4/27/46 |
| Sp. | Bells of St. Mary's (D)F | Bing Crosby-Ingrid Bergman | 125 | Nov | b11/24/45 |
| 3 | Cornered (D)A | Dick Powell-Walter Slezak | 102 | Nov | b11/17/45 |
| 4 | Deadline at Dawn (My)F | S. Hayward-P. Lukas-B. Williams | 83 | Feb | b2/16/46 |
| 3 | Dick Tracy (My)F | Morgan Conway-Anne Jeffreys | 62 | Dec | b12/15/45 |
| 5 | Ding Dong Williams (MC)F | Glenn Vernon-Marcy McGuire | 62 | Apr | b4/20/46 |
| | Falcon's Alibi (My)A | Tom Conway-Rita Corday | 63 | Apr | b4/20/46 |
| 2 | First Yank Into Tokyo (D)A | T. Neal-B. Hale-K. Luke | 82 | Sept | b9/8/45 |
| 4 | From This Day Forward (D)A | J. Fontaine-M. Stevens-A. Judge | 95 | Mar | b3/2/46 |
| Sp. | Heartbeat (CD)F | G. Rogers-J. Pierre Aumont | 102 | Apr | b4/27/46 |
| 3 | Hotel Reserve (My)A | James Mason-Lucie Mannheim | 80 | Dec | b12/29/45 |
| 2 | Isle of the Dead (HD)A | B. Karloff-E. Drew | 72 | Sept | b9/8/45 |
| Sp. | Kid From Brooklyn *T (CM)F | D. Kaye-V. Mayo-Vera-Ellen | 114 | Mar | b3/23/46 |
| Sp. | Make Mine Music *T (M)F | Walt Disney | 75 | Apr | b4/20/46 |
| 5 | Partners in Time (CD)F | Lum 'n Abner-P. Blake | 76 | Apr | b4/27/46 |
| Sp. | Pinocchio *T (C)F | Disney | 87 | Sept | Reissue |
| 4 | Riverboat Rhythm (C)F | Leon Errol-Joan Newton | 65 | Feb | b2/9/46 |
| 3 | Sing Your Way Home (CM)F | Jack Haley-Anne Jeffreys | 72 | Nov | b11/17/45 |
| 2 | Spanish Main *T (D)F | P. Henreid-M. O'Hara | 100 | Oct | b10/6/45 |
| 3 | Spiral Staircase, The (My-D)A | D. McGuire-G. Brent-E. Barrymore | 83 | Jan | b1/5/46 |
| 4 | Tarzan and the Leopard Woman (A)F | J. Weissmuller-B. Joyce | 72 | Feb | b2/16/46 |
| Sp. | Tomorrow Is Forever (D)A | C. Colbert-G. Brent-O. Welles | 104 | Jan | b1/19/46 |
| 5 | Truth About Murder (My)A | B. Granville-M. Conway | 63 | Apr | b4/20/46 |
| 2 | Wanderer of the Wasteland (W)F | James Warren-Audrey Long | 67 | Oct | b10/6/45 |
| 5 | Without Reservations (C)F | Claudette Colbert-John Wayne | 107 | May | b5/11/46 |
| Sp. | Wonder Man *T (C)F | D. Kaye-V. Mayo | 98 | Apr | b4/28/45 |

### COMING

| | | | | |
|---|---|---|---|---|
| A Likely Story | Bill Williams-Barbara Hale | | | a3/15/46 |
| Bamboo Blonde | Frances Langford-Russell Wade | | | a3/16/46 |
| Best Years of Our Lives, The | D. Andrews-M. Loy-F. March | | | |
| Child of Divorce | Sharyn Moffett-Regis Toomey | | | a3/16/46 |
| Criminal Court | T. Conway-M. O'Driscoll | | | a4/6/46 |
| Crack-Up | P. O'Brien-C. Trevor-H. Marshall | | | |
| Deadlier Than the Male | C. Trevor-L. Tierney-W. Slezak | | | |
| Dick Tracy Versus Cueball | Morgan Conway-Anne Jeffreys | | | a5/4/46 |
| Falcon's Adventure | Tom Conway-Madge Meredith | | | a5/11/46 |
| Genius at Work | A. Carney-W. Brown-A. Jeffreys | | | |
| Honeymoon | S. Temple-F. Tone-G. Madison | | | |
| It's a Wonderful Life | J. Stewart-D. Reed-L. Barrymore | | | |
| Katie for Congress | L. Young-J. Cotten-Ethel Barrymore | | | |
| Lady Luck | R. Young-B. Hale-F. Morgan | 97 | | a3/16/46 |
| Nocturne | George Raft-Lynn Bari | | | a5/18/46 |
| Notorious | C. Grant-Ingrid Bergman | | | a2/9/46 |
| Secret Life of Walter Mitty *T | D. Kaye-V. Mayo-F. Bainter | | | |
| Sinbad the Sailor *T | D. Fairbanks, Jr.-M. O'Hara | | | |
| Sister Kenny | R. Russell-A. Knox-D. Jagger | | | a3/2/46 |
| Step by Step | Lawrence Tierney-Anne Jeffreys | | | a2/9/46 |
| Sp. Stranger, The | Ed. G. Robinson-L. Young-O. Welles | 95 | | a12/22/45 |
| Sunset Pass | Nan Leslie-James Warren | | | |
| Till the End of Time | Dorothy McGuire-Guy Madison | | | a2/9/46 |
| Vacation in Reno | Jack Haley-Anne Jeffreys | | | |
| What Nancy Wanted | L. Day-B. Aherne-D. DeFore | | | |
| Woman on the Beach | J. Bennett-R. Ryan-C. Bickford | | | a3/9/46 |

## REPUBLIC

| Prod. No. | CURRENT 1944-45 | | Rel. Date | |
|---|---|---|---|---|
| 446 | Along the Navajo Trail (W)F | Roy Rogers-Dale Evans | 66 | 12/15/45 | b12/15/45 |
| 429 | Behind City Lights (D)F | William Terry-Lynne Roberts | 67 | 9/10/45 | b9/22/45 |
| 445 | Don't Fence Me In (W)F | Rogers-Evans-Hayes | 71 | 10/20/45 | b10/27/45 |

| Title | Company |
|---|---|
| Life With Blondie | Col. |
| Life With Father | WB |
| Lighting Raiders | PRC |
| Little Giant | Univ. |
| Little Iodine | UA |
| Little Men | Astor |
| Little Miss Big | Univ. |
| Little Mr. Jim | MGM |
| Live Wires | Mono. |
| Lonesome Trail | Mono. |
| Lonely Hearts Club | Rep. |
| Lost Trail | Mono. |
| Lost Weekend | Para. |
| Love, Honor and Goodbye | Rep. |
| Love Letters | Para. |
| Love Lies Bleeding | Para. |
| Love on the Dole | Misc. |
| Lover Come Back | Univ. |

### M

| | |
|---|---|
| Madonna of the Seven Moons | Univ. |
| Madonna's Secret | Rep. |
| Make Mine Music | RKO |
| Mandarin's Secret | Mono. |
| Man Who Dared | Col. |
| Man Who Walked Alone | PRC |
| Man Without a Gun | PRC |
| Margie | 20th-Fox |
| Marked Trails | Mono. |
| Marshall of Laredo | Rep |
| Marshall of Reno | Rep. |
| Mask of Diijon | PRC |
| Masquerade in Mexico | Para. |
| Meet Me on Broadway | Col |
| Melody Roundup | PRC |
| Melody Trail | Rep. |
| Men in Her Diary | Univ. |
| Mexicana | Rep. |
| Michigan Kid | Univ. |
| Mighty McGurk, The | MGM |
| Mildred Pierce | WB |
| Missouri Hayride | PRC |
| Miss Susie Slagle's | Para. |
| Miss Television | UA |
| Mr. Ace | UA |
| Monsieur Beaucaire | Para. |
| Moon Over Montana | Mono. |
| Murder is My Business | PRC |
| Murder in the Music Hall | Rep. |
| Murder, My Sweet! | RKO |
| My Brother Who Talked to Horses | MGM |
| My Darling Clementine | 20th-Fox |
| My Gal Loves Music | Univ. |
| My Name is Julia Ross | Col. |
| My Pal Trigger | Rep. |
| My Reputation | WB |
| Mysterious Intruder | Col. |

### N

| | |
|---|---|
| Navajo Kid | PRC |
| Never Say Goodbye | WB |
| Night and Day | WB |
| Night Editor | Col. |
| Night in Paradise | Univ. |
| Night Train to Memphis | Rep. |
| Nobody Lives Forever | WB |
| Nocturne | RKO |
| No Leave, No Love | MGM |
| Nora Prentiss | WB |
| No Time for Comedy | WB |
| No Trespassing | UA |
| Notorious | RKO |
| Notorious Gentlemen | Univ. |
| Notorious Lone Wolf | Col |

### O

| | |
|---|---|
| Of Human Bondage | WB |
| Oh Say Can You Sing | Univ. |
| One Exciting Week | Rep. |
| One More Tomorrow | WB |
| One Romantic Night | Astor |
| One Way to Love | Col. |
| Open City | Misc. |
| Open Verdict | WB |
| O.S.S. | Para. |
| Our Hearts Were Growing Up | Para. |
| Our Vines Have Tender Grapes | MGM |
| Out California Way | Rep. |
| Outlaws of the Rockies | Col. |
| Out of the Depths | Col. |

### P

| | |
|---|---|
| Pardon My Past | Col |
| Paris Underground | UA |
| Partners in Time | RKO |
| Partners of the Trail | Mono. |
| Passkey to Danger | RKO |
| Passport to Destiny | RKO |
| People Are Funny | Para |
| Perfect Marriage | Para |
| Perilous Holiday | Col |
| Perils of Pauline | Para |
| Phantom of the Plains | Rep |
| Phantom Thief | Col |
| Pilgrim Lady | Rep |
| Pillow of Death | Univ |
| Pirates of Monterey | Univ. |
| Plainsman & the Lady | Rep |
| Portrait of Maria | MGM |
| Postman Always Rings Twice | MGM |
| Prairie Rustlers | PRC |
| Prelude to Murder | Univ |
| Pride of the Marines | WB |
| Prison Ship | Col |
| Pursuit to Algiers | Univ |

### Q

| | |
|---|---|
| Queen of Burlesque | PRC |

## R

| Title | Company |
|---|---|
| Rainbow Over Texas | Rep. |
| Range Law | Mono. |
| Razor's Edge | 20th-Fox |
| Rebecca | UA |
| Red Dragon | Mono. |
| Red River Renegades | Rep. |
| Rendezvous 24 | 20th-Fox |
| Rendezvous With Annie | Rep. |
| Renegades | Col. |
| Return of Frank James | 20th-Fox |
| Return of Mr. Griggs | MGM |
| Return of Rusty | Col. |
| Return of the Vampire | Col. |
| Rhapsody in Blue | WB |
| Riders of the Dawn | Mono. |
| Rio Grande Raiders | Rep. |
| Riverboat Rhythm | RKO |
| River Gang | Univ. |
| Road to Utopia | Para. |
| Roaring Range | Mono. |
| Roaring Rangers | Col. |
| Romance of the Rancho | Mono. |
| Romance of the West | PRC |
| Rough Riders of the Cheyenne | Rep. |
| Rough Ridin' Justice | Col. |
| Runaround | Univ. |
| Rustlers of the Badlands | Col. |

## S

| | |
|---|---|
| Sailor Takes a Wife | MGM |
| San Antonio *T) | WB |
| Sante Fe Uprising | Rep. |
| Saratoga Trunk | WB |
| Scarface | Astor |
| Scarlet Street | Univ. |
| Scotland Yard Investigator | Rep. |
| Searching Wind | Para. |
| Secret Life of Walter Mitty | RKO |
| Secrets of a Sorority Girl | PRC |
| Senorita From the West | Univ. |
| Sensation Hunters | Mono. |
| Sentimental Journey | 20th-Fox |
| Seven Were Saved | Para. |
| Seventh Veil | Univ. |
| Shadow of a Woman | WB |
| Shadow of Terror | PRC |
| Shadow Returns | Mono. |
| Shady Lady | Univ. |
| Shahrazad | Univ. |
| Shanghai Cobra | Mono. |
| She Went to the Races | MGM |
| She Wolf of London | Univ. |
| She Wouldn't Say Yes | Col. |
| She Wrote the Book | Univ. |
| Sheriff of Redwood Valley | Rep. |
| Shine on Texas Moon | Rep. |
| Shock | 20th-Fox |
| Shocking Miss Pilgrim | 20th-Fox |
| Short Happy Life of Francis Macomber | UA |
| Show-Off | MGM |
| Silver City Kid | Col. |
| Sinbad the Sailor | RKO |
| Sing While You Dance | Col. |
| Sing Your Way Home | RKO |
| Singing on the Trail | Col. |
| Sin of Harold Diddlebock | UA |
| Sister Kenny | RKO |
| Six Gun Man | PRC |
| Sky Devils | Astor |
| Snafu | Col. |
| Smoky | 20th-Fox |
| Smooth As Silk | Univ. |
| Snow Cinderella | Rep. |
| So Goes My Love | Univ. |
| Somewhere in the Night | 20th-Fox |
| Song for Miss Julie | Rep. |
| Song of Arizona | Rep. |
| Song of the Prairie | Col. |
| Song of the Range | Mono. |
| Song of Mexico | Rep. |
| Song of Old Wyoming | PRC |
| South of the Rio Grande | Mono. |
| Spanish Main | RKO |
| Specter of the Rose | Rep. |
| Spellbound | UA |
| Spider, The | 20th-Fox |
| Spider Woman Strikes Back | Univ. |
| Spiral Staircase, The | RKO |
| Stage coach to Denver | Rep. |
| Stagecoach to Monterey | Rep. |
| Stage Coach Outlaws | PRC |
| Star From Heaven | MGM |
| State Fair | 20th-Fox |
| Step By Step | RKO |
| Stolen Life | WB |
| Stork Club | Para. |
| Strange Confession | Univ. |
| Strange Conquest | Univ. |
| Strange Holiday | Misc. |
| Strange Mr. Gregory | Mono. |
| Stranger From Santa Fe | Mono. |
| Strange Love of Martha Ivers | Para. |
| Strange Triangle | 20th-Fox |
| Strange Voyage | Col. |
| Strange Woman | UA |
| Stranger, The | RKO |
| Strangler of the Swamp | PRC |
| Suddenly It's Spring | Para. |
| Sunbonnet Sue | Mono. |
| Sunset Pass | RKO |
| Sun Valley Cyclone | Rep. |
| Suspected Person | PRC |
| Suspense | Mono. |
| Swamp Fire | Para. |
| Swing Hostess | PRC |
| Swingin' on a Rainbow | Rep. |
| Swing Parade of 1946 | Mono. |
| Swiss Family Robinson | Astor |

## REPUBLIC (Continued)

| No. Prod. | CURRENT 1944-45 | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 427 | Fatal Witness (D)A | Evelyn Ankers-Richard Fraser | 60 | 9/15/45 | b12/8/45 |
| 428 | Love, Honor and Goodbye (CM)F | Virginia Bruce-Edward Ashley | 87 | 9/15/45 | b9/15/45 |
| 431 | Mexicana (CM)F | Constance Moore-Tito Guizar | 83 | 11/15/45 | b11/24/45 |
| 444 | Sunset in El Dorado (W)F | Roy Rogers-Dale Evans | 66 | 9/20/45 | b9/29/45 |
| 426 | Swingin' on a Rainbow (CM)F | Brad Taylor-Jane Frazee | 72 | 9/1/45 | b9/1/45 |
| 430 | Tiger Woman (My)A | Kane Richmond-Lorna Gray | 57 | 11/15/45 | b12/22/45 |

### Current 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 508 | A Guy Could Change (D)F | Allan Lane-Jane Frazee | 65 | 1/27/46 | b1/26/46 |
| 503 | An Angel Comes to Brooklyn (CM)F | Kaye Dowd-Robert Duke | 70 | 11/27/45 | b12/8/45 |
| 513 | A Strange Impersonation (D)F | Brenda Marshall-William Gargan | 68 | 3/15/46 | b3/2/46 |
| 504 | Captain Tugboat Annie (CD)F | Jane Darwell-Edgar Kennedy | 70 | 11/17/45 | b12/15/45 |
| 514 | Catman of Paris (H)A | Carl Esmont-Lenore Aubert | 65 | 4/20/46 | b2/23/46 |
| 511 | Crime of the Century | Stephanie Bachelor-Michael Browne | 56 | 2/27/46 | a12/1/45 |
| 505 | Dakota (D) F | John Wayne-Vera Hruba Ralston | 82 | 12/25/45 | b11/10/45 |
| 519 | French Key | Albert Dekker-Evelyn Ankers | 67 | 5/18/46 | a11/17/45 |
| 509 | Gay Blades (C)F | Allan Lane-Jean Rogers | 67 | 1/25/46 | b3/30/46 |
| 502 | Girls of the Big House (D)A | Lynne Roberts-Richard Powers | 68 | 11/2/45 | b11/17/45 |
| 516 | Glass Alibi, The (My)A | Maris Wrixon-Douglas Fowley | 68 | 4/27/46 | b5/11/46 |
| 5501 | Home on the Range *M (W)F | Monte Hale-Adrian Booth | 55 | 4/18/46 | b4/13/46 |
| 510 | Madonna's Secret, The (D)F | F. Lederer-A. Rutherford-G. Patrick | 79 | 2/16/46 | b2/23/46 |
| 512 | Murder in the Music Hall (My)F | Vera Hruba Ralston-W. Marshall | 84 | 4/10/46 | b2/23/46 |
| 518 | Passkey to Danger | Stephanie Bachelor-Adele Mara | 58 | 5/11/46 | a3/2/46 |
| 448 | Rainbow Over Texas (W)F | Roy Rogers-Dale Evans | 65 | 5/9/46 | b5/11/46 |
| 501 | Scotland Yard Investigator (D) | E. von Stroheim-S. Bachelor | 68 | 9/30/45 | b10/13/45 |
| 447 | Song of Arizona (W)F | Roy Rogers-Dale Evans | 68 | 3/9/46 | b3/6/46 |
| 506 | Song of Mexico (M)F | Adele Mara-Edgar Barrier | 57 | 12/28/45 | b11/24/45 |
| 515 | Undercover Woman | S. Bachelor-R. Livingston | 56 | 4/11/46 | a12/22/45 |
| 520 | Valley of the Zombies | Robert Livingston-Adrian Booth | 56 | 5/24/46 | a11/10/45 |
| 507 | Woman Who Came Back, The (D)A | Nancy Kelly-John Loder | 68 | 12/13/45 | b12/29/45 |

### COMING

| | | | | | |
|---|---|---|---|---|---|
| | Angel and the Outlaw | J. Wayne-G. Russell-I. Rich | | | |
| | Earl Carroll's Sketchbook | Constance Moore-William Marshal | | | |
| | Fabulous Suzanne | Barbara Britton-Rudy Vallee | | | |
| | G. I. War Brides | James Ellison-Anna Lee | | | |
| | Ghost Goes Wild | James Ellison-Ann Gwynne | | | a5/4/46 |
| | Inner Circle | Adele Mara- William Frawley | | | |
| 517 | In Old Sacramento (W)F | Constance Moore-William Elliott | 89 | 5/31/46 | b4/27/46 |
| | I've Always Loved You *T | Catherine McLeod-Philip Dorn | | | a1/26/46 |
| | Invisible Informer | Linda Sterling-William Henry | | | a3/16/46 |
| | Last Crooked Mile | D. Barry-A. Savage-T. Powers | 67 | | a1/26/46 |
| | Lonely Hearts Club | Jane Withers-Jimmy Lydon | | | a3/2/46 |
| | Man From Rainbow Valley *M | Monte Hale-Adrian Booth | | | |
| | My Pal Trigger | R. Rogers-D. Evans-G. Hayes | | | |
| | Night Train to Memphis | Roy Acuff-Allan Lane-Adele Mara | | | a1/5/46 |
| 521 | One Exciting Week | Al Pearce-Arline Harris | 69 | 6/8/46 | a3/2/46 |
| | Out California Way *M | Monte Hale-Aridian Booth | | | |
| | Pilgrim Lady | Warren Douglas-Veda Ann Borg | | | a5/4/46 |
| | Plainsman and the Lady | W. Elliott-V. H. Ralston-D. Barry | | | |
| | Rendezvous With Annie | Eddie Albert-Gail Patrick | | | |
| | Shine on Texas Moon | R. Rogers-George Hayes-Dale Evans | | | |
| | Snow Cinderella | Lynne Roberts-Charles Drake | | | |
| | Specter of the Rose | Michael Chekhov-Judith Anderson | 90 | | a3/2/46 |
| | That Brennan Girl | James Dunn-Mona Freeman | | | |
| | Traffic in Crime | Kane Richmond-Adele Mara | | | a4/27/46 |
| | Under Nevada Skies | Roy Rogers-Dale Evans | | | |

### Westerns (Current 1945-46)

| | | | | | |
|---|---|---|---|---|---|
| 555 | Alias Billy the Kid (W)F | Sunset Carson-Peggy Stewart | 56 | 4/17/46 | b4/27/46 |
| 551 | Bandits of the Badlands (W)F | Sunset Carson-Peggy Stewart | 55 | 9/14/45 | b10/13/45 |
| 5307 | Blue Mountain Skies | Gene Autry-Smiley Burnett | 56 | 12/1/45 | |
| 565 | California Gold Rush (W)F | Wild Bill Elliott-Bobby Blake | 60 | 2/4/46 | b3/2/46 |
| 553 | Cherokee Flash (W)F | Sunset Carson-Linda Stirling | 64 | 12/13/45 | b2/2/46 |
| 563 | Colorado Pioneers (W)F | Wild Bill Elliott-Bobby Blake | 55 | 11/14/45 | b1/5/46 |
| 554 | Days of Buffalo Bill | Sunset Carson-Peggy Stewart | 56 | 2/8/46 | |
| 556 | El Paso Kid | Sunset Carson-Marie Harmon | 55 | 5/22/46 | |
| 5308 | Gold Mine in the Sky | Gene Autry | 59 | 1/15/46 | Reissue |
| 5306 | Guns and Guitars | Gene Autry-Smiley Burnette | 58 | 10/15/45 | Reissue |
| 562 | Marshall of Laredo (W)F | Wild Bill Elliott-Bobby Blake | 58 | 10/7/45 | b11/17/45 |
| 561 | Phantom of the Plains (W)F | Wild Bill Elliott-Bobby Blake | 55 | 9/7/45 | b10/13/45 |
| 552 | Rough Riders of Cheyenne (W)F | Sunset Carson-Peggy Stewart | 56 | 11/1/45 | b11/17/45 |
| 566 | Sheriff of Redwood Valley (W)F | Bill Elliott-Alice Fleming | 56 | 3/29/46 | b4/13/46 |
| 567 | Sun Valley Cyclone | B. Elliott-A. Fleming-B. Blake | 55 | 5/10/46 | |
| 5305 | Under Fiesta Stars | GeneAutry-Smiley Burnette | 61 | 9/1/45 | Reissue |
| 564 | Wagon Wheels Westward (W)F | Wild Bill Elliott-Bobby Blake | 56 | 12/21/45 | b1/19/46 |

### Westerns (Coming)

| | | |
|---|---|---|
| | Conquest of Cheyenne | Wild Bill Elliott-Alice Fleming |
| | Red River Renegades | Sunset Carson-Peggy Stewart |
| | Rio Grande Raiders | Sunset Carson-Peggy Stewart |
| | Sante Fe Uprising | Allan Lane-Martha Wentworth |
| | Stagecoach to Denver | Allan Lane-Martha Wentworth |
| | Vigilantes of Boomtown | Allan Lane-Martha Wentworth |

## 20TH-FOX

### Current 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 611 | And Then There Were None (My)F | Fitzgerald-Hayward-Huston | 97 | Nov | b1/19/46 |
| 616 | A Walk in the Sun (D)F | Dana Andrews-Richard Conte | 117 | Mar | b12/1/45 |
| 622 | A Yank in London (D)F | Anna Neagle-Rex Harrison | 107 | Mar | b4/27/46 |
| 620 | Behind Green Lights (D)A | Carole Landis-William Gargan | 64 | Feb | b1/19/46 |
| 604 | Captain Eddie (B)F | F. MacMurray-L. Bari | 107 | Sept | b6/23/45 |
| 605 | Caribbean Mystery (My)F | J. Dunn-Sheila Ryan | 65 | Sept | b7/12/45 |
| 610 | Col. Effingham's Raid (CD)F | C. Coburn-J. Bennett-W. Eythe | 70 | Feb | b9/29/45 |
| 625 | Dark Corner (D)A | Lucille Ball-William Bendix | 99 | May | b4/6/46 |
| 617 | Doll Face (CM)F | C. Miranda-P. Como-V. Blaine | 80 | Jan | b12/22/45 |
| 609 | Dolly Sisters, The *T (MC)F | B. Grable-J. Payne-J. Haver | 114 | Nov | b8/29/45 |
| 626 | Do You Love Me *T (MC)F | M. O'Hara-D. Haymes-H. James | 91 | May | b4/20/46 |
| 623 | Dragonwyck (D)A | G. Tierney-V. Price-W. Huston | 103 | Apr | b2/23/46 |
| 612 | Fallen Angel (D)A | A Faye-D. Andrews-L. Darnell | 97 | Dec | b10/27/45 |
| 608 | House on 92nd Street, The (D)F | W. Eythe-L. Nolan-S. Hasso | 88 | Oct | b9/15/45 |

## 20TH-FOX (Continued)

| Prod. No. | CURRENT 1945-46 | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 618 | Jesse James | T. Power-H. Fonda-N. Kelly | 106 | Feb | Re-release |
| 624 | Johnny Comes Flying Home (D)F | Martha Stewart-Richard Crane | 65 | Apr | b3/23/46 |
| 614 | Leave Her to Heaven *T (D)A | G. Tierney-J. Crain-C. Wilde | 110 | Jan | b12/22/45 |
| 627 | Rendezvous 24 (D)A | William Gargan-Maria Palmer | 70 | May | b5/11/46 |
| 619 | Return of Frank James | Henry Fonda-Gene Tierney | 92 | Feb | Re-release |
| 621 | Sentimental Journey (D)F | M. O'Hara-J. Payne-W. Bendix | 94 | Mar | b2/9/46 |
| 613 | Spider, The (M)F | Richard Conte-Faye Marlowe | 62 | Dec | b10/13/45 |
| 615 | Shock (D)F | Vincent Price-Lynn Bari | 70 | Feb | b1/19/46 |
| 607 | State Fair *T (CM)F | D. Andrews-J. Crain-D. Haymes | 100 | Oct | b8/25/45 |

### COMING

| | | | | | |
|---|---|---|---|---|---|
| 634 | Anna and the King of Siam | I. Dunne-R. Harrison-L. Darnell | | | a1/26/46 |
| | Black Beauty | Mona Freeman-Richard Denning | | | |
| | Carnival in Costa Rica *T | D. Haymes-C. Holm-C. Romero | | | |
| 633 | Centennial Summer *T | Crain-Darnell-Bennett | | | a10/20/45 |
| | Claudia and David | Dorothy McGuire-Robert Young | | | a5/11/46 |
| 628 | Cluny Brown (C)F | Charles Boyer-Jennifer Jones | 100 | June | b5/11/46 |
| | Deadline for Murder | Sheila Ryan-Kent Taylor | | | |
| | Flight to Paradise | Paul Kelly-Osa Massen | | | |
| | Home Sweet Homicide | P. Ann Garner-R. Scott | | | a5/11/46 |
| 632 | It Shouldn't Happen to a Dog | Carole Landis-Allyn Joslyn | | | a3/30/46 |
| | Margie *T | Jeanne Crain-Alan Young | | | a4/6/46 |
| | My Darling Clementine | H. Fonda-L. Darnell-V. Mature | | | |
| | Razor's Edge | T. Power-G. Tierney-J. Payne | | | a5/11/46 |
| | Shocking Miss Pilgrim *T | Betty Grable-Dick Haymes | | | a1/5/46 |
| 631 | Smoky *T | F. MacMurray-A. Baxter-B. Ives | | | a10/6/45 |
| 629 | Somewhere in the Night (D)A | J. Hodiak-L. Nolan-N. Guild | 110 | June | b5/4/46 |
| 630 | Strange Triangle (D)A | Signe Hasso-John Shepperd | 65 | June | b5/11/46 |
| | Three Little Girls in Blue *T | Haver-Blaine-Payne | | | a1/26/46 |
| | Wake Up and Dream | John Payne-June Haver | | | a6/9/45 |
| | Wanted for Murder (D)A | Eric Portman-Dulcie Gray | 103 | | b4/13/46 |
| | You're For Me | V. Blaine-P. Como-H. James | | | |

## UNITED ARTISTS

### CURRENT

| | | | | | |
|---|---|---|---|---|---|
| | Abilene Town (W)F | Randolph Scott-Ann Dvorak | 90 | 1/11/46 | b1/12/46 |
| | A Night in Casablanca (M)F | Marx Bros.-Charles Drake | 85 | 5/10/46 | b4/20/46 |
| | Blithe Spirit (C)A | Hammond-Cummings-Harrison | 94 | 12/14/45 | b9/22/45 |
| | Breakfast in Hollywood (CD)F | Tom Breneman-Bonita Granville | 93 | 2/22/46 | b1/19/46 |
| | Captain Kidd (D)F | C. Laughton-R. Scott-B. Britton | 87 | 10/5/45 | b8/4/45 |
| | Diary of a Chambermaid (D)A | P. Goddard-B. Meredith | 86 | 2/14/46 | b2/2/46 |
| | Getting Gertie's Garter (C)A | D. O'Keefe-M. McDonald-B. Barnes | 72 | 11/30/45 | b12/1/45 |
| | Johnny in the Clouds (D)F | John Mills-D. Montgomery | 88 | 3/15/46 | b11/17/45 |
| | Outlaw, The (D)A | Jane Russell-Walter Huston | 115 | 2/8/46 | b3/23/46 |
| | Paris-Underground (WaD)A | C. Bennett-Gracie Fields | 97 | 10/19/45 | b8/25/45 |
| | Rebecca | L. Olivier-Joan Fontaine | 130 | 4/26/46 | Reissue |
| | Spellbound (D)A | Ingrid Bergman-Gregory Peck | 111 | 12/28/45 | b11/3/45 |
| | Whistle Stop (D)A | George Raft-Ava Gardner | 85 | 1/25/46 | b1/12/46 |
| | Young Widow (D)A | Jane Russell-Louis Hayward | 100 | 3/1/46 | b2/23/46 |

### COMING

| | | | | | |
|---|---|---|---|---|---|
| | Abie's Irish Rose | Joanne Dru-Michael Chekhov | | | |
| | Angel on My Shoulder | P. Muni-A. Baxter-C. Rains | | | a2/9/46 |
| | A Scandal in Paris | G. Sanders-S. Hasso-C. Landis | | | a12/22/45 |
| | Bachelor's Daughter's | G. Russell-C. Trevor-A. Dvorak | | | |
| | Bel Ami | George Sanders-Angela Lansbury | | | |
| | Caesar and Cleopatra *T (D)A | Claude Rains-Vivien Leigh | 135 | | b12/22/45 |
| | Chase, The | Robert Cummings-Michele Morgan | | | |
| | Devil's Playground | William Boyd-Andy Clyde | | | |
| | Dishonored Lady | H. Lamarr-D. O'Keefe-J. Loder | | | |
| | Duel in the Sun *T | J. Jones-G. Peck-J. Cotten | | | |
| | Fanny By Gaslight | James Mason-Phyllis Calvert | | | |
| | Henry the Fifth (D)F *T | L. Olivier-R. Asherson | 134 | | b4/27/46 |
| | Little Iodine | Jo Ann Marlowe-Marc Cramer | | | a4/27/46 |
| | Miss Television | David Bruce-Cleatus Caldwell | | | |
| | Mr. Ace | George Raft-Sylvia Sidney | | | a5/4/46 |
| | No Trespassing | Ed. G. Robinson-L. McCallister | | | |
| | Short Happy Life of Francis Macomber | G. Peck-J. Bennett-R. Preston | | | |
| | Sin of Harold Diddlebock | H. Lloyd-R. Walburn-J. Conlin | | | a2/9/46 |
| | Strange Woman, The | H. Lamarr-G. Sanders-L. Hayward | | | |
| | This Happy Breed | Robert Newton-Celia Johnson | | | |

## UNIVERSAL

### CURRENT 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 516 | Because of Him (CM)F | D. Durbin-C. Laughton-F. Tone | 87 | 1/16/46 | b1/12/46 |
| 527 | Blonde Alibi (My)F | Tom Neal-Martha O'Driscoll | 62 | 4/12/46 | b3/23/46 |
| 509 | Crimson Canary (My)F | Noah Beery, Jr.-Lois Collier | 64 | 11/9/45 | b11/8/45 |
| 510 | Daltons Ride Again (W)F | A. Curtis-M. O'Driscoll-L. Chaney | 72 | 11/23/45 | b11/17/45 |
| 513 | Frontier Gal (D)F | Y. DeCarlo-R. Cameron-A. Devine | 84 | 12/21/45 | b12/8/45 |
| 515 | Girl on the Spot (D-M)A | Jess Barker-Lois Collier | 75 | 1/11/46 | b1/5/46 |
| 511 | House of Dracula (H)A | Chaney-Carradine-O'Driscoll | 67 | 12/7/45 | b12/8/45 |
| 525 | House of Horrors (H)A | Kent Taylor-Virginia Grey | 65 | 3/29/46 | b3/9/46 |
| 518 | Idea Girl (C)F | Jess Barker-Julie Bishop | 60 | 2/8/46 | b2/2/46 |
| 520 | Little Giant (C)F | Abbott-Costello | 91 | 2/22/46 | b3/2/46 |
| 526 | Madonna of the Seven Moons (D)A | P. Roc-P. Calvert-S. Granger | 89 | 4/5/46 | b1/26/46 |
| 502 | Men in Her Diary (C)A | J. Hall-L. Allbritton-P. Ryan | 73 | 9/14/45 | b8/15/45 |
| | Night in Paradise *T (D)A | Merle Oberon-Turhan Bey | 84 | 5/3/46 | b4/13/46 |
| 512 | Pillow of Death (My)A | L. Chaney-J. Ed Bromberg | 66 | 12/14/45 | b12/15/45 |
| 507 | Pursuit to Algiers (D)F | B. Rathbone-N. Bruce | 65 | 10/26/45 | b10/27/45 |
| 503 | River Gang (M)F | G. Jean-J. Qualen | 64 | 9/21/45 | b9/22/45 |
| 514 | Scarlet Street (D)A | Ed. G. Robinson-Joan Bennett | 102 | 12/21/45 | b12/29/45 |
| 519 | Seventh Veil (D)A | James Mason-Ann Todd | 94 | 2/15/46 | b11/10/45 |
| 501 | Shady Lady (CM)F | S. Coburn-G. Simms-R. Paige | 93 | 9/7/45 | b9/8/45 |
| 521 | Smooth as Silk (My)A | Kent Taylor-Virginia Grey | 66 | 3/1/46 | b3/9/46 |
| 505 | Strange Confession (M)A | L. Chaney-B. Joyce | 62 | 10/5/45 | b10/6/45 |
| 506 | Senorita From the West (C)F | A. Jones-B. Granville | 62 | 10/12/45 | b10/20/45 |
| 524 | Spider Woman Strikes Back (H)A | G. Sondergaard-K. Grant-B. Joyce | 59 | 3/22/46 | b3/23/46 |
| 517 | Terror By Night (My)A | B. Rathbone-Nigel Bruce | 60 | 2/1/46 | b2/2/46 |
| 504 | That Night With You (CM)F | F. Tone-S. Foster-L. Allbritton | 84 | 9/28/45 | b9/22/45 |
| 508 | This Love of Ours (D)F | Merle Oberon-Charles Korvin | 90 | 11/2/45 | b10/27/45 |

## T

| Title | Company |
|---|---|
| Talk About a Lady | Col. |
| Tangier | Univ. |
| Tars and Spars | Col. |
| Tarzan and the Leopard Woman | RKO |
| Tenth Avenue Angel | MGM |
| Terror By Night | Univ. |
| Terrors on Horseback | PRC |
| Terror Trail | Col. |
| Texas Kid, The | Mono. |
| Texas Panhandle | Col. |
| That Brennan Girl | Rep. |
| That Night With You | Univ. |
| That Texas Jamboree | Col. |
| That Way with Women | WB |
| The Man I Love | WB |
| The Shadow | Mono. |
| The Time, the Place & the Girl | WB |
| They Made Me a Killer | Para. |
| They Were Expendable | MGM |
| This Happy Breed | UA |
| This Love of Ours | Univ. |
| Thrill of Brazil | Col. |
| Throw a Saddle on a Star | Col. |
| Three in the Saddle | PRC |
| Three Little Girls in Blue | 20th-Fox |
| Three Strangers | WB |
| Three Wise Fools | MGM |
| Thunder in the City | Astor |
| Thunder Town | PRC |
| Tiger Woman | Rep. |
| Till the Clouds Roll By | MGM |
| Till the End of Time | RKO |
| Time for Two | MGM |
| To Each His Own | Para. |
| Tokyo Rose | Para. |
| Tom Brown's Schooldays | Astor |
| Tomorrow Is Forever | RKO |
| Tonight We Dance | Col. |
| Too Good to Be True | Para. |
| Too Young to Know | WB |
| Town Went Wild | PRC |
| Traffic in Crime | Rep. |
| Trail to Mexico | Mono. |
| Trail to Vengeance | Univ. |
| Trigger Law | Mono. |
| Trigger Trail | Univ. |
| Trouble With Women | Para. |
| Truth About Murder | RKO |
| Tucson Raiders | Rep. |
| Twin Guns | PRC |
| Two Fisted Stranger | Col. |
| Two Guys From Milwaukee | WB |
| Two Mrs. Carrolls | WB |
| Two Sisters From Boston | MGM |
| Two Smart People | MGM |
| Two Years Before the Mast | Para. |

## U

| | |
|---|---|
| Uncle Andy Hardy | MGM |
| Undercover Woman | Rep. |
| Undercurrent | MGM |
| Underdog, The | PRC |
| Under Arizona Skies | Mono. |
| Under Nevada Skies | Rep. |
| Unknown, The | Col. |
| Unseen, The | Para. |
| Up Goes Maisie | MGM |

## V

| | |
|---|---|
| Vacation From Marriage | MGM |
| Vacation in Reno | RKO |
| Valley of the Zombies | Rep. |
| Vigilantes of Boomtown | Rep. |
| Virginian, The | Para. |
| Voice of the Whistler | Col. |

## W

| | |
|---|---|
| Wagon Wheels Westward | Rep. |
| Wake Up and Dream | 20th-Fox |
| Walls Came Tumbling Down | Col. |
| Wanderer of the Wasteland | RKO |
| Wanted for Murder | 20th-Fox |
| Weekend at the Waldorf | MGM |
| Weird Woman | Univ. |
| Welcome Stranger | Para. |
| Well Groomed Bride | Para. |
| West of the Alamo | Mono. |
| West of the Rio Grande | Mono. |
| What a Woman! | Col. |
| What Nancy Wanted | RKO |
| What Next, Corporal Hargrove? | MGM |
| Where There's Life | Para. |
| Whispering Skull | PRC |
| Whistle Stop | UA |
| White Pondo | PRC |
| Why Girls Leave Home | Mono. |
| Wicked Lady | Univ. |
| Wife of Monte Cristo | PRC |
| Without Reservations | RKO |
| Woman of My Own | MGM |
| Woman of the Town, The | UA |
| Woman on the Beach | RKO |
| Woman Who Came Back, The | Rep. |
| Wonder Man | RKO |

## Y

| | |
|---|---|
| Yearling, The | MGM |
| Years Between, The | Misc. |
| Yolanda & the Thief | MGM |
| Young Widow | UA |
| You're For Me | 20th-Fox |

## Z

| | |
|---|---|
| Ziegfeld Follies of 1946 | MGM |

## TITLE CHANGES

The Sentence (WB) now NORA PRENTISS

Fandango (Univ.) now SHAHRAZAD

Claude's Wife (Univ.) now DANGER WOMAN

She Meant No Harm (Univ.) now HER ADVENTUROUS NIGHT

Desirable Woman (RKO) now WOMAN ON THE BEACH

But Not Goodbye (MGM) now RETURN OF MR. GRIGGS

Rio (Col.) now THRILL OF BRAZIL

The Coffin (Col.) now THE UNKNOWN

## ADVANCE DATA
### On Forthcoming Product

(*Continued from Page* 40)

WHERE THERE'S LIFE (Para.) *Comedy. Principals*: Bob Hope, Signe Hasso, William Bendix. *Director*, Sidney Lanfield. *Plot*: Barovia's king is downed by an assassin's bullet and search for the rightful successor to the throne leads to America. A group of Fascist scoundrels is at work attempting to keep the Barovians and their new king apart. The heir to the throne is a bafiled young man who has a time acclimating himself to the hectic routine of plots, dead bodies, chases and the determination of a handsome and patriotic woman soldier.

OH SAY, CAN YOU SING? (Univ.) *Comedy. Principals*: Sheila Ryan, Fred Brady, Paula Drew. *Director*, Will Jason. *Plot*: A former USO entertainer and his twin brother become involved in a mix-up of hearts and finance with two girls when they attempt to peddle a television show to the father of one of the girls. But after mishaps and adventures, everything turns out well.

WELCOME STRANGER (Para.) *Comedy-Drama. Principals*: Bing Crosby, Barry Fitzgerald, Joan Caulfield. *Director*, Elliot Nugent. *Plot*: Two doctors have a series of petty disagreements when one is sent to a small community to relieve the other who is planning a long-awaited vacation. When the new one saves the old doctor's life by an emergency operation, they become staunch friends, working together for a new hospital. Love interest is supplied by a pretty school teacher who doubles as an emergency nurse.

SING WHILE YOU DANCE (Col.) *Comedy - with - Music. Principals*: Ellen Drew, Robert Stanton, Amanda Lane. *Director*, D. Ross Lederman. *Plot*: Two young people, song pluggers, are searching an isolated hamlet for an unknown songwriter. They discover he was a millionaire, now dead, and they land in jail for poking among the effects in his mansion. When his widow learns of this, she helps them out of jail so they can publish her husband's songs.

SEVEN WERE SAVED (Para.) *Drama. Principals*: Richard Denning, Catherine Craig, Russell Hayden. *Director*, William Pine. *Plot*: A plane crew and civilian passengers are forced down near the Philippines. A nurse and a Captain are in the group. The officer she is to marry is with the air-sea rescue service and is assigned to search for them. After they are rescued, another woman on the raft, newly married after being imprisoned by the Japanese, discovers her thought--to-be-dead husband also on the raft.

## UNIVERSAL (Continued)

| Prod. No. | COMING | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| | Black Angel | D. Duryea-J. Vincent-P. Lorre | | | |
| | Brief Encounter (D)A | Celia Johnson-Trevor Howard | 95 | | b2/16/46 |
| | Brute Man | Rondo Hatton- Jane Adams | | | |
| 540 | Canyon Passage | D. Andrews-B. Donlevy-S. Hayward | | 7/26/46 | |
| 532 | Cat Creeps (H)A | Lois Collier-Noah Beery, Jr. | 57 | 5/17/46 | m4/13/46 |
| | Cuban Pete | Desi Arnaz-Ethel Smith | | | a5/18/46 |
| 539 | Danger Woman | B. Joyce-D. Porter-P. Morrison | | 7/12/46 | a4/20/46 |
| | Dead of Night | Michael Redgrove-Googie Withers | | | |
| 534 | Dressed to Kill | Rathbone-N. Bruce-P. Morison | 72 | 6/7/46 | a3/2/46 |
| | Ghost Steps Out | Abbott-Costello-M. Reynolds | | | a4/6/46 |
| 538 | Her Adventurous Night | Dennis O'Keefe-Helen Walker | | 7/5/46 | |
| 537 | Inside Job | A. Curtis-A. Rutherford-P. Foster | 65 | 6/28/46 | |
| | Kelly Is My Name | Phil Terry-Ann Savage | | | a4/6/46 |
| | Killers, The | Ava Gardner-Albert Dekker | | | |
| | Little Miss Big | Fay Holden-Beverly Simmons | | | a4/6/46 |
| 536 | Lover Come Back | G. Brent-L. Ball-V. Zorina | | 6/21/46 | a3/30/46 |
| | Michigan Kid | Jon Hall-Rita Johnson | | | a5/18/46 |
| | Notorious Gentlemen (D)A | Rex Harrison-Lilli Palmer | 110 | | b2/16/46 |
| | Oh Say Can You Sing | Sheila Ryan-Fred Brady | | | |
| | Pirates of Monterey *T | Maria Montez-Rod Cameron-P. Reed | | | |
| 535 | Runaround | Rod Cameron-Ella Raines | | 6/14/46 | a3/30/46 |
| | Shahrazad *T | Decarlo-Donlevy-Aumont | | | a2/9/46 |
| 531 | She Wolf of London (H)A | Sara Haden-Una O'Connor | 61 | 5/17/46 | b4/13/46 |
| 533 | She Wrote the Book (CD)A | Joan Davis-Jack Oakie | 74 | 5/31/46 | b5/18/46 |
| 528 | So Goes My Love (D)F | Myrna Loy-Don Ameche | 88 | 5/19/46 | b3/30/46 |
| 530 | Strange Conquest (D)F | Jane Wyatt-Jess Barker | 64 | 5/16/46 | b4/20/46 |
| 522 | Tangier (D)F | M. Montez-P. Foster-R. Paige | 75 | | b3/9/46 |
| | Wicked Lady (D)A | M. Lockwood-J. Mason-P. Roc | 100 | | b1/12/46 |
| | **Westerns (Current 1945-46)** | | | | |
| 1101 | Bad Men of the Border | Kirby Grant-Armita-Fuzzy Knight | 56 | 9/28/45 | |
| 1102 | Code of the Lawless | Kirby Grant-Fuzzy Knight | 55 | 10/19/45 | |
| 1104 | Gun Town | Kirby Grant-Fuzzy Knight | 53 | 1/18/45 | a12/22/45 |
| 1103 | Trail to Vengeance | Kirby Grant-Fuzzy Knight | 54 | 11/30/45 | |

## WARNER BROS.

| | CURRENT 1945-46 | | | | |
|---|---|---|---|---|---|
| 504 | Born for Trouble | Van Johnson-Faye Emerson | 57 | 10/6/45 | Reissue |
| 512 | Burma Victory (Wa)A | Documentary | 63 | 2/15/46 | b12/22/45 |
| 513 | Cinderella Jones (C)F | Joan Leslie-Robert Alda | 88 | 3/9/46 | b2/16/46 |
| 515 | City for Conquest | James Cagney-Ann Sheridan | 98 | 4/13/46 | Reissue |
| 506 | Confidential Agent (D)F | C. Boyer-L. Bacall-P. Lorre | 118 | 11/10/45 | b11/3/45 |
| 508 | Danger Signal (D)F | Faye Emerson-Zachary Scott | 78 | 12/15/45 | b11/17/45 |
| 517 | Devotion (D)A | O. deHavilland-L. Lupino | 107 | 4/20/46 | b4/6/46 |
| 518 | Her Kind of Man | Z. Scott-F. Emerson-D. Clark | 78 | 5/11/46 | a12/22/45 |
| 503 | It All Came True | Humphrey Bogart-Ann Sheridan | 97 | 10/6/45 | Reissue |
| 505 | Mildred Pierce (D)A | Joan Crawford-Jack Carson | 111 | 10/20/45 | b9/29/45 |
| 510 | My Reputation (D)F | Barbara Stanwyck-George Brent | 94 | 1/26/46 | b1/22/46 |
| 516 | No Time for Comedy | James Stewart-Rosalind Russell | 93 | 4/13/46 | Reissue |
| 501 | Pride of the Marines (D)F | J. Garfield-E. Parker-D. Clark | 119 | 9/4/45 | b8/11/45 |
| 502 | Rhapsody in Blue (M)F | Joan Leslie-Robert Alda | 139 | 9/22/45 | b6/30/45 |
| 509 | San Antonio *T | Erroll Flynn-Alexis Smith | 110 | 12/29/45 | b11/24/45 |
| 514 | Saratoga Trunk (D)A | Gary Cooper-Ingrid Bergman | 135 | 3/30/46 | b11/24/45 |
| 511 | Three Strangers (D)A | Fitzgerald-Greenstreet-Lorre | 92 | 2/15/46 | b1/26/46 |
| 507 | Too Young to Know (D)F | Joan Leslie-Robert Hutton | 86 | 12/1/45 | b11/17/45 |
| | **COMING** | | | | |
| | Appointment in Tokyo (Wa) | Documentary | 54 | | b12/1/45 |
| | Beast With Five Fingers | R. Alda-A. King-P. Lorre | | | a3/23/46 |
| | Big Sleep | H. Bogart-Lauren Bacall | | | a2/18/46 |
| | Cheyenne | Dennis Morgan-Jane Wyman | | | |
| | Cloak and Dagger | Gary Cooper-Lilli Palmer | | | |
| | Cry Wolf | Errol Flynn-Barbara Stanwyck | | | |
| | Deception | Bette Davis-Paul Henreid | | | |
| | Escape Me Never | E. Flynn-I. Lupino-G. Young | | | a3/9/46 |
| | Humoresque | J. Crawford-J. Garfield-O. Levant | | | |
| 520 | Janie Gets Married | Joan Leslie-Robert Hutton | 89 | 6/22/46 | a11/24/45 |
| | Life with Father *T | I. Dunne-W. Powell-E. Taylor | | | |
| | Never Say Goodbye | Erroll Flynn-Eleanor Parker | | | a12/1/45 |
| | Night and Day | C. Grant-A. Smith-J. Wyman | | | |
| | Nobody Lives Forever | J. Garfield-G. Fitzgerald | | | a3/23/46 |
| | Nora Prentiss | Ann Sheridan-Robert Alda | | | |
| | Of Human Bondage | P. Henreid-E. Parker-J. Knowles | | | a8/16/44 |
| 519 | One More Tomorrow (C)F | Ann Sheridan-Dennis Morgan | 88 | 6/1/46 | b5/18/46 |
| | Open Verdict, The | S. Greenstreet-P. Lorre-J. Lorring | | | a3/9/46 |
| | Shadow of a Woman | Andrea King-William Prince | | | a4/28/45 |
| | Stolen Life (D)A | B. Davis-G. Ford-W. Brennan | 107 | | b5/4/46 |
| | That Way With Women | S. Greenstreet-M. Vickers-D. Clark | | | |
| | The Man I Love | Ida Lupino-Robert Alda | | | a11/24/45 |
| | The Time, the Place & the Girl *T | D. Morgan-J. Carson-J. Wyman | | | a12/1/45 |
| | Two Guys From Milwaukee | Dennis Morgan-Joan Leslie | | | a3/23/46 |
| | Two Mrs. Carrolls | H. Bogart-B. Stanwyck-A. Smith | | | a11/24/45 |

## MISCELLANEOUS

| | | | | | |
|---|---|---|---|---|---|
| | A Boy, a Girl and a Dog (D) | Harry Davenport-Sharyn Moffett | | Film Clas | a10/4/44 |
| | Accent on Horror | Bela Lugosi-Nat Pendleton | | SGP | |
| | Adventure For Two (D)F | Laurence Olivier-Penelope Ward | 89 | | b12/22/45 |
| | Adventure in Music (M) | Jose Iturbi & Others | 62 | | b5/27/44 |
| | Battle for Music (Doc.)F | London Philharmonic | 74 | Four Conts | b10/30/45 |
| | Bella Donna | M. Oberon-G. Brent-C. Korvin | | UWP | |
| | Captive Heart (D)A | Michael Redgrave-Rachel Kempson | 108 | Eagle-Lion | b4/13/46 |
| | Caravan (D)A | Steward Granger-Jean Kent | 122 | Eagle-Lion | b4/20/46 |
| | Crainquebille (D)A | French Cast | 59 | Hoffberg | b10/28/44 |
| | Curley *T | Frances Rafferty-Larry Olsen | | Hal Roach | |
| | Dark Is the Night (D)A | Irina Radehenko-Ivan Kuznetsov | 70 | Artkino | b3/23/46 |
| | Dark Mirror | O. deHavilland-Lew Ayers | | UWP | a4/6/46 |
| | 1812 (Hist.) | Russian Cast | 95 | Artkino | b9/16/44 |
| | Fall of Berlin (Doc.)F | | 70 | Artkino | b9/15/44 |
| | Flight to Nowhere | A. Curtis-E. Ankers | | SGP | a5/18/46 |
| | I Know Where I'm Going (D)F | Wendy Hiller-Roger Livesay | 91 | GFD | b1/5/46 |
| | Journey Together (D)F | Ed. G. Robinson-Bessie Love | 80 | Eng. Films | b3/9/46 |
| | Love on the Dole (D)A | Deborah Kerr-Clifford Evans | 89 | Four Conts | b10/20/45 |
| | Open City (D)A | Aldo Fabrizi-Anna Magnani | 100 | Mayer-Bur'n | b3/9/46 |
| | Strange Holiday (D)F | Claude Rains-Robbie Stebbins | 57 | Elite | b10/27/45 |
| | Years Between, The (D)A | Michael Redgrave-Valerie Hobson | 100 | Eagle-Lion | b4/13/46 |

# SHORT Booking GUIDE

## 1945-46 PRODUCT

## COLUMBIA

### ALL-STAR COMEDIES (20)

7404 A Bird in the Head.....Fair ..... 17 .. 4/13/46
7434 A Hit With a Miss.....Good ..... 16 .. 3/ 2/46
7432 A Miner Affair.....Poor ..... 18½..11/10/45
7403 Beer Barrel Polecats..... 17 .....
7436 Blonde Stayed On, The..... 16½.....
7423 Calling All Fibbers..... 16½.....
7422 Dance, Dance, Dance!....Funny ..... 18½..10/27/45
7426 Get Along Little Zombie ..... 17 .....
7433 High Blood Pressure.....Fair ..... 19 .. 3/16/46
7425 Hiss and Yell..... 18 .....
7401 If a Body Meets a Body..... 18 .....
7438 Jiggers, My Wife!..... 18 .....
7421 Mayor's Husband, The...Funny ..... 16 ..11/10/45
7402 Micro-Phonies ..... 17 .....
7437 Mr. Noisy ..... 16½.....
7435 Spook to Me.....Funny ..... 17 .. 3/ 2/46
7406 Three Troubledoers ..... 17 .....
7405 Uncivil War Birds..... 17 .....
7409 Vine, Women and Song (Billy Vine) ..... 22½.....
7224 When the Wife's Away..Good ..... 17 .. 5/ 4/46
7431 Where the Pest Begins..... 17 .....

### COLOR RHAPSODY (5)

7502 Polar Playmates ..... 6½.....
7501 River Ribber ..... 6 .....

### COMMUNITY SINGS (10)

7657 Christmas Carols ..... 10½.. Re-Sale
7651 No. 1 (Leibert) Cowboy Hit Tunes.....Good ..... 9½..11/17/45
7652 No. 2 (Baker) You Belong to My Heart..... 10 .....
7653 No. 3 (Don Baker) Dream .....Fair ..... 10 .. 3/ 2/46
7654 No. 4 (Baker) Good, Good, Good .....Fair ..... 11 .. 2/23/46
7655 No. 5 (Leibert) No Can Do .....Good ..... 10 .. 4/13/46
7656 No. 6 (Baker) That Feeling in the Moonlight..... 9 .....
7657 No. 7 (Leibrt) Chickery Chick ..... 10 .....
7658 No. 8 (Baker) Symphony.....
7659 No. 9 (Baker) Aren't You Glad You're You.....

### FILM VODVIL (5)

7951 Milt Britton & Band..... 11 .....
7952 Randy Brooks & Orch..... 10½.....
7953 Morale's Copacabana Orchestra .....Excellent ..... 11 .. 2/23/46
7954 Three Sets of Twins....Good ..... 10 .. 5/ 4/46
7955 Art Mooney & Orch..... 11 .....

### FLIPPY

7601 Catnipped .....Amusing ..... 7½.. 3/ 2/46

### FOX & CROW

7752 Foxey Flatfoots ..... 6 .....
7751 Phoney Baloney ..... 7 .....
7753 Unsure-Runts ..... 7½.....

### PANORAMICS

7902 Strange Hunger .....
7901 The Magic Stone..... 10 .....

### PHANTASIES (4)

7702 Kongo Roo ..... 8 .....
7701 Simple Siren ..... 6½.....

### SCREEN SNAPSHOTS (10)

7851 No. 1 (25th Anniversary Special) ..... 9 .....
7852 No. 2 (Harlow Wilcox & H. Von Zell)..... 10 .....
7853 No. 3 (Fashions, Rodeo, etc.) .....Interesting .... 9 .. 2/23/46
7854 No. 4 (Hollywood Celebrations) .....Interesting .... 9 .. 2/23/46
7855 No. 5 (Movie Stunt-men & Doubles) ..... 9 .....
7856 No. 6 (Wendell Niles and Prindle) ..... 9½.....
7857 No. 7 (Victory Show) ..... 9½.....
7858 No. 8 (Looking Back) .....
7859 No. 9 (Judy Canova Radio Show) ..... 10 .....

### SPORT REELS (10)

7801 Champion of the Cue..... 7½.....
7802 Puck Chasers ..... 10 .....
7803 Cadet Cagers ..... 8½.....
7804 Mermaid's Paradise .....Good ..... 9½.. 3/ 9/46
7805 Rasslin' Romeos ..... 9½.....
7806 Canine Champion ..... 9½.....
7807 Timberland Athletes .....
7808 Diving Aces .....

### SERIALS (3)

7160 Hop Harrigan ..... 15 Chaps. 4/13/46
7120 Jungle Raiders ..... 15 Chaps.
7140 Who's Guilty? ..... 15 Chaps.
Chick Carter, Detective..... 15 Chaps.

## METRO-GOLDWYN-MAYER 1945-46

### CARTOONS (16)

W-731 Flirty Birdy ..... 7 .....
W-733 Quiet Please .....
W-732 Wild and Woolfy..... 8 .....
W-734 Lonesome Lenny .....Fair ..... 8 .. 4/ 6/46
W-735 Springtime for Thomas..Good ..... 9 .. 4/ 6/46

### TRAVELTALKS (12)

T-714 Glimpses of Guatemala.....
T-713 Land of Mayas.....
T-712 Merida and Campeche....Good ..... 8 ..12/ 1/45
T-715 Visiting Vera Cruz.....Interesting .... 9 .. 4/ 6/46
T-711 Where Time Stands Still.Good ..... 9 ..12/ 1/45
T-716 The Million Trail.....

### MGM SPECIALS (4)

A-701 A Gun in His Hand..... 19 .....
A-702 Purity Squad .....Excellent ..... 20 ..11/24/45

### PETE SMITH SPECIALTIES (10)

S-756 Badminton .....Good ..... 9 .. 1/ 5/46
S-753 Bus Pests .....Funny ..... 10 .. 1/ 5/46
S-767 Fala at Hyde Park.....Interesting .... 11 .. 1/26/46
S-571 Football Thrills of 1944..Excellent ..... 8 ..12/ 1/45
S-755 Gettin' Glamor ..... 9 .....
S-752 Guest Pests .....Very Funny ... 9 .. 1/19/46
S-754 Sports Sticklers .....

### PASSING PARADE (6)

K-774 Golden Hunch .....Excellent ..... 10 .. 2/ 9/46
K-771 Great American Mug....Very Good ..... 10 ..11/24/45
K-773 People on Paper.....Excellent ..... 11 ..12/ 1/45
K-775 Magic on a Stick.....
K-776 Our Old Car.....Excellent ..... 10 .. 5/ 4/46
K-772 Stairway to Light.....Good ..... 10 ..11/24/45

### MGM MINIATURE (6)

M-781 Strange Destiny .....Good ..... 10 .. 1/26/46
M-782 Spreadin' the Jam.....Fair ..... 10 ..11/24/45
M-783 Musical Masterpieces ..Exellent ..... 10 .. 4/ 6/46

## PARAMOUNT 1945-46

### GEORGE PAL PUPPETOONS (8)

U5-1 Jasper and the Beanstalk.Good ..... 8 ..10/27/45
U5-2 My Man Jasper.....Fair ..... 8 .. 3/16/46
U5-3 Olie for Jasper..... 7 .....
U5-4 Together in the Weather..... 7 .....
U5-5 Jasper's Derby ..... 8 .....

### LITTLE LULU (6)

D5-1 Man's Pest Friend.....Good ..... 8 .. 2/ 9/46
D5-2 Bargain Counter Attack..... 7 .....
D5-3 Bored of Education..... 7 .....

### NOVELTOONS (6)

P5-1 Friendly Ghost .....Very Good ..... 7½.. 2/23/46
P5-2 Cheese Burglar ..... 7 .....
P5-3 Old Macdonald Had a Farm ..... 7 .....
P5-4 Sheep Shape ..... 7 .....

### MUSICAL PARADES (6)

FF5-1 Little Witch .....Very Good ..... 20 ..11/10/45
FF5-2 Naughty Nanette .....Entertaining .. 20 .. 2/16/46
FF5-3 College Queen ..... 19 .....
FF5-4 Tale of Two Cafes..... 18 .....

### POPEYE (8)

E5-1 House Tricks .....Funny ..... 8 .. 5/11/46
E5-2 Service With a Guile....Fair ..... 6 .. 4/13/46
E5-3 Klondike Casanova ..... 8 .....

### POPULAR SCIENCE (6)

J5-1 No. 1 .....Interesting .... 10 ..11/17/45
J5-2 No. 2 .....Interesting .... 10 .. 2/16/46
U5-3 No. 3 .....Interesting .... 10 .. 3/16/46
J5-4 No. 4 .....Interesting .... 10 .. 5/11/46
J5-5 No. 5 ..... 10 .....

### SPEAKING OF ANIMALS (6)

Y5-1 Animal-ology .....Very Funny ... 9 ..11/ 3/45
Y5-2 Hillbillies .....Very Good ..... 9 .. 2/23/46
Y5-3 In the Postwar Era.....Fair ..... 9 .. 3/16/46
Y5-4 In the Wilds..... 9 .....

### SPORTLIGHTS (10)

R5-1 What a Picnic.....Interesting .... 9 ..10/18/45
R5-2 Paddle Your Own.....Good ..... 9 ..11/17/45
R5-3 Running the Team.....Good ..... 9 .. 2/23/46
R5-4 Good Dog ..... 10 .....
R5-5 Dixie Pointers ..... 10 .....
R5-6 Rhythm on Blades.....Excellent ..... 9 .. 3/16/46
R5-7 Testing the Experts..... 9 .....
R5-8 Riding the Hickories..... 9 .....

### UNUSUAL OCCUPATIONS (6)

L5-1 No. 1 .....Interesting .... 10 .. 2/16/46
L5-2 No. 2 ..... 10 .....
L5-3 No. 3 .....Good ..... 10 .. 3/16/46
L5-4 No. 4 .....Interesting .... 10 .. 4/13/46

## RKO RADIO 1945-46

### DISNEY CARTOONS (18)

64103 A Knight for a Day..... 7 .....
64101 Canine Patrol ..... 7 .....
64105 In Dutch .....Funny ..... 7 .. 3/16/46
64102 Old Sequoia .....Funny ..... 7 ..10/13/45
64104 Pluto's Kid Brother.....Good ..... 7 .. 5/11/46

### EDGAR KENNEDY (6)

63401 Big Beef, The.....Good ..... 17 ..11/24/45
63402 Mother-in-Law's Day ..... 18 .....
63403 Trouble or Nothing.....Funny ..... 18 .. 2/16/46

### FLICKER FLASHBACKS (7)

64201 No. 1 .....Funny ..... 7 ..11/17/45
64202 No. 2 .....Funny ..... 7 .. 1/26/46
64203 No. 3 .....Amusing ..... 7 .. 2/ 9/46
64204 No. 4 .....Good ..... 8 .. 3/16/46
64205 No. 5 .....Good ..... 7 .. 4/13/46
64206 No. 6 ..... 9 .....
64207 No. 7 ..... 7 .....

### HEADLINER REVIVALS (4)

63201 The Derby Decade..... 22 .....
63202 Russian Dressing ..... 18 .....
63204 Sea Melody ..... 19 .....
63203 Twenty Girls and a Band..... 18 .....

### LEON ERROL (6)

63701 Beware of Redheads..... 17 .....
63702 Maid Trouble .....Funny ..... 18 .. 2/23/46
63703 Oh, Professor Behave..... 18 .....
63704 Twin Husbands ..... 18 .....

### RAY WHITLEY WESTERN MUSICALS (4)

63501 Western Welcome ..... 18 .....
63503 Ranch House Romeo..... 17 .....
63502 Sagebrush Serenade ..... 19 .....
63504 Rhythm Wranglers ..... 19 .....

### SPECIAL

671 The House I Live In....Excellent ..... 18 ..10/13/45

### SPORTSCOPES (13)

64304 Arcaro Up .....Fair ..... 8 .. 2/ 9/46
64301 Athletic Items .....Good ..... 8 ..11/24/45
64302 Battling Bass .....Good ..... 8 ..11/17/45
64308 Black Ducks and Broadbills .....Good ..... 8 .. 5/11/46
64309 Tenderfoot Trail ..... 8 .....
64303 Ten Pin Titans.....Good ..... 8 ..2/ 9/46
64307 Quarter Horses .....Good ..... 8 .. 9/46
64305 Ski Master .....Good ..... 8 .. 5/11/46
64306 Winning Basketball .....Good ..... 8 .. 4/ 6/46

### THIS IS AMERICA (13)

63102 T. V. A.....Interesting .... 18 .. 1/26/46
63101 Airline to Everywhere....Excellent ..... 17 .. 1/ 5/46
63103 Great Lakes .....Excellent ..... 16 .. 2/16/46
63107 No Place Like Home..... 16 .....
63104 Report on Japan.....Interesting .... 19 .. 3/ 9/46
63105 Street of Shadows.....Excellent ..... 16 .. 4/13/46
63106 Two Million Rooms.....Excellent ..... 15 .. 5/ 4/46

### WAR ACTIVITIES

Here Come the Yanks....Interesting .... 10 ..10/16/45

## 20th CENTURY-FOX 1945-46

### MOVIETONE ADVENTURE (10)

6260 Across the Great Divide.....
6258 Along the Rainbow Trail.Excellent ..... 8 .. 4/13/46
6254 Bountiful Alaska ..... 8 .....
6259 Cradle of Liberty.....
6253 China Carries On.....
6256 Louisiana Springtime ..... 8 .....
6257 Lost Lake .....
6252 Magic of Youth.....
6251 Memories of Columbus.....
6255 Song of Sunshine..... 8 .....

### SPORTS REVIEWS (6)

6353 Diving Dandies .....
6355 Golden Horse .....
6301 Pins and Cushions.....Interesting .... 8 .. 3/ 2/46
6351 Ski Aces .....Excellent ..... 8 .. 2/23/46
6352 Time Out For Play..... 8 .....
6354 Sea Sirens .....

### TERRYTOONS (20)

6506 Bad Bill Bunion.....Funny ..... 7 .. 3/ 2/46
6517 Dinky Finds a Home..... 7 .....
6511 Fortune Hunters ..... 7 .....
6502 Fox & the Duck.....
6520 Golden Hen .....Excellent ..... 7 .. 5/11/46
6514 It's All in the Stars..... 7 .....
6518 Johnstown Flood ..... 7 .....
6501 Mighty Mouse in Gypsy Life ..... 8 .....
6506 Mighty Mouse Meets Bad Bill Bunion..... 7 .....
6508 Mighty Mouse in Krakatoa .....Amusing ..... 7 .. 3/ 9/46
6513 My Old Kentucky Home.Very Good .... 7 .. 5/ 4/46
6519 Peace-Time Football ..... 7 .....
6503 Swooning the Swooners.....
6510 Svengali's Cat .....Amusing ..... 7 .. 3/ 2/46
6509 Talking Magpies .....Good ..... 7 .. 3/ 9/46
6507 The Exterminator ..... 7 .....
6515 Throwing the Bull..... 7 .....
6516 Trojan Horse ..... 7 .....
6504 Watch Dog .....
6512 Wicked Wolf .....Good ..... 7 .. 5/11/46
6505 Who's Who in the Jungle.Good ..... 7 .. 3/ 2/46

### MARCH OF TIME (13)

1 Palestine Problem .....Informative .... 17 .. 9/15/45
2 American Beauty .....Interesting .... 18 .....
3 18 Million Orphans.....Excellent ..... 17 ..11/ 3/45
4 Justice Comes to Germany .....Impressive ..... 21 11/24/45
5 Challenge to Hollywood...Interesting .... 18 .. 1/ 5/46
6 Life With Baby.....Very Good .... 20 .. 2/ 2/46
7 Report on Greece.....Very Good .... 19 .. 3/ 2/46
8 Night Club Boom.....Good ..... 21 .. 4/ 6/46
9 Wanted—More Homes ...Informative .... 20 .. 5/ 4/46

## UNIVERSAL 1945-46

### NAME BAND MUSICALS (13)

1309 Banquet of Melody.....Good ..... 1 .. 5/11/46
1304 Cuban Madness .....
1301 Solid Senders .....Very Good ..... 15 ..11/24/45
1302 Hot and Hectic.....
1306 Melody Stampede .....Good ..... 15 .. 1/26/46
1381 Sing and Be Happy.....Very Good ..... 10 .. 3/ 2/46
1307 Swing High, Swing Sweet.Entertaining .. 15 .. 3/ 2/46
1303 Syncho-Smooth Swing ...Good ..... 15 .. 2/23/46
1310 Swinging Down the Scale.....
1308 Takin' the Breaks..... 15 .....
1305 Tin Pan Alley Tempos...Fair ..... 15 .. 2/23/46

### PERSON-ODDITY (15)

1361 Gabriel Heatter Reporting .....Interesting .... 9 ..11/17/45
1362 Hill-Billy Artist .....Interesting .... 9 ..10/27/45
1366 Maestros of the Comics...Interesting .... 9 .. 3/ 2/46
1363 Paper Magic .....Interesting .... 9 ..11/10/45
1364 Pottery Poets .....Good ..... 8 ..12/ 1/45
1365 Front Line Artists.....Good ..... 9 ..12/ 1/45
1367 Wings of Courage..... 9 .....
1368 Cartune Crusader ..... 9 .....
1369 Scientifically Stung ..... 9 .....

### SERIALS (4)

Lost City of the Jungle..Juvenile ..... 20 .. 5/11/46
Royal Mounted Rides Again .....Actionful ..... 19 .. 1/19/46
Scarlet Horseman .....
Secret Agent X-9.....

### SING AND BE HAPPY

1381 Sing and Be Happy.....Very Good ..... 10 .. 3/ 2/46
1382 Merrily We Sing.....Fair ..... 10 .. 5/11/46

### SPECIAL FEATURETTES

1201 Tiny Terrors of the Timberlands .....
1203 Roosevelt—Man of Destiny..... 18 .....

### TECHNICOLOR CARTOONS (13)

1324 Apple Andy .....Good ..... 7 .. 2/16/46
1323 Mousie Come Home.....
1322 The Poet and Peasant....Very Good ..... 7 ..10/27/45
1321 Loose Nut .....
1325 Who's Cooking Who.....

VARIETY VIEW (15)

| | | | | |
|---|---|---|---|---|
| 1348 | Chimp on the Loose | | 9 | |
| 1347 | Dog Tale | | 9 | |
| 1342 | Go North | Very Good | 9 | 10-13-45 |
| 1364 | Grave Laughter | Amusing | 9 | 11/24/45 |
| 1344 | Doctor of Paintings | | | |
| 1345 | Jungle Capers | Amusing | 9 | 2/23/46 |
| 1341 | Queer Birds | Interesting | 9 | 11/10/45 |
| 1346 | Script Teas | | 9 | |

## VITAPHONE-WARNER BROS. 1945-46

BLUE RIBBON CARTOONS (13)

| | | | | |
|---|---|---|---|---|
| 2307 | Daffy Duck & Egghead | | | |
| 2306 | Fresh Fish | | | |
| 2303 | The Good Egg | | | |
| 2305 | Little Lion Hunter | | | |
| 2302 | Lyin' Mouse | | | |
| 2301 | Sunbonnet Blue | | 7 | |
| 2304 | Trial of Mr. Wolf | | | |

FEATURETTES (6)

| | | | | |
|---|---|---|---|---|
| 2101 | Barbershop Ballads | Fair | 20 | 8 25 45 |
| 2102 | Star in the Night | Outstanding | 20 | 10/27/45 |
| 2103 | All Star Musical Revue | Entertaining | 20 | 12/ 1/45 |
| 2104 | Good Old Corn | Good | 20 | 12/ 1/45 |
| 2106 | Hitler Lives? | Excellent | 20 | 1/ 5 46 |
| 2105 | Musical Shipmates | | | |

MELODY MASTERS (10)

| | | | | |
|---|---|---|---|---|
| 2601 | Spade Cooley, King of Western Swing | Excellent | 10 | 8/25 45 |
| 2605 | Headline Bands | Very Good | 10 | 3/ 2/46 |
| 2602 | Here Comes the Navy Bands | Fair | 10 | 10/13/45 |
| 2606 | Jan Savitt & His Band | Good | 10 | 4/ 6/46 |
| 2603 | Musical Novelties | Fair | 10 | 11/17/45 |
| 2607 | Rhythm on Ice | Good | 10 | 5/ 4/46 |

MERRIE MELODIES—LOONEY TUNES

| | | | | |
|---|---|---|---|---|
| 1716 | Baby Bottleneck | Very Funny | 7 | 3/30/46 |
| 1717 | Elmer's Hare Remover | Excellent | 7 | 3/30/46 |
| 1718 | Daffy Doodles | Very Good | 7 | 5/11/46 |
| 1719 | Hollywood Canine Canteen | | | |
| 1720 | Hush My Mouse | | | |

SPECIAL

| | | | | |
|---|---|---|---|---|
| 2901 | The Nine Hundred | Outdated | 10 | 10/27/45 |

SPORTS PARADE (13)

| | | | | |
|---|---|---|---|---|
| 2507 | Fin 'N Feathers | | | |
| 2506 | Let's Go Gunning | Interesting | 10 | 5/ 4/46 |
| 2501 | Sports Go to War | Outdated | 10 | 10 13/45 |
| 2502 | Holiday on Horseback | | | |
| 2503 | Michigan Ski-Daddle | | | |
| 2505 | Snow Eagles | Excellent | 10 | 3/30/46 |
| 2504 | With Rod and Gun in Canada | Very Good | 10 | 4/ 6/46 |

TECHNICOLOR ADVENTURES (6)

| | | | | |
|---|---|---|---|---|
| 2801 | Fashions for Tomorrow | | 10 | |
| 2802 | In Old Santa Fe | | | |
| 2803 | All Aboard | Fair | 10 | 4/ 6/46 |

TECHNICOLOR SPECIALS (8)

| | | | | |
|---|---|---|---|---|
| 2001 | Frontier Days | Good | 20 | |
| 2002 | Forest Commandos | Excellent | 20 | 3/ 9/46 |
| 2003 | Movieland Magic | Good | 20 | 3/30/46 |
| 2004 | Gem of the Ocean | | | |

VITAPHONE VARIETIES (6)

| | | | | |
|---|---|---|---|---|
| 2401 | Alice in Jungleland | Interesting | 10 | 11/17/45 |
| 2402 | Miracle Makers | | 10 | |
| 2405 | Peeks at Hollywood | Interesting | 10 | 3/ 2/46 |
| 2406 | Smart as a Fox | | | |
| 2404 | So You Think You're Allergic | Fair | 10 | 1/19/46 |
| 2403 | Story of a Dog | Interesting | 10 | 8/25/45 |

## Assigned to Field Posts

Phil Spiegel has reported to Boston to work as assistant to Art Moger in the New England territory and Jack Kahn has been assigned temporarily with George Fishman in the Philadelphia-Washington area on the Warner Bros. field public relations staff, according to an announcement by Mort Blumenstock, vice-president in charge of advertising and publicity.

## Cowan in UA Ad Post

Philip Cowan was this week added to United Artists' advertising and publicity department to work on special sales promotion. Cowan was recently discharged from the Army after serving nearly three years with the Third Army's public relations staff.

## Blonde Beauty to Liberty

Virginia Patton, 19-year-old blonde beauty from Portland, Oregon, has been signed to a long-term contract by Liberty Films.

## Pal Plans New Special

George Pal recently announced he will film the story of the Virgin of Macarenas, patron saint of the Mexican bullfighters, as a "special" on his schedule of Puppetoon shorts for Paramount.

## In Story Editor Post

Bernard Smith will leave his post as managing editor and sales manager for Alfred A. Knopf, publishers, on July first to take over as Eastern story editor for Samuel Goldwyn.

# CLASSIFIED ADVERTISING

**Ten cents per word (10 words minimum). No cuts or borders. No charge for name and address. 5 insertions for the price of 3. Money order or check with copy. Ads will appear as soon as received unless otherwise instructed. Address: Classified Dept., SHOWMEN'S TRADE REVIEW, 1501 Broadway, New York 18, N. Y.**

### 8-mm.—16-mm.

1946 PROJECTORS, brand new! Victor 40B 16-mm. sound projectors $425; Universal PC500 8-mm. 500 watt projectors $63.50; Shipped prepaid in U. S. A. Our reference: Dun, Bradstreet. Charlie Poorman, Dept. ST, Schuylkill Haven, Pa.

### HELP WANTED

ARE YOU THE RIGHT MAN? To manage a theatre for me in suburban Washington, D. C.? He must be over 30 years old, experienced, have a car, and desire a connection with a progressive, independent theatre circuit. Preference given to veterans. If you think you qualify, apply by letter to Sidney Lust, No. 1 Thomas Circle, N. W., Washington, D. C.

### NEW EQUIPMENT

24" BLADE PEDESTAL FANS, $49.50—Buy Now—require only 1/6 Horsepower motor; limited quantity blowers, 5,500 cfm $75.00; sizes up to 33,000 cfm; Griswold 35-mm. splicers; shelfworn, $19.95; Navy surplus—dimmers—2450W, $22.50; 2000W, $19.95; 1650W, $13.50; Dual Telephone set, $13.50; Panic Bolts, $22.50; Coated Lenses, $45.00. Spring Catalog ready. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

OPA APPROVED INCREASE, BUT WE'LL SELL SOUND screens at old prices until June first—Crystal Beaded, square foot, 44½c; Super Flextone Plastic Coated, guaranteed fungus-proof, washable, 37½c. Samples free. S.O.S. Cinema Supply Corp., 449 West 42nd St., New York 18, N. Y.

SIMPLEX TYPE DOUBLE BEARING MOVEMENTS $59.50; 15 ampere rectifier bulbs $5.55; Cetron photocells $3.95; Exciter lamps 39c; Splicers $4.69; Slides, 92c box of 50. What do you need? Star Cinema Supply Co., 440 W. 45th St., New York, N. Y.

### POPCORN

SPECIAL GIANT PREMIUM S. A. CORN $9.25 popping volume $85.—$100. Regular S. A. corn $8.25 approved OPA popping volume. FOB Nashville, Tenn. Blevins Popcorn Co.

### POPCORN SUPPLIES

KETTLE KLEENING KIT COMPLETE FOR $6.00 containing Char-X, liquid kettle cleaner, wipes, spatula, oil. Everything to keep your kettle Spic and Span. Blevins Popcorn Co., Nashville, Tenn.

### PRINTING

$3.95 THOUSAND PRINTED. 6¾ envelopes, 8½ x 11 letterheads, 8½ x 7¼ billheads—statements. Business Cards $2.00 thousand. Mail-N-Save Gift Service, P. O. Box 192-A, Gloucester, Mass.

### SITUATION WANTED

VETERAN wants theatre now operating. Give particulars. Kaufman. 1919 Surf Ave., Brooklyn 24. N. Y

VETERAN: Projectionist desires employment. in Pennsylvania. Have Pennsylvania state license. George R. Snyder, 7 Trueman St., Pittsburgh, Pa.

### SOUND EQUIPMENT

NEW MULTICELLULAR HIFREQUENCY HORNS with PM unit, filter network, $125.00; New 868 type Photocells, $1.95; Automatic Record Changer, $29.75; New Zeiss Ikon 35-mm. Sound Projectors, $275.00; New 30W Theatre Amplifiers including Monitor, $125.00; RCA PA Amplifiers, $95.00. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18. N. Y.

### STUDIO EQUIPMENT

MOVIOLAS, $195.00; Densitometer, $125.00; Hollywood 2000W Studio Fresnel Spots, $57.50; Belhowell Production Camera complete, $5.750.00; 16-mm. Sound Printers, $975.00; 16-mm. Single System Recorder, $880.00; Double System, $695.00; Freehead Tripods, $62.50; Akeley Newsreel Camera, Gyrotripod, $795.00; Eyemo Camera. $245.00. Send for list, S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

### THEATRE GAMES

DIE CUT BINGO CARDS—$20.00 m 10.000 lots Smaller quantities. $2.25 per 1.000. 1-75, 1-100. IMMEDIATE DELIVERY. S. Klous, c/o Showmen's Trade Review. 1501 Broadway. New York City 18 N. Y

FOR YOUR BINGO GAMES. Buy your cards from us—controlled or uncontrolled, dye cut, play right priced right—service supreme. Samples on request. Premium Products. 354 W. 44th St., New York 18 N. Y.

### THEATRE GAMES

CAN YOU USE $5,000.00 extra yearly profit? Boost your worst week night's attendance with Foto-Nite, which gives you Banknight's advantages without illegality. Write—Foto-Nite Shows, Div. American Theatre Supply Co., Inc., 2nd at Cherry, Seattle 4, Wash.

### THEATRE FOR SALE

THEATRE FOR SALE 1944 New Building 32' x 80' R.C.A. sound system 325 upholstered seats, Fountain, Popcorn Machine. 15 Room Hotel joining will sell one or both. A-1 opportunity to right party; Owner retiring. R. Borcherdt, Nucla Hotel & Theatre, Nucla, Colo.

### THEATRE SEATING

350 REBUILT, REUPHOLSTERED STAFFORD HEAVY PANELBACK boxspring chairs, $5.95; 150 American ditto, $5.95; 504 Irwin ditto, $5.95; 300 American rebuilt, reupholstered red striped velour padded back, boxspring, metal lined, $7.95; 408 American ditto, $8.45; 520 American 7 ply veneerback 5 ply seat chairs, $4.75; 575 American veneerback springless cushions, $5.35; Beautiful Cardinal Red Leatherette, 52" wide, 100 yards per roll, $1.14 yard; cut lengths, $1.25; Wire for stock list. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

THEATRE CHAIRS 1000 Streamlined full upholstered American Seating Company chairs. 1000 spring cushioned relacquered ¾" insert panel backs 900 spring cushions, 1000 veneer chairs. We upholster chairs. Write for prices and photographs. Phone Lenox 3445. Jesse Cole, 2565 McClellan Ave., Detroit. Mich.

### USED EQUIPMENT

MORE WAR SURPLUS BEADED 52" x 72" TRIPOD Screens, good condition, $9.95; fair $6.95; as is, $4.95; (tripods worth money alone); 16-mm. Reels or Cans, 400'—23c; 800'—34c; 1200'—44c; Heavy Duty Vacuum Cleaner, rebuilt, $97.50; Brandt Penny Direct Coin Changers, $99.75; Coinometers with Pennies, $69.50. Spring Catalog ready. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

VETS ESTABLISH YOUR OWN HOUSE—Complete Army Theatre Booth Outfits—Holmes professional latest type sound projectors, 2000' magazines; lens; Strong Arclamps; rectifiers; motors; adjustable heavy pedestals; 30 watt amplifiers; monitor; 2 way Multicellular horn system, everything ready to go, $1995.00. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

FOR SALE—Booth equipment available immediately—Western Electric Sound, Universal bases. Kentucky Theatre, Vanceburg, Ky.

FOR SALE—Three front shutter Motiograph heads, two Motiograph Sound heads, two Motiograph bases and lamphouses with large reflectors, Strong rectifiers, Ultraphone Amplifier using latest type tubes. Equipment now in use available three weeks. No reasonable offer refused. L & N Theatre Corp., Antioch, Illinois.

POWERS 6B MECHANISMS, REBUILT, RENICKELED, $99.50; Simplex, mechanisms, rebuilt $210.00; Simplex movements, good, $4.95; Peerless lamphouses, reconditioned, $165.00 pair; Morelite lamphouses, reconditioned, $119.50 pair; Write us your requirements. Star Cinema Supply Co., 440 West 45th St., New York 19, N. Y.

TWO HOLMES P-8 EDUCATORS, Strong Arclamps, Rectifiers, Twoway Horn system, complete, like new $1290.00 Delivered. Suprex Lamps $400. Pair, Forest Twinarcs 65/65 M.C.S. Rectifier $484.00 like new. American Theatre Supply Co., Inc., 619—2nd at Cherry, Seattle 4, Wash.

COMPLETELY REBUILT 6B Powers, with sound, with incondence light $500.00. with baby-Strongs Lamps and rectifiers $700.00. Write John M. Welch, R No. 1, Buriey, Idaho.

### WANTED TO BUY

SIMPLEX, SOUND EQUIPMENT, LAMPHOUSES, RECTIFIERS, etc. Star Cinema Supply Co., 440 W. 45th St., New York 19. N. Y.

OLD EQUIPMENT CASHED IN—WHAT'VE YOU GOT? Box 715, Showmen's Trade Review, 1501 Broadway, New York, N. Y.

AIR CONDITIONING EQUIPMENT, compressors, Condensers, etc. Refrigerant type. Carrier, York, Carbondale, Curtis, Westinghouse, G.E. or other standard makes. Any size up to 300 tons, centrifugal preferred. Send full details. Box 716, Showmen's Trade Review, 1501 Broadway, New York, N. Y.

# the BIG 3

## KEY TO SUCCESSFUL SHOWMANSHIP










Successful Showmanship requires these Three . . .

1. Good Pictures . . .
2. The Skill of a Trained Projectionist . . . and Simplex
3. World's Finest Projector and Sound System . . .

First Choice of Leading Exhibitors Everywhere

DISTRIBUTED BY
NATIONAL THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc

Simplex
REG. U.S. PAT. OFF.

MANUFACTURED BY
INTERNATIONAL PROJECTOR CORPORATION
*A General Precision Equipment Corporation Subsidiary*
90 GOLD STREET • NEW YORK 7, N. Y.

# SHOWMEN'S TRADE REVIEW

THE SERVICE PAPER OF THE MOTION PICTURE INDUSTRY

REVIEWED IN THIS ISSUE


| | |
|---|---|
| Blondie's Lucky Day | 15 |
| Centennial Summer | 15 |
| Freddie Steps Out | 15 |
| It Shouldn't Happen to a Dog | 15 |
| The Ghost of Hidden Valley | 31 |
| Valley of the Zombies | 15 |


**PRODUCT GUIDES**

Begin on Page 39

Vol. 44 No. 20

JUNE 1, 1946

Entered as second class matter February 20, 1940, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly by Showmen's Trade Review, Inc., 1501 Broadway, New York 18, N. Y., U. S. A. 10 cents a copy, $2 a year.

CHARLES E. 'CHICK' LEWIS
Editor and Publisher


THE LIBRARY OF CONGRESS TRIAL RECORD 2-1946

Hal Roach (See Page 6)

## THE SHOW BUILDER

See Page 35

©CIB 24717

JUN -5 1946



"ZIEGFELD FOLLIES OF 1946"



"THE POSTMAN ALWAYS RINGS TWICE"

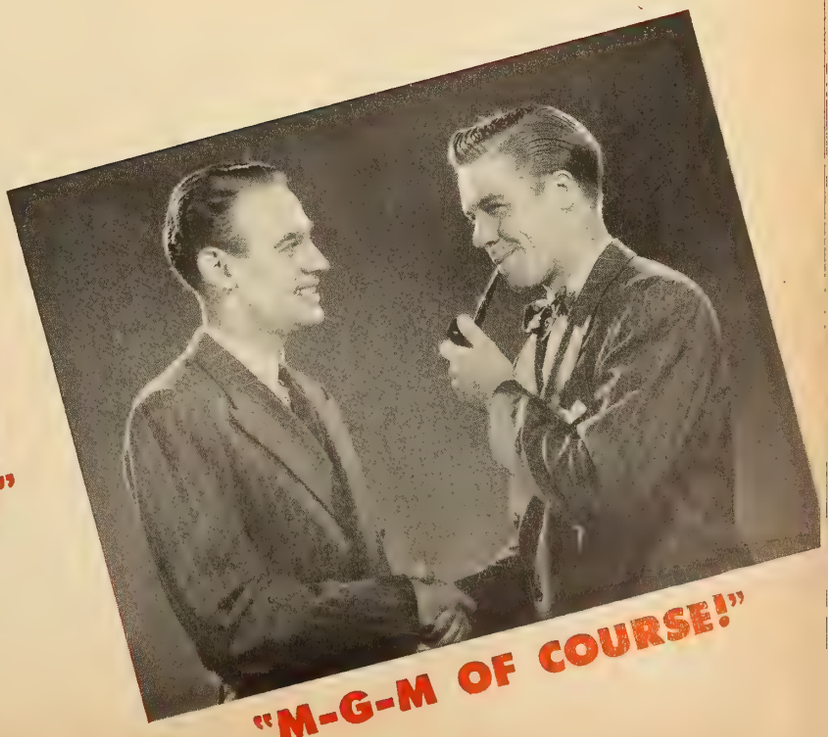


"THE GREEN YEARS"

# TALKING PICTURES!



"TWO SISTERS FROM BOSTON"



"M-G-M OF COURSE!"

# THE PICTURE OF THE MOMENT

**—WORLD PREMIERE, JUNE 1st, RIVOLI, N.Y.C.!**

# THE PICTURE OF THE WEEK

**—IN LIFE MAGAZINE, IN LOOK MAGAZINE!**

# THE PICTURE OF THE MONTH

**—IN REDBOOK, COSMOPOLITAN, PARENTS' MAGAZINE!**

# THE PICTURE OF THE YEAR

**—WITH THE STAR-TEAM OF A LIFETIME!!!!!**




## CHARLES BOYER · JENNIFER JONES

IN

*Ernst Lubitsch's*

PRODUCTION OF

# *Cluny Brown*

with **PETER LAWFORD**

Helen Walker · Reginald Gardiner · Reginald Owen
Sir C. Aubrey Smith · Richard Haydn · Margaret Bannerman
Sara Allgood · Ernest Cossart · Florence Bates · Una O'Connor

Produced and Directed by ERNST LUBITSCH

Screen Play by Samuel Hoffenstein and Elizabeth Reinhardt · Based on the Novel by Margery Sharp



THAT BEST-SELLER!  THAT LUBITSCH TOUCH! THAT WONDERFUL 20th CENTURY-FOX

# THE EDITORIAL PAGE

## Plain Words

Spyros Skouras' speech in Chicago is one that every exhibitor, regardless of organization affiliation, should read carefully. Rarely has a major executive spoken as bluntly or as truthfully as did Skouras, and all branches of the industry should loudly applaud both the courage and the logic of his advice to exhibitor organizations.

Exhibitor ranks have been torn asunder for years because exhibitor organizations were exerting too much energy and time fighting each other when they could have achieved some good for their membership and the industry by attempting to work together.

When one stops to realize the tremendous amount of good that can be accomplished through working together, then one must wonder why there has been so little cooperation between existing exhibitor groups. We don't doubt that hundreds of exhibitors wonder at it themselves.

Big industrial groups are always out fighting for business and meeting competition as conditions dictate. But they don't permit their competitive spirit to keep them in opposing camps when their industry is attacked. When that happens, they work closely together, one with the other, organization with organization, for the common good of all.

Until the exhibitor organizations of our industry adopt such an attitude, no great amount of good can ever be achieved for the members who need them and the strength their combined numbers can offer.

▲ ▲ ▲

## Expansion Needed

This page has consistently maintained that there is a crying need for more independently produced pictures and additional distribution facilities to take care of such new product.

During the past two weeks Dame Rumor has again poked her head up out of the fog with rumblings of two or more national distribution set-ups. Although these new outfits are chiefly concerned with the handling of some particular producer's output, there is no question but that such new facilities would be made available to other producers seeking an outlet different than that which is now open to them.

It has often been said that no good picture ever had to go begging for playdates. And it is our guess that no matter what distributing organization is used, if the product is good it will get plenty of contracts. But best of all, it would not be tied in any manner whatsoever, with anybody else's product. Each picture would stand or fall on its own merits and box-office strength.

We hope these repeated rumors will materialize into something concrete and definite. The sooner there is an expansion of independent production and distribution, the sooner will the film market become less one-sided—as it is now—and has been for too darned many years.

▲ ▲ ▲

## Swell Showmanship

The Sam Goldwyn organization may take well-deserved bows for the admirable manner in which, over a considerable period of time, it has been pre-selling "The Kid From Brooklyn."

History (with the help of Lynn Farnol) reveals that the pre-selling campaign was launched almost a year before the premiere of the picture in many important key cities.

By well-calculated stages, the tempo of the advance publicity increased until, immediately prior to opening dates for "The Kid from Brooklyn," the Goldwyn drumbeaters brought their merchandising campaign to a crashing climax that rolled up some mighty swell newspaper breaks all over the country, but particularly in the key spots where the Danny Kaye comedy was scheduled to play its earliest dates.

There are many happy angles to effective pre-selling campaigns. One of the most important is that such campaigns not only build interest, and box-office business, for the particular picture, but as well direct much favorable attention towards motion pictures and motion picture theatres generally.

We like this kind of showselling, and we extend our best respects to Goldwyn's showmanship-minded staff for the efficient manner in which they handled their job for "The Kid from Brooklyn."

▲ ▲ ▲

## Quality Continues

A close inspection of forthcoming product and pictures nearing completion gives every indication that the box-office quality of screen entertainment is assured for some time to come.

This is particularly gratifying since the coming season may be one that will test the mettle of the motion picture as a big producer at the box-office.

Should there be any material drop in receipts it will not be due to any drop in the quality of our merchandise for the public. The strength of the screen entertainment may go far to offset factors that could cause a drop in attendance.

*—"CHICK" LEWIS*

NATIONAL NEWSREEL

# Bids Exhibitor Organizations To Put Their 'House in Order'

## *Skouras Chides Allied for 'Negative' Role; Suggests Theatres Try Arbitration*

In a blunt speech which up to midweek continued to reverberate in exhibitor circles with mixed reactions, 20th Century-Fox President Spyros Skouras called upon Allied not to be simply an "opposition organization" and asked exhibitors in general to put their "house in order."

Mincing no words, Skouras, who spoke last Saturday night at a dinner tendered Allied President Jack Kirsch, declared the box-office dollar did not belong exclusively to either distributor or exhibitor, but must support the entire industry.

He explained that increased production costs, which he said must be met by the box-office, resulted from conditions and not producer extravagance and urged exhibitors to set up some system of mediation or arbitration since, he claimed, the majority of industry disputes today were among exhibitors and not between exhibitor and distributor.

". . . I urge upon you," Skouras said, "that Allied should not be simply a negative, opposition organization. We hear too often of the things which Allied is against. We hear that Allied is against percentage pictures. Allied is against preferred playing time. Allied is against local checkers.

### New Affirmative Program

"What we must hear, if this industry is to go forward, is an affirmative program which recognizes the economic problems of the producers; recognizes the right and economic problems of the established theatre operators of the country; which recognizes the rights of every free man to enter our business. . ."

Addressing Kirsch directly, Skouras continued:

"All you have to remember is that you must recognize the problem of the producer and the distributor as well as that of the exhibitor when you offer solutions.

"The arbitrary refusal to cooperate on percentage contracts, requests for preferred playing time, or any other controversial question is not the answer. . .

"We must recognize the fact that we are allies working together toward a common objective—the betterment and prosperity of our industry.

"If we approach our problems in that spirit, I am certain that we can solve them amicably. The distributor should recognize that there are only so many days of preferred playing time in a year. If he feels that he is getting his share of the playing time, he will not complain.

"Similarly, the distributor also should recognize that the exhibitor is in business for profit just as he is. He should not, therefore, seek to prevent the exhibitor from making that profit."

Skouras opened his speech with a reminder that he had at one time been an exhibitor and that now as a distributor he sought to offer the type of pictures he wanted as an exhibitor. Turning to the subject of costs and percentages, he said:

"Our production costs have mounted rapidly. This was not due to our extravagance, any more than the increase in your theatre expenses or the fact that your own grocery bill is twice that it was five years ago, is due to your extravagance.

"To be sure we pay our great stars, our executives, our producers, our directors and our writers the compensation that is in keeping with their abilities and their contribution to the company.

"As we all know, everything costs more. Wages in every field are up and every material we buy is more expensive. Our industry has been hard hit by these increases, even more so than any other. . .

"The only source of payment for the production of motion pictures is the dollar paid in by the public at the box-office. Out of that dollar, every expense of the whole industry must be paid.

"Since, however, that box-office dollar is collected by the exhibitor's cashier there has grown up in the minds of some exhibitors the mistaken belief that it was all theirs.

"As a result they felt it was their privileges to share as little of it as possible with the producer of the film.

"And some distributors, I am sorry to say, fell into the same way of thinking. In their opinion, the box-office dollar was their exclusive property to do with as they would because they had made the original investment in the film that drew the crowds.

"In my opinion, both theories are wrong.

### Dollar Belongs to Industry

"The dollar which the patron pays—must support the entire industry and therefore belongs to the entire industry. It was earned by our mutual efforts and should be shared fairly by all who made its collection possible.

"No organization of producers, distributors or exhibitors that sets itself up to prevent the equitable distribution of that box-office dollar is doing justice to its own group or to the industry. . .

"It is not, I submit, the proper purpose of Allied, or any other organization to resist a fair and equitable division of that dollar or to oppose in any organized manner fair and intelligent methods of determining what that division should be. . .

"It is not the purpose of Allied or any other organization to justify the offenses of those who have not respected their contractual obligations. Nor is it your purpose to oppose the efforts of distributors to correct such abuses where they may occur.

"Gentlemen, I want to appeal to you, to put your own house in order. You are an all important factor in our industry and with that importance goes responsibility. You must see to it that each one of your members so conducts himself that never again will one of them be embarrassed because a distributor asks for an explanation."

Skouras asked for exhibitor arbitration.

"More and more," he said "the major disputes in this industry are coming to be not between an exhibitor and a distributor but between two exhibitors.

"The difficult questions of run, of clearance,

(*Continued on Page* 9)

INDEX TO DEPARTMENTS


| | |
|---|---|
| Advance Data | 34 |
| Box-Office Slants | 15 |
| Feature Booking Guide | 39 |
| Feature Guide Title Index | 39 |
| Hollywood | 32 |
| Newsreel Synopses | 31 |
| Regional Newsreel | 24 |
| Selling the Picture | 16 |
| Shorts Booking Guide | 46 |
| Short Subject Reviews | 37 |
| Show Builder | 35 |
| Theatre Management | 21 |


## *Reserve 'Outlaw' Decision*

**New York Federal District Court Judge John Bright reserved decision last Friday on the application of Howard Hughes for a temporary injunction preventing the Motion Picture Association of America from taking its seal away from "The Outlaw" or interfering with the advertising of that film.**

**The picture is now protected, pending further judicial decision, by a court order agreed upon by both sides on April 24. Last Friday, it was further agreed that MPAA might make public its reasons for objecting to "The Outlaw," its advertising and its reasons for wishing to withdraw the seal of approval.**

**MPAA is asking for dismissal.**

## 3 Studios Granted CPA Building Permits

The Civilian Production Administration this week granted construction permits to Hal Roach, Monogram and Consolidated.

Roach's permit was based on the fact that during the war his studio served as an Army production lot and consequently was prevented from normal expansion. Ground has already been broken for a stage covering 20,000 square feet to cost $200,000.

Monogram was granted permission to build a $26,000 planing mill while Consolidated, whose work on a $300,000 film and television sound stage had been halted, was allowed to resume construction.

## MGM Closes Play Unit

MGM abandoned its play department, which hitherto was a liaison between playwrights, the New York stage and Culver City studios. No official statements were made beyond the fact that the department would close. Broadway gossip said that MGM was no longer interested in stage plays.

### Hal Roach

(The Man on the Cover)

Head of Hal Roach Studios who has returned to the production field after an absence of four years during which he served overseas as a Lt. Colonel in the Army Air Forces. Roach plans twelve feature comedies for the 1946-47 season; the first, "Curley" now being in production with Frances Rafferty heading a juvenile cast. Two other pictures now complete as to major details of their production are "Here Comes Trouble," in which William Tracy will star, and "The Fabulous Joe," to be produced by Bebe Daniels, who rose to stardom as a comedienne of short comedies and later of features years ago under the Hal Roach banner.


SHOWMEN'S TRADE REVIEW

*Title and Trade Mark Registered U. S. Patent Office*
Published every Friday by Showmen's Trade Review Inc., 1501 Broadway, New York 18, N. Y. Telephone LOngacre 3-0121. Charles E. 'Chick' Lewis, Editor and Publisher; Tom Kennedy, Associate Editor; James A. Cron, General Manager; Ralph Cokain, Managing Editor; Harold Rendall, Equipment Advertising Manager; West Coast Office, 6777 Hollywood Boulevard, Hollywood 28, California; Telephone Hollywood 2055; Ann Lewis, manager. London Representative, Jock MacGregor, 16 Leinster Mews, London, W. 2; Australian Representative, Gordon V. Curie, 1 Elliott St., Homebush Sydney, Australia. Member Audit Bureau of Circulations.

All contents copyright 1946 by Showmen's Trade Review, Inc.
Address all correspondence to the New York office. Subscription rates: $2.00 per year in the United States and Canada; Foreign, $5.00. Single copies, ten cents.

NATIONAL NEWSREEL

# Allied Board Takes Stand Against ATA

## *Passes Resolution Advising Units Not to Join; Seeks Expanded Membership*

Allied was set to initiate a program of expansion this week following a meeting of its national board of directors last Friday, Saturday and Sunday in Chicago which formally went on record as opposing the American Theatres Association.

That Allied would decide to press vigorously for additional individual independent exhibitor members and might even take in exhibitor units was a foregone conclusion.

National Allied privately had made no secret of its opposition to the American Theatres Association and one of the results of this past week's board meeting was a resolution formally announcing such opposition.

The resolution advises independent exhibitors not to join the ATA and claims that the ATA is controlled by distributor affiliates. (In New York, this week, an ATA spokesman refused to comment on the Allied resolution.)

The resolution further declared that if ATA acknowledged that it was an organization of affiliates, Allied would then see fit to cooperate with it in moves of mutual interest.

### Wehrenberg Talks

At one of its closed sessions the Allied Board reportedly was addressed by Fred Wehrenberg, board chairman of the Motion Picture Theatre Owners of America who attended the Allied meet as an observer.

Wehrenberg is said to have told the Allied board of his opposition to ATA on the ground that it allegedly refused to touch upon trade practices. The MPTOA observer further reportedly complained that when he had raised this point at the ATA's St. Louis meeting, he had been vigorously attacked from the floor.

A different tone in some of the Allied action, including a conciliatory attitude towards organizations with which Allied differed in the past was also noted. It had been decided to send Col. H. A. Cole to the MPTOA board meeting at Columbus, Miss., on June 10-11 as an Allied observer.

The conciliatory attitude, which is not taken to mean that Allied will not fight vigorously to put its program through, seems to have been inaugurated by Allied President Jack Kirsch. Kirsch statements have been moderate and leave the door open for cooperation even with distributors in industry-wide problems.

Other action taken by the Allied board included:

Study of a plan whereby 12 features a year would be produced by an unannounced independent producer for Allied. This study involves a survey of possible film rentals which could be obtained in Allied territories to see whether they would warrant production costs.

A review of the Jackson Park case and the possible effects it might have on clearances and sales policies in different territories.

A study of all exchange areas with a view toward changing clearances and sales policies where they are deemed unfair to Allied members.

**For More Exhibitor News See Page 9**

## No Embarrassing Alliance—Kirsch

A strong organization, unencumbered by "embarrassing alliances" is needed to deal with the principal problem facing exhibitors today —getting suitable film at prices they can pay— National Allied President Jack Kirsch declared last Saturday at the dinner in his honor at the Palmer House Hotel, Chicago.

Kirsch, who spoke before some 1500 guests among whom were George Jessel, Yvonne de Carlo, Carole Landis, Spyros Skouras, William F. Rodgers, Richard F. Walsh and the past presidents of Allied, declared that each division of the industry should have its own trade association and declared that Allied would cooperate with other branches on trade-wide problems.

The Allied president, who was sworn into office at this dinner by M. A. Rosenberg, declared that regional organizations had an advantage over national bodies in that they could keep in close tough with their members.

"I intend," he said, "as far as possible to bring National Allied and its work home to the independent exhibitors. I intend that Allied shall concentrate as far as possible on those matters which are vital to the exhibitors in the every-day operation of their theatres. The Allied leaders have no embarrassing alliances to prevent them from speaking out for their members on issues affecting other branches of the industry.

"This I think you will agree is as it should be. No organization should presume to speak for the independent exhibitors in reference to film prices, trade practices or industry readjustments made necessary by law, if to do so would put its leaders in a false position due to their affiliation with other branches of the industry. It is my view . . . that every division of interest in the industry should be represented by its own trade association. Further that in matters of mutual concern in which these different organizations can see eye to eye, they should cooperate freely for the common godo. Allied stands ready now, as it always has, to cooperate with the representatives of other branches in such matters. . .

"It is absurd to say, as a few have done, that Allied's insistence on the maintenance of separate organizations for independent exhibitors reflects a non-cooperative attitude. Striving to do the best we can for our members does not mean a war to the knife. We in Chicago have battled the exchanges and the higher-ups as well over the terms and conditions for film. . . But in those encounters neither side lost its respect or its regard for the other. In the course of our dealings I have formed cherished friendships among distributor leaders and I am gratified and honored by the presence of many of them here tonight. That is my attitude and as president of Allied I shall strive to make it a national policy. . .

"I very much hope that this frank disclosure of Allied's policy and mine will be brought to the attention of the industry . . . especially . . . that it shall be made known to the independent exhibitors who have become confused by recent developments and who are being beckoned by many hands to follow strange leaders. In the period of readjustment which lies ahead the exhibitors need a strong organization with no entangling alliances or crippling reservations, to deal with the problems with which exhibitors are most concerned. You all know what those problems are; mainly they have to do with securing supplies of suitable film at prices within their means."

Kirsch said Allied realized an all-inclusive independent organization could not be built overnight so that the Conference or Independent Exhibitors Association had been created to meet the "urgent need for cooperation by independent exhibitors on a national scale."

## Chicago Meet Moves to Make CIEA Clearing House for Trade Problems

A mandate to make the Conference of Independent Exhibitors Association a permanent unit to serve as a "clearing house" for industry trade problems and practices was handed down at the meeting of CIEA members in Chicago last Thursday and Friday.

The meeting appointed a comminttee to study such trade practices as percentage pictures, preferred playing time and the policy of Confidential Reports in using local checkers.

"There won't be any more resolutions passed on these matters," President Jesse Stern told SHOWMEN'S TRADE REVIEW. "After the committee report is made its recommendations will be followed by action," he added.

### Echoes 'Affiliate' Charge

The CIEA convention also passed a resolution which termed the American Theatres Association "affiliated-dominated."

In its resolution against ATA Stern said the CIEA opposition arose because ATA was an organization of affiliated theatres. "Our cleavage is on that point," he said. "The interests of the independent and the affiliate will always be different in matters of trade practice. What would the position of affiliates be say in matters of theatre divorcement?"

The resolution, which authorizes the permanent organization of CIEA specifically places trade practices within its scope and makes CIEA "separate and distinct from the organizations composing it," but subject to control by its membership.

The resolution provides: That it shall be an independent "clearing house" on trade practices but that it shall be controlled by its members; that it shall act on trade practices which it defines as "all matters of general interest to independent exhibitors" including taxes, legislation, "industry readjustment growing out of court orders;" repudiates any individual or organization who would speak for the independent exhibitor without his authority; and calls for a program to acquaint "public officials" with CIEA aims and to emphasize the fact that CIEA alone can speak for its members.

### Repeat Attack on ATA

Allied-affiliated Independent Exhibitors of New England this week let loose another attack against the American Theatres Association. Burden of the complaint was that ATA would not touch local problems unless asked to by local units and that if it did consider such problems the ATA setup was too unwieldy to get prompt action.

# NATIONAL NEWSREEL

## PICTURE PEOPLE

Wedding bells are scheduled to ring out from the towers of Our Lady of Victory church in the Bronx Saturday (1) for **William J. Healy**, executive assistant to Paramount's General Counsel Austin C. Keough. The bride is **Ethel Rose Smith**, daughter of Mr. and Mrs. John A. Smith of Saranac, N. Y., formerly in charge of the Maxwell House medical department and more recently an army nurse with 14 months in the CBI theatre.

Twentieth Century-Fox's **Otto W. Bolle**, who supervises for Australasia, South Africa and the Far East, came in this week from Sydney.

Twin producers **Roy** and **John Boulting**, who made the forthcoming "Fame is the Spur" are back in New York. They leave for England June 1.

Western Massachusetts Theatres General Manager **Harry B. Smith** with Booker **John Glazier**, were visitors to New York recently.

United Artists Foreign Manager **Walter Gould** flew to Paris this week and Latin American Division Manager **Sam Seidelman** is in New York to talk it over with the home office.

Due in some time this week are J. Arthur Rank's Managing Director **John Davis**, General Film Distributors' **John Woolf** and Two Cities Film Head **Filippio Del Giudice**. They plan to enplane for Hollywood and then fly back for the premiere of "Henry V" at the New York Civic center.

Paramount Producer **William Pine** is a New York visitor.

It was happy birthday for MGM Chief Exploiteer **William R. Ferguson** last Monday.

That smile on the face of RKO's **Bob Mochrie** probably stems from the fact that test playings of Walt Disney's "Fantasia" shows that the picture has developed drawing power. Another smiling item may be the fact that "Bells of St. Mary" is being single spotted in almost all New York dual spots.

**Sidney Kramer** is in the new post of assistant to RKO short subject sales manager **Harry Michalson. Lew Wolfe** continues as officer manager with added duties and **David Heend** follows Kramer in as manager of the print department.

PRC President **Harry Thomas** is expected back at his Madison Avenue office in New York after spending some time on the coast with a stop over at Chicago.

**Leo F. Samuels**, who is assistant to William B. Levy at the Walt Disney office is back after some 50 days in South America on a tour that included Argentina, Brazil, Mexico, Panama, Columbia, Chile and Peru.

## SHOWMEN'S SILHOUETTES by Dick Kirschbaum




**Next Week** ..... **HOWARD DIETZ**

## Maas Loaned to MPEA As Vice-President

Irving Maas this week was appointed vice-president and general manager of the Motion Picture Export Association, according to an announcement issued by President Eric Johnston. Maas, who started as office boy in the 20th Century-Fox international organization and rose to a director, has been loaned to the MPEA for three years.

Johnston also announced that Robert E. Vining, who organized United States Naval Intelligence in Europe and recently joined the Motion Picture Association, would be the presidential assistant in the export association.

## Favorite Gets Roach

Favorite Films, six-month old release organization which has acquired 14 Hal Roach features for distribution, plans for a national distribution organization which would handle independent product as well as re-releases, President Moe Kerman announced last week. Officers of the organization are: Kerman; Board Chairman Jerold T. Brandt, Vice-President Joseph Felder, Secretary Max Galfaud, Treasurer Leo Seligman.

## *Now It's Arson, B'Gosh*

**The swelling chorus that seems to be growing into a chant of hate against the movies, had a new voice added this week when Mayor James A. Rhodes of Columbus, Ohio, suggested that the state censors ban all pictures with arson themes. This, his honor said, was suggested because he has been advised that kiddies get their ideas of setting fire to things and notions about sending in false alarms from the movies and the radio. He complains that in his town lately there have been altogether too many fires and false alarms.**

# NATIONAL NEWSREEL

## Coast Unit Joins ATA; Sees Pitfalls in 16mm

There are risks ahead for commercial theatre owners in 16-mm films and one means of taking precaution against certain "bugs" that will develop is for theatremen to set up a formula under which all will sign up under a generally approved agreement. Thus the Southern California Theatre Owners Association summed up the situation in discussions which featured the organization's meeting last week in Los Angeles.

In addition to the action to be taken on 16-mm films, the unit voted unanimously to join the American Theatres Association. After the latter action, General Counsel Paul Williams wired ATA Executive Director Robert W. Coyne that "all (are) happy to be identified with ATA and its high purpose."

In addressing the group, Williams said a resolution was being prepared pointing to the dangers of 16-mm film invasion. He declared that theatres would have to work out some system of contract signing so that all houses would sign together.

"In this way," he said, "the practice of labor unions of using contracts already executed as a club over the heads of those who have not signed, can be avoided.

The Association reelected directors George Bowser, Marco Wolff, Mike Rosenberg, Harry Vinnicof, Gus Metzger, Bernard Leavitt and Ned Calvi and appointed the following committees:

Publicity—W. H. Lollier, chairman, Jack Y. Berman, Jack Brower; Industry Relations—Marco Wolf, chairman, Bernard Leavitt, Thornton Sargeant, Harry Vinnicof; Labor Relations—George Bowser, chairman, Roy Wolf, Vinnicoff, Brower, Everett Cummings, with Warners' Ben Wallerstein named advisor: Open Forums—Sherrill Corwin, chairman, Bill Srere, Rube Wolf; Membership—Ned Calvi, chairman, Arnold Schaak, Cummings; Finance—Mike Rosenberg, chairman, Gus Metzger.

## Arkansas ITO Joins ATA; Elects Officers

A unanimous mandate for the Independent Theatre Owners of Arkansas to join the American Theatres Association was given its officers at Little Rock this week by approximately 175 delegates who met in convention.

C. C. Mundo was reelected president with W. D. Mitchell and Sam B. Kirby elected vice-president and secretary-treasurer respectively. Directors are: O. G. Wren, K. K. King, Paul T. Myers, B. B. Busby, W. E. Malin, Henry Haven.

## Texas ATA Organizes

The American Theatres Association organized a chapter in Texas Tuesday as a meeting attended in Dallas by approximately 100 exhibitors unanimously voted to organize and join the national body. Henry Reeve of Menard, Sam Landrum, Dallas, and Leon Lewis, Fort Worth were elected as directors to represent the Texas chapter on the national ATA board. Landrum of the Jefferson Amusement Company will represent the affiliates; Reeve and Lewis are independents.

### Continental's European Deal

Continental Pictures this week closed deals for distribution of 10 of its features in Latin America, Europe and England, President J. D. Kendis announced. Kendis also announced the following deals in the United States for "Youth Aflame" with John Mangham's Film Classics of the Southeast for New Orleans and Atlanta territories; with Albert Dezel for Cincinnati and Detroit areas.

### *St. Louis Tax Off?*

**A hint that St. Louis' contemplated 5 per cent municipal amusement admission tax might be dropped was seen here this week as Motion Picture Theatre Owner of St. Louis President Fred Wehrenberg asked theatres to stop showing trailers opposing the tax and to stop soliciting signatures for a petition.**

**Wehrenberg's request, which was not heeded by the Fanchon and Marco houses, came as it was reported that Mayor Aloys P. Kaufmann might scale downward his $7,200,000 additional revenue bill and that the proposed amusement tax might be dropped.**

## New Cutting Machine Saves 1/3 Editing Time

A reversible projection machine which it is claimed eliminates one-third of the time involved in editing and cutting a picture has made its Hollywood debut at the Selznick studio.

Perfected by Chief Projectionist Robert Hansard together with Chief Engineer James Steward of the Selznick Company, the machine synchronizes sound, dialogue and action tracks and permits a film to be edited while being projected on a full-size screen. The size of the screen is also an advantage in getting true color perspective, it is claimed.

## ATA Seeks Change in Non-Essential Listing

The American Theatres Association this week attempted to get theatres removed from the non-essential class as a result of current reports that a coal shortage might cause theatres in various sections of the country to be ordered closed again.

ATA executive secretary Robert W. Coyne said that President Si Fabian and Board Chairman Ted Gamble sought to get the Civilian Production Administration to recognize the importance of theatres as morale builders and to have them subjected only to the same restrictions placed upon regular business.

## ITOA Elects Officers

Officers elected by the Independent Theatre Owners Association at its meeting in New York last week are: President Harry Brandt, Vice Presidents David Weinstock and Max A. Cohen, Treasurer Leon Rosenblatt, Secretary J. Joshua Goldberg, Sergeant at Arms John C. Bolte. Directors are: Chairman Weinstock, Leo Brecher, A. H. Eisenstadt, Lou Feld, Sam Freedman, Isidore Goldmark, Isidore Gottlieb, Emanuel Hertzig, Murray LeBoss, Abe Leff, Al Margulies, Lou Mazze, Irving Renner, Ray Rhonheimer, Rudy Sanders, Abe Shenk, Henry Siegel, Charles Steiner.

## Admission Taxes Mount

Theatre admission taxes in the United States for April 1946 were $36,472,413.73 as compared with $29,076,970.47 for the same month in 1945, or an increase of $7,395,443.26.

### Jackson Park Pay Off

Distributor and circuit defendants in the Jackson Park Theatre anti-trust suit reportedly paid $432,740 on the judgment rendered against them, which represents $360,000 triple punitive damages to which were added attorney's fees.

## Bids Exhibitor Outfits Put House in Order

(*Continued from Page* 6)

of the rights of the old customer, of the effect of new theatres built in opposition to established theatres, pose problems that call for statesmanship if they are to be solved equitably.

"They cannot be solved by denouncing the major companies . . . they certainly cannot be solved by using the distributors.

"The answer obviously is for you, as exhibitors, to set up your own arbitration machinery. After all, when the distributors' expenses mount, you are the one who eventually must pay the costs."

Skouras then pleaded for a high ethical plane of business dealing and acknowledged that the "main contention after all in our great industry is film rental." He said that he believed that a "proper" percentage system could be worked out for every theatre which would "distribute the box-office dollar equitably" and urged a united industry front.

## AMPA Pays Tribute To Late Arthur James

A resolution honoring the part the late Arthur James had played in motion picture journalism was passed by the Associated Motion Picture Advertisers following a special meeting last Friday.

James, 68-year-old financial editor of the Baltimore *News-Post,* one time motion picture trade paper editor and publicist, as well as the first Beau Broadway of the New York *Morning Telegraph,* died at his home in Baltimore last Thursday. He had been a reporter on the New York *American, World, Evening Mail* and city editor of the *Telegraph* as well as publicist for Metro, Mutual and William Fox. During World War I he promoted Red Cross and Food Conservation and after that he turned to the trade press field to become editor of *The Moving Picture World,* which he left to found *Motion Pictures Today,* subsequently to become the *Exhibitors Daily Review.* For a brief period he served also as motion picture editor of *The Billboard.* In 1943 he joined the *News-Post.* He is survived by two daughters.

## Films Best Information Medium for UN—Cohen

Motion pictures are the best medium to acquaint the world with the aims of the United Nations, Benjamin Cohen, UN assistant secretary general and information director, told the Associated Motion Picture Advertisers Tuesday at their luncheon in the Hotel Astor, New York.

Cohen also brought out that in his opinion the motion picture industry had not shown sufficient interest in the status of the screen's freedom along with that of radio and press and also in its coverage of UN meetings that it had neglected the meetings of the economic council and the council on Human Rights.

## Guild Merger Likely As Both Groups Agree

Eventual merger of the New York and Hollywood Screen Directors Guilds was seen this week as both sides already were on record in favor of an affiliation and only a study of the legal problems involved seemed necessary.

New York has already agreed to adopt the basic entertainment agreement in effect on the West Coast and Hollywood has agreed to create a group of directors covering the industrial, educational and documentary field such as is being drafted in the east.

# NATIONAL NEWSREEL

## Fete Rodgers at Close of MGM Sales Conference

The tenth anniversary of William F. Rodgers as MGM sales manager was celebrated in Chicago at the Drake Hotel Tuesday night by a banquet at which Rodgers was presented with a leather art work book signed by all the members of the MGM distribution forces in the United States and Canada.

The banquet closed an MGM business session which had been in session here since the weekend and during whose sessions Rodgers had announced that "The Green Years" and "Easy to Wed," would be sold as specials and that MGM's 17th block—consisting of "Boy's Ranch," "Courage of Lassie," "Faithful in My Fashion" and "Three Wise Fools"—would be offered for deals some time after June 10.

The MGM sales manager also repeated to the convention the well-known MGM 19-point policy.

The sessions of the business meeting heard Advertising and Publicity Director Howard Dietz, Advertising manager Silas F. Seadler and Exploitation Manager W. R. Ferguson.

Dietz predicted the coming period as a "great era" and said MGM had in the forthcoming production of "The Yearling" a picture "greater than 'Gone with the Wind.'"

He spoke of MGM's pioneering in exploitation, declared that the company was busy building a publicity program around a crop of younger players and told his lieutenants:

"No stone will be left unturned to do a job from the publicity, advertising and promotional angles."

Seadler discussed the company's coming campaign on "The Green Years."

Ferguson told the conference that "Showmanship in the post war world will take a new turn and this industry should keep abreast of what other industries are doing. . . ."

Ferguson announced that the first winner of the special prize he had promised to the exhibitor who submitted 12 outstanding campaigns in a year on MGM pictures, was Charles Taylor of Buffalo. Taylor received a gold ring.

### Meet to Open June 3

MGM will hold its first conference for Latin-American managers since the war in New York on June 3 under direction of Latin-American Regional Director Sam H. Burger.

The following are expected: Elias Barberis, Chile; Stuart Dunlap, Argentina; Dean Banker, Colombia; Carlos E. Niebla, Mexico; W. L. Simpson, Panama; Lois A. Sarmiento, Peru; Adolph Wallfisch, Uruguay; Eugene Coen, Puerto Rico; Carl Heuman, Venezuela; Robert Shoham, Cuba.

### MGM Signs 4 16-mm. Deals

MGM has signed contracts for the exhibition of its 16-mm. entertainment in the Philippines, Cuba, Panama and France, Orton H. Hicks, head of Loew's International 16-mm. department announced this week. The French deal covers product already in that country.

### *Heads Warner Service*

**Leonard S. Schlesinger, veteran theatre man, this week was appointed president and general manager of Warner Bros. Service Corporation, candy and soft drink selling subsidiary which supervises the vending of confections in Warner theatres. Harold Rodner was elected vice-president.**

**Schlesinger has been with Warner Bros. for 18 years as a theatre executive.**

## *France, Italy Sign Up*

**The American motion picture industry was set to bring Hollywood films back to the screens of France and Italy this week as the last obstacles to importation and distribution in those countries seem to have been removed.**

**The French agreement which was signed by State Secretary James Byrnes and France's premier Leon Blum, allows American films to enter France under a quota system providing that French screens shall play at least four weeks of French product out of each quarter, but provides that this amount can be scaled downward as the French industry grows more robust and hints that quotas may be materially cut in years to come.**

**The Italian agreement reached with Warner Bros., United Artists, MGM, Paramount, RKO, Universal, 20th Century-Fox, Columbia, allows each of the participants to distribute 16 films a year in Italy. This agreement does not limit the imports. Profits may not be taken out of the country but may be invested in any type of Italian investment, theatres included.**

## Warner Releases for Summer Raised to Six

Warner Bros. will release six features during June, July and August as compared to four in the same period last year, it was revealed by announcement from Sales Vice-President Ben Kalmenson this week.

The release schedule is:

June 1—"One More Tomorrow"; June 22—"Janie Gets Married"; July 6—A Stolen Life"; July 20—"Of Human Bondage"; Aug. 3—"Night and Day"; Aug. 17—"Two Guys from Milwaukee."

An increased schedule of 25 short subjects will be released by Warner Bros. in the next three months while the Twentieth Anniversary of Sound Motion Pictures is being celebrated, it was announced by Norman H. Moray, short subject sales manager.

Of the 25 subjects scheduled for June-July-August distribution, 22 will be in Technicolor. The only black and white releases will be two Melody Masters band shorts and a special featurette now in production.

### UA International Meet To Be Held in Gotham

United Artists will hold its first post war international sales meeting at the Waldorf-Astoria in New York from Aug. 12 through Aug. 15, Vice-President Gradwell L. Sears announced this week.

Sales Manager J. J. Unger will preside over the conferences which will be attended by the foreign group headed by Great Britain Managing Director David Coplan, France Managing Director Georges Rouvier and Foreign Manager Walter Gould.

### Equipment Association Adds Day to Meeting

Extension of its coming Chicago convention and sales meet by an extra day was announced this week by the Theatre Equipment and Supply Manufacturers Association through President Oscar F. Neu. The amended dates are now Sept. 30 and Oct. 1-2-3. All sessions will be held in the LaSalle Hotel in connection with the trade show.

### Sazin Joins Astor

Appointment of Henry Sazin, veteran in the 16-mm. field as assistant to Executive Vice-President Jacques Kopstein of Astor Pictures was announced this week. Sazin will be in charge of sales and distribution in Astor's rapidly expanding 16-mm. division which already has a program of 35 features, plus shorts.

### 'Cabrini' Rights to Elliott

Clyde Elliott announced this week that he had acquired American distribution rights to "The Life and Miracles of Mother Cabrini."

## 'B' Films Bread-Butter for Most Houses—Yates

"B" pictures are still the "bread and butter" for many theatres and the backbone of the dual feature policy, Republic's President Herbert Y. Yates said Tuesday, warning exhibitors that if they failed to support this product, the future of many houses would be dark.

Yates, speaking at the opening sessions of Republic's New York sales conference declared that his company was in a position to produce big pictures and was doing so, but that the importance of "B" pictures was too great for them to be abandoned. He added that he hoped exhibitors would recognize this importance as well as the conditions which made increased rentals necessary to maintain production.

The Republic president urged exhibitors to forestall anticipated competition from other amusement branches, by using the present breathing spell to build up exploitation for the future.

Speaking on the same program with Yates were Republic Vice-President James J. Grainger, Studio Vice-President Allen Wilson and Advertising Publicity Director Steve Edwards.

Grainger announced the promotion of Frank P. Devlin to the post of New England Sales Manager.

### Monogram Sales Up

Monogram's domestic gross for a 42-week period of the fiscal year was $4,990,732 compared to $4,280,973 for the previous year, an increase of $710,000, President Steve Broidy said in Hollywood this week.

### *Strikes Didn't, Flood Did*

**The nation's railroad strike failed to stop general delivery of film. But with floods, that's a different story.**

**Floods in southwestern New York, parts of northern Pennsylvania and Connecticut held up deliveries as roads went under water. In Pennsylvania the Susquehanna river was isolating at least 50 towns Wednesday between Towanda and Williamsburg with prospects of further areas being cut off.**

**However, the railroad situation during the strike had proved much brighter.**

**Reports from exchange areas reveal that farsightedness on the part of exchanges, increased trucking facilities and in some instances, even planes, were added to the traffic facilities to keep entertainment on the country's screens.**

United Artists

proudly presents

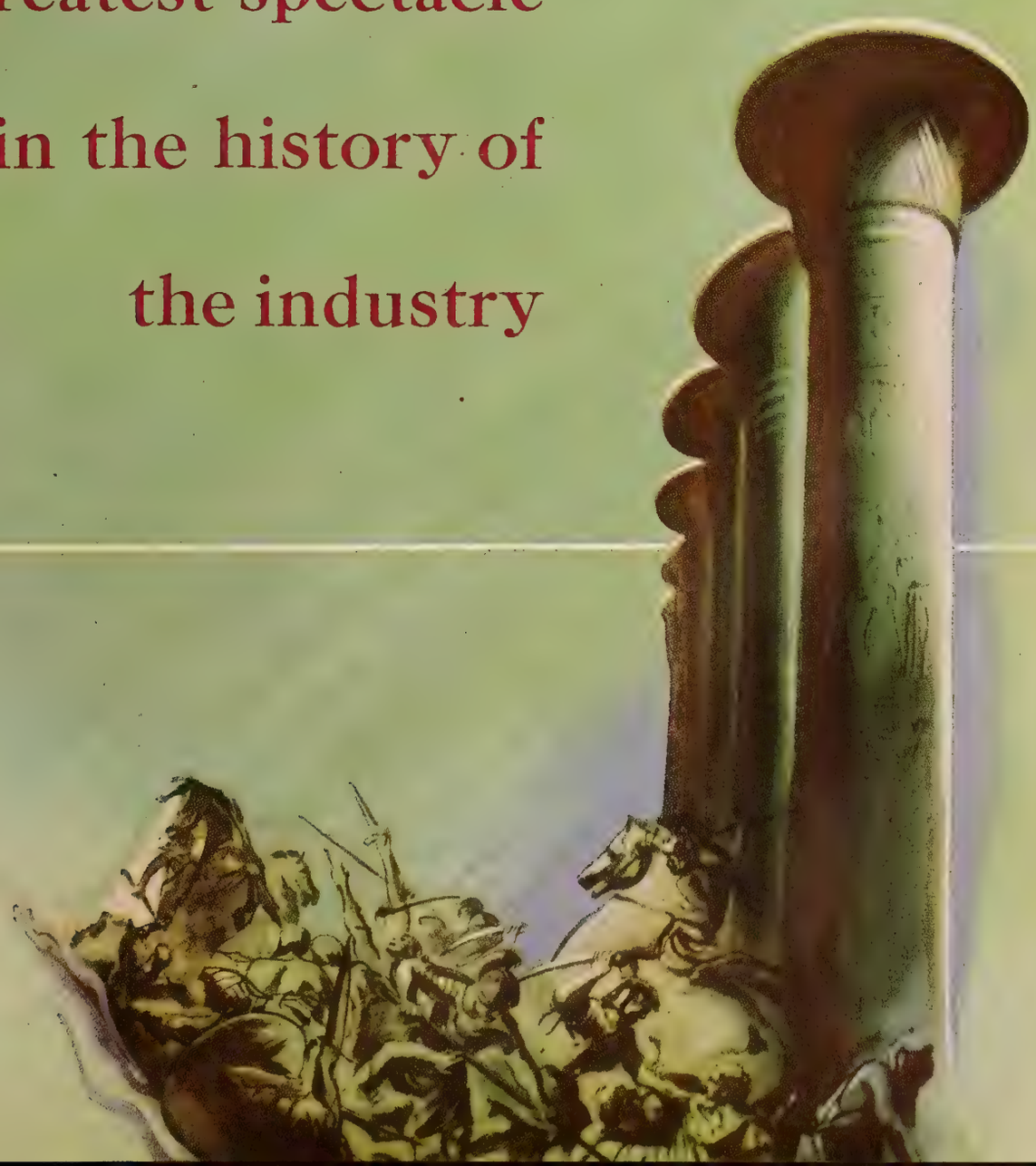
the motion picture that

will establish itself as

the greatest spectacle

in the history of

the industry




VIVIEN
Caesar
By arrangement with DAVID O. SELZNICK

G. C. F. *presents*

# LEIGH* · CLAUDE RAINS

*in*

## Bernard Shaw's

# and Cleopatra

PRODUCED AND DIRECTED BY

## Gabriel Pascal

*with*

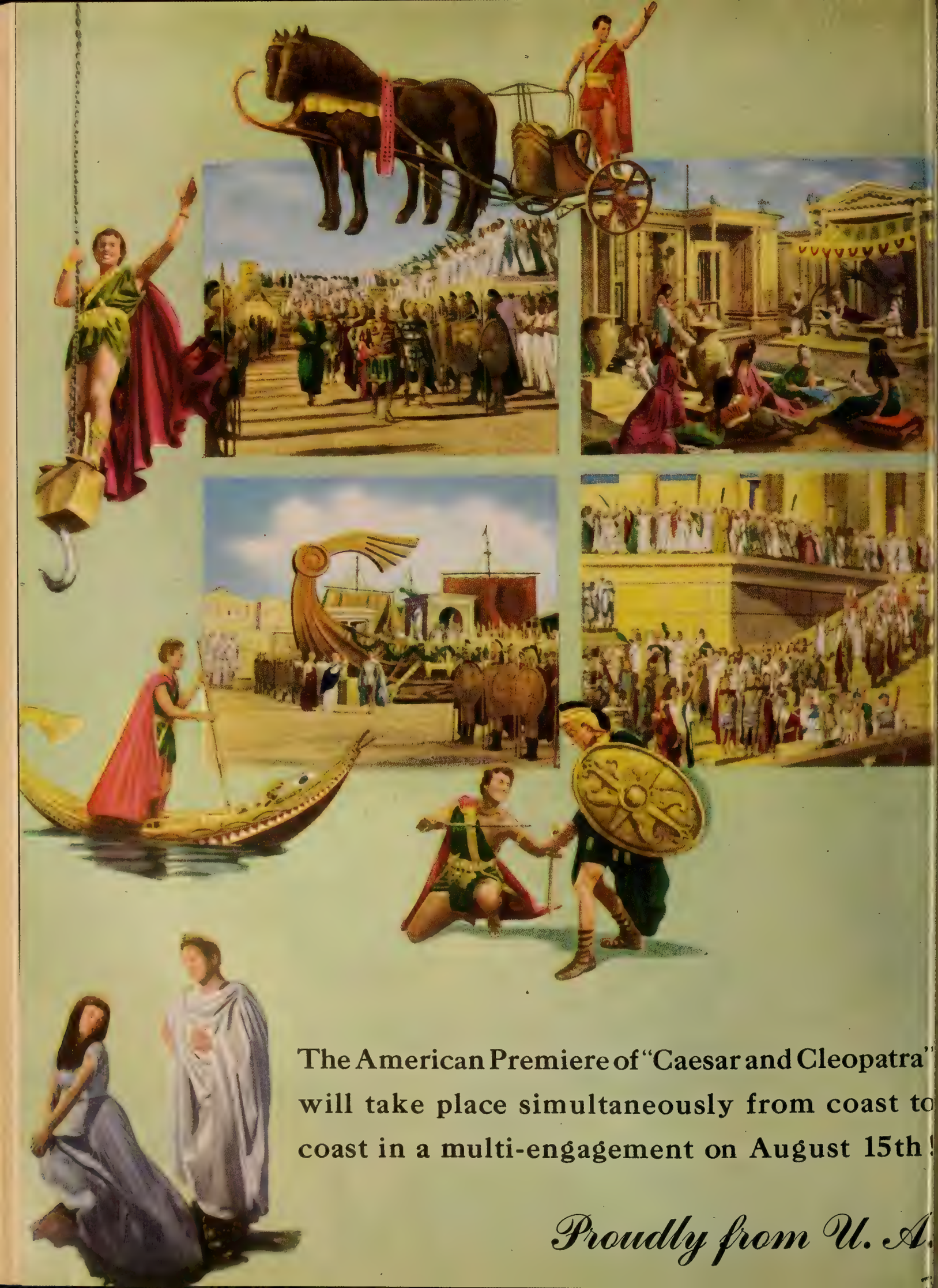
Stewart GRANGER · Flora Robson · Francis L. Sullivan

Basil Sydney · Cecil Parker · Ernest Thesiger · Michael Rennie

Antony Eustrel · Robert Adams

*A Temptation*

*in* **TECHNICOLOR**



The American Premiere of "Caesar and Cleopatra"
will take place simultaneously from coast to
coast in a multi-engagement on August 15th!

*Proudly from U. A.*

# BOX OFFICE SLANT

## Blondie's Lucky Day

**Columbia Comedy 69 mins.**

**AUDIENCE SLANT: (Family) A picture that rings the bell with wholesome appeal for everybody in the family.**

**BOX-OFFICE SLANT: Can do well by itself and will help materially in bolstering any double bill.**

Cast: Penny Singleton, Arthur Lake, Larry Simms, Marjorie Kent, Robert Stanton, Angelyn Orr, Jonathan Hale, Frank Jenks, Paul Harvey, Charles Arnt, Jack Rice, Bobby Larson, Margie Liszt, Frank Orth and Daisy. Credits: Director, Abby Berlin. Original screenplay, Connie Lee. Based upon comic strip, "Blondie," created by Chic Young. Photography, L. W. O'Connell.

**Plot:** Dagwood, left in charge of the Dithers Company when his boss leaves town, hires a discharged WAC; when the boss returns, Dagwood and the WAC are fired. Blondie dreams up the idea of a construction company for Dagwood. Needing a showcase, Dagwood, Blondie and the WAC wine and dine a young executive whose concern is expected to build an outdoor theatre. The plan boomerangs when the youthful executive discloses that he, too, has been fired—by his father. It all clears up in the wash, with Dagwood's plans for the theatre being accepted and the boss taking him back into his employ.

**Comment:** This latest in the "Blondie" series will keep 'em laughing all the way through the film, which is quite an accomplishment these days. The picture has universal appeal, with situations that will reach the risibilities of all types of theatre-goers. Direction by Abby Berlin keeps the show moving fast, with scarcely a letup. Arthur Lake is perfect as the befuddled, well-meaning Dagwood, acting so well one thinks he just stepped out of the comic strip. Penny Singleton runs him a close second with her impersonation of Blondie. Also worthy of praise is Jonathan Hale as the exasperated, easily angered boss of Dagwood. Angelyn Orr, a newcomer with a name that is not strong for marquees, nevertheless shows real promise in her role of the discharged WAC. Connie Lee turned in an extremely neat job in her screenplay, an original.

## Valley of the Zombies

**Republic Horror Drama 56 mins.**

**AUDIENCE SLANT: (Adult) Another horror offering that will fill its place on dual bills or for special exploitation.**

**BOX-OFFICE SLANT: Ought to please fans everywhere and bring in the fans.**

Cast: Robert Livington, Adrian Booth, Ian Keith, Thomas Jackson, Charles Trowbridge, Earle Hodgins, LeRoy Mason, William Haade, Wilton Graff, Charles Cane. Credits: Associate producers, Dorrell and Stuart McGowan. Director, Philip Ford. Original story, Royal Cole and Sherman Lowe. Screenplay, Dorrell and Stuart McGowan. Photography, Reggie Lanning.

**Plot:** A Zombie visits the office of a doctor to obtain blood that maintains him in a perpetual state of living death. When he can't find the blood, he kills the doctor and embalms him. Escaping, he leaves a trail of murders. The police, however, suspect the slain doctor's assistant and nurse. To extricate themselves from suspicion and to solve the mystery, the assistant and nurse attempt amateur sleuthing. The madman is caught just before he makes a final effort to escape with the aid of the nurse, whom he has hypnotized.

**Comment:** This offering will find favor with less discerning audiences, but those who go for pure, unadulterated horror fare will have a letdown in the attempts in the film at humor. These attempts impede the action with dialogue which is insipid for the most part. Ian Keith does a splendid stint as the madman, doing his best to sustain a mood of awe. Photography is excellent and the Lydeckers deserve special mention for their eerie special effects.

## Legion of Decency Ratings

**(For Week Ending June 1)**

**SUITABLE FOR GENERAL PATRONAGE**

O.S.S.

**SUITABLE FOR ADULTS ONLY**

Monsieur Beaucaire The Walls Came Tumbling Down

**OBJECTIONABLE IN PART**

Searching Wind

## It Shouldn't Happen to a Dog

**20th Century-Fox Comedy-Drama 70 mins.**

**AUDIENCE SLANT: (Family) Although this is another "reporter-solves-crime" mystery, it slants more towards laughs. This gives it many funny and entertaining moments, without the usual suspense one finds in this type of fare.**

**BOX-OFFICE SLANT: Should make a satisfactory program offering in any situation.**

Cast: Carole Landis, Allyn Joslyn, Margo Woode, Henry Morgan, Reed Hadley, Jean Wallace, Roy Roberts, John Ireland, John Alexander. Credits: Producer, William Girard. Director, Herbert I. Ledes. Screenplay by Eugene Ling and Frank Gabrielson. Bases on a story by Edwin Lanham. Photography, Glen MacWilliams.

**Plot:** Returning from the war, a former reporter looks with disdain on his new job as Science Editor, and tries to convince his boss that he belongs on the crime beat. On his own time, he attempts to solve a government tax evasion case against a black market operator. It proves to be a much bigger job than he expected, but he solves it, falls in love with the policewoman who helped him, and gets his old job back.

**Comment:** Another of those "reporter-solves-crime" stories that makes such satisfactory program fare for any situation. Only this time there is the addition of a very attractive policewoman, Carole Landis, no less, and a well-trained Doberman Dog replaces, with his actions, the usual suspense these pictures carry. Very little mystery surrounds the story, which is slanted for laughs—and there are many. Several situations enveloped in the plot (such as the dog going for a taxi ride, alone) lend themselves to many entertaining moments. Allyn Joslyn is very good as the returned veteran trying to get his old job back and Carole Landis makes a mighty attractive, and very efficient, policewoman. Particularly good is John Alexander's interpretation of the Brooklyn flatfoot and Margo, Woode, Henry Morgan and John Ireland are in for small, but important parts. Understanding direction by Herbert I. Leeds milks the situations dry for laughs. William Gerard gets credit as associate producer.

## Freddie Steps Out

**Monogram Drama with Music 75 mins.**

**AUDIENCE SLANT: (Family) Makes a definite pitch and has appeal for the teen-agers.**

**BOX-OFFICE SLANT: Second in the series up to standard set by the first.**

Cast: Freddie Stewart, Warren Mills, June Preisser, Ann Rooney, Noel Neill, Jackie Moran, Frankie Darro, Milt Kibbee, Belle Mitchell, Edythe Elliott, Murray Davis, Claire James, Douglas Fowley, Charlie Barnet, Emmett Vogan, Terry Lee Carlson, Neta Geddes, Chuy Reyes. Credits: Producer, Sam Katzman. Associate Producer, Maurice Duke. Director, Arthur Dreifuss. Original screenplay by Hal Collins. Photography, Ira Morgan.

**Plot:** A high school professor misunderstands why one of the girls has been sent away for a year "because of her condition." In the meantime, a swoon crooner quits his radio show and disappears. The students get in trouble by saying the singer is incognito at the school. Then two agents appear with the singer's baby and there's plenty of trouble deciding whose baby it is until the real father arrives on the spot.

**Comment:** This second in the Teen Agers series makes a definite pitch and has appeal for teen-agers and those of their parents who try to understand them. The beginning and introduction to the two bands that appear in the film are clever and neatly motivated and blended into the story. For some reason there has been an attempt to inject appeal for others than the teen-age group by story and dialogue and this slows it down. The dialogue, spiced with comedy, becomes too wordy. Singing of Freddie Stewart has a swoon quality for the youngsters. The dancing and band numbers will increase the following for this series and, by making the leading players better known to the adolescents, will add more fans for those players, principally Freddie Stewart, June Preisser and Warren Mills. Direction by Arthur Dreifuss is satisfactory in the light of the difficulty attending the handling of this type of cast. Production by Sam Katzman makes the series very promising as a steady money maker in situations for which the product is geared. The main production fault is an attempt to take in too much at once; to include an appeal for other groups at a sacrifice of the speed and interest in the musical and action phases.

## Centennial Summer

**(Technicolor)**

**20th Century-Fox Musical 102 mins.**

**AUDIENCE SLANT: (Family) Gay, sprightly, beautiful to look at, and—above all—crammed full of Jerome Kern music, this picture offers real enjoyment for every member of the family.**

**BOX-OFFICE SLANT: The plugging the Kern songs will undoubtedly receive make this release almost a pre-sold proposition, and besides that, there is a large cast of name players. How can you miss?**

Cast: Jeanne Crain, Cornel Wilde, Linda Darnell, William Eythe, Walter Brennan, Constance Bennett, Dorothy Gish, Barbara Whiting, Larry Stevens, Kathleen Howard, Buddy Swan, Charles Dingle, Avon Long, Gavin Gordon, Reginald Sheffield, William Frambes, Olin Howlin. Credits: Produced and directed by Otto Preminger. Screenplay by Michael Kanin, based on novel by Albert E. Idell. Music by Jerome Kern. Lyrics by Leo Robin, Oscar Hammerstein II, and E. Y. Harburg. Technicolor director, Natalie Kalmus. Director of photography, Ernest Palmer.

**Plot:** Aunt Zenia (Constance Bennett) returns to Philadelphia from France with her

(*Continued on Page* 31)

# SELLING THE PICTURE

## 'Centennial Summer' Gets Philadelphia Mayor's Aid

In preparation for the world premiere in Philadelphia of Jerome Kern's "Centennial Summer," 20th Century-Fox's Technicolor musical during July, Mayor Samuel recently announced the appointment of a Citizens Committee, headed by Albert M. Greenfield, member of the Philadelphia Chamber of Commerce and Board of Trade, to take charge of the civic participation in the event.

Because the locale and background of the story of "Centennial Summer" centers in Philadelphia at the time of the Centennial Exposition in 1876, the city some time ago invited the 20th Century-Fox Film Corporation to hold the world premiere in Philadelphia. The premiere will be held between July 9 and 12. There will be many coast-to-coast broadcasts from Philadelphia as a part of the program. Thorough newsreel coverage is planned.

Plans already set up include a parade through the central section of the city on the day of the premiere, a civic luncheon and appearance of stars throughout the city. Mayor Samuel said that his Citizens Committee will wholeheartedly support the event and he also urged the citizens of Philadelphia to participate. Sid Blumenstock, assistant exploitation manager, represented 20th Century-Fox at the preliminary discussions with the Mayor and his committee.

## 'Heartbeat' Ads to Reach 22 Million Circulation

Circulation in national magazines in excess of 22 million has been arranged for by S. Barrett McCormick, advertising and publicity director of RKO Radio, to advertise the company's "Heartbeat." The full page, four color ads will be illustrated with photos of Ginger Rogers and will be seen in *Screen Guide, Modern Screen, Screen Romances, Screenland, Silver Screen, Movie Show, Screen Stars, Movieland, Photoplay, Movie Life, Movie Stars, Parade, Movies, Movie Story* and *Motion Picture*. Publications in which the ads already have appeared are: *Life, Look, Time, McCall's Liberty* and *True Story*.

## Copy Cat Makes Hit

**This story is vouched for by Cyril Mee, manager of the State Theatre, Harrisonburg, Va., and we take no responsibility for its authenticity. In fact, we don't really believe it ourselves. Here is how Mee explained it:**

**It seems the Movietone News was showing a group of Australian hep-cats doing their stuff before the camera. Suddenly the audience began to laugh very hard. Mee was surprised. It may have been funny, but not that funny. He investigated, and discovered that a cat (the animal kind) had wandered on stage and had became so engrossed in watching the picture that presently she was emulating the screen hep-cats by chasing her tail and showing off in general—to the great delight of the audience. We-l-l-l, we told you.**

## National Advertising to Cost $200,000 on 'Kid'

The national advertising campaign on Samuel Goldwyn's "The Kid From Brooklyn" has started to break in general magazines, with an estimated expenditure for this type of advertising to reach $200,000 in the next few months.

A large part of the campaign comprises full magazines pages, in four colors, which will appear in *Collier's, Good Housekeeping, Ladies' Home Journal, Liberty, Life, Look, Saturday Evening Post* and *Seventeen*. The first of these will appear in mid-June and will continue through July.

An institutional black and white campaign on "The Kid" and other Goldwyn productions has been appearing in *Life, Saturday Evening Post* and *Good Housekeeping*. These will be augmented by quarter page insertions in *Life, Saturday Evening Post* and 12 in *Good Housekeeping* through the early part of 1947. In addition full page ads will appear in the July issues of *Grit, Household* and *Pathfinder*.




**WHEW! This is part of the impressive display installed in the lobby and foyer of the Telenews, Oakland, to publicize the coming showing of "Dangerous Journey." Also included in the displays (not shown here) were stuffed zebra, panthers, ocelots, tigers and a large map of the area in which the film was made. The animals were obtained from a local museum. Another feature of the campaign was a street ballyhoo in which a young man was dressed as an explorer carrying an informative sign that he was on his way to the Telenews to see . . . etc."**

## Top 'Saratoga' Stunts Spark Local Campaigns

Special stunts to exploit Warners' "Saratoga Trunk" continue to be reported from theatres in various sections of the country, some of them showing a high degree of imagination and effectiveness, such as having the Boston and Maine railroad naming its Boston to Portland run the "Saratoga Trunk Line" during the picture's run at the Metropolitan Theatre, Boston.

A trunk full of leather wallets in the window of a luggage shop in Watertown, N. Y. with a "guess how many" gag was arranged for the film's showing at the Palace and Avon theatres in that city.

The Creole recipe stunt, used successfully by many theatres, has resulted in many plugs via air, newspapers and restaurants.

One of the most dramatic stunts used for the film was that arranged by Frank Pratt, manager of the Paramount Theatre, Portland, when he used an airplane equipped with a loudspeaker to cruise over the city extolling the merits of the film. The plane flew over the city for several days at intervals of a half hour, broadcasting "Saratoga Trunk" announcements loud enough to be heard throughout the community.

Localizing the national tieup with the Cigar Institute of America is another promotion of which managers everywhere have taken advantage. The four-color posters supplied by the institute were sniped with local announcement dates, providing widespread coverage in every locality.

A novel angle to the "trunk" approach was used effectively three ways by the Indiana Theatre, Indianapolis, when the William H. Block store put on seven complete window displays featuring "Fashions Out of a 'Saratoga Trunk'." Ten other stores in the city, including book stores and luggage shops used window displays.

The "Fashions Out of a 'Saratoga Trunk'" angle also resulted in a full page of newspaper advertising, while another approach. "Music Out of a 'Saratoga Trunk'," was the catchline for the broadcasting of recorded music on two radio programs. Moe Esserman arranged the tieups.

## May Promotes Kid Shows As 'Civic Responsibility'

The Johnny Mack Brown Rangers Club, originated and managed by "Uncle Ed" May of the Rosetta Theatre, Little River, Florida, is an enormously successful operation and has become so through the promotional activity of Ed May, who has placed it in sort of a "civic responsibility" category and sold the idea of its support to a local jewelry merchant.

May has scheduled the first series of Saturday matinee performances to last four weeks and plans to continue the activity with additional periods of weeks, keeping interest at a high pitch for the short lengths of time.

Blair F. Watson, jeweler of Miami, has paid for all but film costs in promoting the activity. So far, prizes offered to the youngsters and other costs paid by the jeweler include: Screen trailer, membership cards and imprinting, two sets of heralds with lucky numbers, an official Johnny Mack cowboy costume first prize for boys, worth $50; a 36" high Giant Toy Panda, first prize for girls, worth $35 and 35 additional merchandise prizes including games, toys, etc.

Cooperation of radio stations and newspapers has been generous.

# SELLING THE PICTURE

## Windows Prominent in Phila. 'Kitty' Campaign

Elaborate window displays continue to have a prominent part in the exploitation plans of Warner's theatres in Philadelphia with the engagement of Paramount's "Kitty" an example of the methods used by Everett Callow, head of advertising and publicity in the Philadelphia area, Elmer Pickard, manager of the Boyd Theatre and Jimmy Dormond of the exploitation department. For the "Kitty" showings Callow outlined an extensive campaign of special tieups in several centrally located book stores, the book departments of stores and stores dealing in women's apparel.

Biggest stunt of the campaign was "selling" Lousol's, one of the city's leading dealers in women's apparel, to display in their Chestnut Street windows the original gowns worn by Paulette Goddard in the film. The owner of the store was convinced of the tieup's value to the extent that he made a special trip to New York to buy the particular merchandise he visualized to be most successful in the contemplated promotion. Eighteenth Century furniture was borrowed for use with the dresses with one dress elaborately displayed on the second floor of the store in addition to the displays in the windows. In addition to displaying the dresses, the store carried prominently displayed credits on the event in seven of their larger newspaper ads during the week preceding the picture's opening.

Newman Art Galleries devoted the entire Walnut Street window to "Kitty" using prints of Gainsborough paintings as features of the background.

The Blum Store on Chestnut Street used a costume jewelry window tieup using period jewelry as worn by Paulette Goddard in the production.

## 'Forest Commandos' Short Given Feature Treatment

The showing of Warner Bros. featurette, "The Forest Commandos" was given feature exploitation treatment when it played Famous Player's Orpheum Theatre, Vancouver, because of local interest in the forest fire hazard in British Columbia forests. Ivan Ackery, manager of the Orpheum obtained extraordinary cooperation from Vancouver newspapers and radio stations with special stories and radio programs exclusively devoted to the forest fire hazards in the territory, all with credits to the short subject at the Orpheum.

Other events which Ackery arranged to exploit the showing included:

A strong letter indorsing the film mailed to 50 British Columbia executives of the Canadian Forestry Association.

A parade of Junior Forest Wardens and Forest Guards on opening day.

An ambitious display of forest fire equipment in the lobby.



NEW FAN CLUB. This first Ivan Kirov Fan Club was formed at New Bedford, Massachusetts, in connection with the world premiere showing of Republic's Ben Hecht special, "Spectre of a Rose" at the Empire Theatre. Stunt was arranged by Lee Septembre, special Republic representative who set up the campaign with Harry Seitz of the Empire.

## New Fan Club Formed to Hypo World Premiere of Hecht's 'Spectre of a Rose'

The world premiere of Republic's "Spectre of a Rose," the Ben Hecht special at the Empire Theatre, New Bedford, was ushered in with all of the traditional whoopla of an intensive exploitation campaign that encompassed standard methods of arousing local enthusiasm plus an additional one in particular, not usually associated with theatre exploitation, rather with star or production publicity. This was the organization of the Ivan Kirov Fan Club of New Bedford whose charter members were enlisted in active support of the successful campaign.

### Kids Start Club

Students at New Bedford High School formed the Ivan Kirov Fan Club and circulated petitions urging the new star's personal appearance at the premiere. Over 2,500 signatures were obtained, but Kirov regretfully wired the group that due to new picture commitments and the imminence of transportation difficulties he could not attend. Purpose of the petition was achieved, however, when the New Bedford *Standard-Times* printed stories about the Club's enthusiastic efforts to bring the new personality to New Bedford. Photos of the club membership also appeared.

A window display in Elton's Specialty Store, which was installed 5 days ahead of opening and continued 3 days during the run featured an evening gown offered by the Ivan Kirov Fan Club to the winner of a contest in which contestants were required to write short essays on, "Why Ivan Kirov is my ideal!" (Honest, they did!)

A five column ad, full page in depth, was inserted by the Elton Store heralding the opening.

Another elaborate window display featured by the Elton Store utilized a dance still blowup from the film as a background with copy, "Our Theme—A World Premiere. Our Inspiration—The World Premiere of Ben Hecht's 'Spectre of a Rose.'"

A window display at a photo supply store featured action shots of Kirov's spectacular dances with the copy line "These precision shots of Ivan Kirov, featured in 'Spectre of a Rose, etc.'"

A florist shop window display was built around a huge enlargement of the film's ballet scenes and a book shop featured works by Ben Hecht and George Antheil. Stills of ballet scenes from the film were used in an impressive display at a local dancing school.

A Kirov photo ballyhoo stunt in the local school had hundreds of the star's photos posted under desk tops with the certainty that they would be seen and collected by the students.

### Radio Used

Radio was used extensively with the Ivan Kirov Fan Club gown contest plugged twice daily for a week via WNBH. The same station carried a program of ballet music as part of the observance of National Music Week, which included a plug for "Spectre."

The special feature story which appeared in *Look* magazine was exploited by printing two-color "Read *Look* Today" placards which were distributed to and displayed by 160 newsstands.

The "Spectre of a Rose" exploitation campaign was handled by Lee Septembre, Republic representative, and Harry Seitz of the Empire Theatre, from plans mapped out by Steve Edwards, Republic's advertising and publicity director and Beatrice Ross, exploitation manager.

## *Cartoon Shows at 40 RKO Houses*

**All-Star, All-Cartoon festivals will be presented in 40 RKO theatres at the same time, on the same morning, Saturday, June 15th at 9 a.m. to approximately 100,000 children and adults. RKO theatres in Greater New York, Westchester and Newark are included in the planned shows for which tickets were placed on sale a week in advance. Prices are scaled at 25c for children and 35c for adults.**

**Designed for the enjoyment of children of all ages the cartoon shows at each theatre will offer 17 different cartoon comedies. Arrangements have been made so that there will be no standing room, as only the same number of tickets equal to the seating capacity of the theatre will be sold. Extra matrons will be in attendance to supervise the children's sections.**

**Popularity of experimental shows in out-of-town theatres, prompted the presentation of the new morning shows at RKO Metropolitan houses.**

## Reisinger's Four Co-op Ads

Seems as though everytime the Home Store in Dayton advertises beauty preparations manager Bill Reisinger of Loew's manages to place an illustration of a star from one of his coming attractions in a prominent part of the ad. For "Two Sisters From Boston" he arranged for the Home Store to use a large photo of Kathryn Grayson with appropriate playdate credits, and placed it to occupy 8 inches by 4 columns of the full page ad. This one was the fourth of the series.

SELLING THE PICTURE

# That Petty Girl Did Big Job For 'Follies' in Harrisburg

That Petty girl exploitation theme was used to a fare-you-well when MGM's "Ziegfeld Girls of 1946" played Loew's Regent in Harrisburg, Pa., and Manager Sam Gilman isn't sorry he did it, either, for the figure of the girl, used in various forms, highlighted the whole campaign and proved a real drawing card.

Lobby and theatre displays were unusual. Three weeks in advance a huge ten-by-twelve foot cutout of the Petty Ziegfeld girl, covered with silver flitter, was displayed in the form of a theatre upright and marquee. Five weeks ahead of opening a colorful transparency cut-out over the inside lobby doors was seen by everyone entering the house. These were augmented by 40x60 display boards and two 28x44 colored enlargements.

Instead of the usual sign letters on the marquee Gilman covered the sides with a transparent cutout letter sign, with 18-inch illuminated letters in different colors.

A 26 x 4-foot display board was erected over the front of the theatre above the box office, showing the Petty figure reclining, while on top of the marquee the same artist's work was displayed in twenty-four sheet cutouts.

### Windows Attract

Two downtown windows which attracted more attention than any others in recent months spotted the gaiety of the picture as a theme. In Bowman's department store a window featured one of the original gowns used in the picture, on a mannikin, plus stills from the film and ad copy, all spotlighted.

The other window, a tie-up with the Tintex dye company, was in the most valued space of the H. L. Green Store. The background was an enlargement of the chorus girls, with cut-outs placed at various points in the window.

Eight-by-ten stills, and three posters naming theatre and playdate were included, along with scraps of materials tinted in bright shades, plugging the dye.

Gilman placed 1500 special souvenir program books, originally intended to be sold, in offices of doctors, lawyers, dentists, beauty and barber shops and shoe shine parlors.

Paper doilies, imprinted with picture and date, were used by the grill room of the Penn Harris hotel, three days before opening and continued the first week. A thousand specially imprinted blotters were distributed in offices of the State Capitol; 3000 four-page folders of Ziegfeld girls and a long circus-type herald carrying the complete program were used.

All four of the downtown 5 and 10 cent stores featured Ziegfeld Follies displays over music counters, with the Petty girl in evidence at all.

Excellent co-op ads were obtained; one of Esther Williams in a bathing suit and in a fur coat, for a city fur store; another of her with a local Beauty School tie-up; and a three-column picture of Lucille Ball drinking a glass of milk, which was through the courtesy of Harrisburg Dairies and appeared on the business page of a paper.

Although Gilman rarely uses large day after-opening ads, he placed a "See" ad in the *Telegraph*, which ran single column full depth, and got a lot of attention. All newspaper columnists were generous and one devoted an entire column to the picture.—HAR.

### Signs of the Times

**For West Coast Theatres has been running a contest to name its new prefabricated house in Long Beach, with a prize of $500 offered for the winning suggestion. More than 7,000 answers have been turned in thus far, and of these at least 1,000 were for calling the new theatre the Atomic.**

## Gets 16 Co-op Ads on 'Trunks' Creole Recipes

Utilizing the Penn Harris hotel's popular and unusual dining room, "The Plantation Room," Gerry Wollaston, manager of the State, garnered 16 insertions of advertising, which if added up would amount to more than two full pages, in a tie-up on "Saratoga Trunk," which stayed two weeks in Harrisburg.

Wollaston got the co-op ads in the *Telegraph*, by having Franklin Moore, manager of the hotel, and his staff, cooperate in featuring specialized Creole dishes during the picture's stay in the city.

Copy was changed daily, each insertion promoting a different Southern dish. In exchange Gerry set up an attractive display in the State lobby, calling attention to the dining room, while the hotel displayed a similar poster in its lobby.

Another unusual stunt rarely tried was the crashing of the food page of the newspaper, by offering recipes of food shown in the film.

The ads, which amounted to more than two full pages of copy absolutely free to the State Theatre apparently were the longest series of co-ops in local movie history. Edgar Goth, Fabian publicity man, assisted.

In addition, bus cards were distributed, menus at Murphy's fountain bannered, a cigar distributor cooperated in a tie-up by showing Gary Cooper smoking a particular brand in all the cigar stores, and bookstore tie-ups were arranged in two downtown shops. Radio spots were increased also.—HA.

## 'From This Day' Selling Features USES Tieup

Through a tieup with the United States Employment Service, which is part of the plot of RKO Radio's "From This Day Forward", Edward Meck of the RKO Hill Street, Los Angeles, and Fred Calvin, RKO exploiteer, were enabled to use the USES headquarters, and through them, the cooperation of city officials, to placard Los Angeles with information about the film.

With the cooperation of the civic authorities the duo placed 2000 display cards on light poles, reading, "Make Jobs for Veterans From This Day Forward—Contact U. S. Employment Service." For window and inside use special illustrated posters were displayed at all USES offices in the entire Southern California area.

Placarding the town was preceded by a special screening of the picture for USES officials and civic leaders.

A candid shot of Joan Fontaine, Mark Stevens and baby with a bottle of Carnation Milk was used by the milk company in newspaper advertising and in connection with food store and restaurant displays.

Other tieups included bumper strips on 92 milk delivery trucks; with the Van Camp bakery shops; the Thrifty Drug Store chain; book and music stores.

## Small Town Spreads Out For 'Saratoga Trunk'

The town of Andarko, Oklahoma, stepped out with a big town promotion for Warner Bros. "Saratoga Trunk" showing at the Broadway Theatre with Manager Wesley Hodges making a civic celebration out of the affair.

The town's mayor proclaimed a "Saratoga Trunk" day in honor of the film and both citizens and merchants made the occasion a festive one. Tieups were made with all stores in the comparatively small town to present gifts to the girl whose costume bore the closest resemblance to the dress worn by Ingrid Bergman in the picture. The contest gave all the young misses in town an opportunity to wear colorful old costumes. Women's Club's members acted as judges with the School Auditorium being used for the event.




**FOR VETERANS. The Cape Cod Cottage in the window of which is shown an outstanding display for "From This Day Forward," is located right on Main Street in the busy downtown section of Buffalo, where the film played the 20th Century Theatre. Display was set by Earl L. Hubbard, advertising director.**




**PLACIDLY WAITING. This young man parked himself in an easy chair outside Loew's Dayton Theatre door and stayed there for 48 consecutive hours to call attention to the theatre's coming showing of "Young Widow." It's simple, but good—and can easily be used elsewhere. Bill Reisinger arranged the stunt.**


SHARING AN OUTLAW'S PERILS
...AN OUTLAW'S KISSES
...in one of the most powerfully exciting of all outdoor adventure spectacles!
IN TECHNICOLOR!
LUMBIA
CTURES
resents
RENEGADES
Evelyn KEYES · Willard PARKER
Larry PARKS · Edgar BUCHANAN
Screenplay by Melvin Levy and Francis Edwards Faragoh
Produced by MICHEL KRAIKE · Directed by GEORGE SHERMAN
Advertised with full pages in AMERICAN WEEKLY LIFE · PARADE and 52 other national publications.
COLUMBIA'S SILVER ANNIVERSARY 1946

# SELLING THE PICTURE

## Co-op Ads Highlight Dayton 'Ziegfeld' Selling

Five cooperative ads, one of which was a full-page piece; advance and current art and stories in newspapers; special folders, heralds, programs, lobby displays, music tie-ups, radio cooperation and outdoor ballyhoo resulted from the concentrated effort of Bill Reisinger of Loew's Theatre, Dayton, Ohio, in exploiting MGM's "Ziegfeld Follies of 1946."

Two weeks in advance of opening Reisinger broke precedent in his town by placing art on the film in both the Dayton *Daily News* and in the Saturday edition of the same paper. The Sunday before the Thursday opening larger space than usual was devoted to the film. Also two weeks in advance stories on the film appeared in both the *News* and *Herald.*

Roadshow programs were placed in 24 leading beauty salons and in all doctors' and dentists' offices two weeks ahead of playdate, with heralds placed in parked automobiles four days in advance. Special heralds were handed out in busy sections the day before opening.

The Spoerlein Beauty Shoppe ran one cooperative ad, using stars of the film as illustrative matter a week in advance of opening and repeated during the run of the picture. Ludlow Fur store used a three-column ad on Esther Williams in both the *News* and the *Herald,* and the Home Store ran a full-page cooperative ad, ilustrated with a large photo of Lucille Ball.

Music store window displays were plentiful; Royal Crown Cola trucks were bannered; Cola window displays also were set up and radio plugs on the picture were obtained on two local programs, one week in advance and currently.

## Hits Front Page 17 Times

Manager Michael Stranger of Loew's State Theatre, White Plains made an institutional affair out of the presentation of his theatre's check for Red Cross collection receipts to that organization, bringing out newspaper photographers and reporters to cover the event. By getting five front page newspaper breaks on the presentation Stranger brought to a total of 17 the number of front page breaks on civic functions received by the theatre this year.

**SHOWMAN SAM SAYS: A new electric sign on Broadway is going to blow soap bubbles, they say. That's nothing; a lot of people I know are always chasing rainbows.**



**PLAN THE PREMIERE. The huddle above, with Olivia DeHavilland waxing enthusiastic over an idea she is conveying to the others, produced plans for the New York premiere of "To Each His Own" at Radio City Music Hall. Participating with the star in the planning huddle are: Fred Lynch, publicity chief of the Music Hall; the Marquess of Queensberry, and Curtis Mitchell, Paramount advertising and publicity director.**




**IN ADVANCE. This book window display on Paramount's "Kitty" was set in Harrisburg far in advance of playdate by Manager Gerry Wollaston of the State. Center card stated that the film was "coming" to the State but not when. Large display card with accompanying photo enlargement was full of selling copy, sharpening Harrisburg appetites for the film.—HA.**

## Coverage Obtained for 'Rebecca' in New Haven

Newspapers, radio, window and counter displays, street ballyhoo and other stunts were used to exploit the re-issue presentation of David O. Selznick's "Rebecca" for its showing at Loew's Poli-College Theatre, New Haven, in a campaign set up by Ruth Bolton.

A song contest was planted with station WELI prior to and during the picture's run and spot announcements were also used in advance.

Window displays were set in dime stores, barber shops, flower shops and utility companies. Book stores and leading libraries used counter displays and 1000 imprinted book covers on the book.

A giant "Reserved" sign was placed on several of the benches in the New Haven Green and the same type of ballyhoo was placed on the No Parking signs in the downtown area.

More than 5000 candy bags were imprinted with copy about the film and distributed to dime stores and 100 menu blanks were supplied to restaurants. Lobby cards in the Taft and Garde hotels were other features of the campaign.

## 'Cinderella' Contests Continue Successfully

The Cinderella Glass Slipper contests, which proved so successful for key theatres promotion for "Cinderella Jones" are continuing to be used wherever the film is being shown. Among the latest to employ the idea are the Warner Theatres in the Pittsburgh zone where the campaigns have been directed by James M. Totman, advertising and publicity head. These include the Stanley, Pittsburgh, run directly by Totman; Ted Thomas of the Smoot, Parkersburg; Ken Grimes, Warner, Erie; Bob Bowman, Latonia, Oil City; Sam Silver, Harris, Donora; Sam Gould, Manor, Greensburg; Phil Katz, Kenyon, Pittsburgh; and Paul Williams, Etna, Etna.

## Novel Bally, Radio Spark Tulsa' Sisters' Campaign

A series of radio contests, extensive street ballyhoo and a special music promotion were highlights of the exploitation campaign essayed for MGM's "Two Sisters from Boston" when it played the Orpheum Theatre, Tulsa. Manager J. C. Hunter and MGM exploiteer Ed Gardiner set up the pre-selling efforts which had a sort of "tongue-in-cheek" approach but which was nevertheless effective.

A novel ballyhoo had two professional models, a blonde and a brunette, dressed in gay nineties costumes. They paraded the streets of Tulsa carrying parasols from which streamers hung gaily with copy stating simply, "Two Sisters from Boston," a teaser that started questions. The girls visited night clubs, restaurants, cafes, department stores and were preceded to each spot by theatre representatives who placed signs at tables stating "Reserved, for 'Two Sisters from Boston.'" Another angle to the ballyhoo had uniformed usherettes from the theatre pedal a tandem bicycle through the streets to pre-designated locations where they were met by the models. As the usherettes demounted they placed a sign "Reserved for, etc.," on the tandem. By the time the models arrived to make photos large crowds had gathered in anticipation of the gag that had aroused their curiosity.

Hunter and Gardiner did a bit of promotion via radio, too, by promoting (strictly for free) 5 daily spot announcements for three consecutive days and one full 15 minute broadcast. Radio audiences were asked to name four stars from "Two Sisters from Boston," one picture each star had appeared in for MGM, and identify records of Melchior songs. Answers were to be phoned to the station immediately following the broadcasts. Fifty dollars in cash prizes, plus guest tickets were given away.

The Jenkins Music Company, in addition to decorating its windows with records, sheet music, stills, etc., about "Two Sisters," did a direct telephone solicitation to members of the Oklahoma Symphony Society and others on its mailing list about Melchior records from the film.

Other features of the campaign included stenciling downtown streets, window displays, lobby set pieces, a special front and the use of 150 bus cards.




**LOBBY DISPLAY. Three weeks ahead of Loew's Richmond, Va., engagement of Howard Hughes' "The Outlaw" this impressive display was designed and installed in the theatre lobby as part of George Peters' overall campaign on the controversial film.**

# THEATRE MANAGEMENT

## To Tell or Not to Tell, That Is the Question

A recent fire in a Milwaukee theatre (reported elsewhere in this issue) was attended to without the audience knowing what was going on. In this case the fire was confined to the scrim backstage, and evidently no smoke got into the auditorium. But the question has arisen: which is better, to tell the audience or to keep it ignorant of the situation?

This department goes on record in favor of telling the audience, unless the blaze is very small and you are absolutely certain no smoke will reach the audience. After all, it is a big responsibility to fight a fire without wising up the patrons, for in the event it should turn out to be serious there has been much time lost and the people are in that much more danger than they would have been had they been told right off. The possibility of panic, of course, is immeasurably increased in such a situation.

Many managers will duck the responsibility of letting the audience in on it because they fear the mention of the word "fire" will start a panic. Well, it all depends on how you do it. Why use the word "fire" at all? In the case of a backstage or projection booth fire, or any other not in view of the audience, the better part of discretion is for the manager to talk to his patrons in a friendly way, telling them about it.

"There will be a delay of about a half hour," he can say, "because of a slight conflagration backstage. Those of you who do not wish to wait will be given passes for a later show or may have their money back. Those who intend to leave, kindly do so quietly."

Then there are other ways of saying it. "Blaze" isn't as terrifying a word as "fire," or if you're afraid of all of them, you can always say a fuse has blown out. The thing is the audience should have some little knowledge that something is happening, if only to protect yourself. The chances of panic are small if the manager uses common sense.

## She Reads the Papers; Her Theatre Is Gainer

Because she is an avid reader of her city's newspapers as a means of keeping in touch with local goings on, Gertrude Bunchez of Loew's Century, Baltimore came upon an opportunity to publicize a coming attraction, institutionalize her theatre and help the hungry European people.

Miss Bunchez saw an editorial in the *Evening Sun* that told the story of Baltimore being the only city out of 16,000 that had failed to do anything about the Emergency Food Collection Drive for Europeans and promptly had her theatre made an official food collection depot. She called the *Sun's* editor, told him about it and stated that the first 200 persons to bring canned contributions would be admitted free to see "Diary of a Chambermaid."

The editor couldn't help but go for the story, he printed it opening day on the first page of the second section, along with a photo of Gracie Barrie depositing canned goods at the collection depot as the first person to see the film for free, as part of the drive.

## Polio Closes Texas Houses

San Antonio's shows and those in the immediate vicinity were ordered closed to all persons under 21 years as the city seemed menaced by a serious epidemic resembling the dreaded infantile paralysis. Schools and Sunday Schools have also been ordered closed.



## The Brass Tacks of Efficient Picture Theatre Management

### *WANTED: GOOD HOUSEKEEPING*

***By Jack Jackson***

The job of running a theatre efficiently and profitably is a rather complicated undertaking. It seems to me that in no other line of business is such a wide and varied knowledge of connected activities required. In theatre management, a fellow has to be a composite of painter, carpenter, electrician, heating and refrigeration engineer, purchasing agent, advertising expert—to mention just a few of the many departments that come under the jurisdiction of the manager and at least rudimentary knowledge of them is requisite in order that he may properly supervise such work.

I have said I know of no other business comparable to theatre management in this respect because, housekeeping, which definitely is being comparable in the multitude of complicated detail that has to be mastered, is not a "business."

Now the analogy between housekeeping and managing a theatre does not end with the comparison of the various duties involved, because a GOOD theatre manager must first of all be a GOOD housekeeper.

### Keeping Things in Proper Place

To stay in that vein of thought let me sketch the illustration of this comparison in further detail. A good housekeeper has a place for everything and keeps everything in its place so that busy hands can be laid on any desired tool or ingredient so that attention is never diverted for an instant from the boiling pots or roasting pans. Tell me, Mr. Showman, how close does your theatre come to equaling such a system?

Let me ask a few questions to jog your memory about so many things that are costing you plenty of money—to say nothing about that irreplaceable and invaluable element—time.

What is the inventory of your supply of carbons? Are they all in one place where they are readily accessible to the authorized dispenser or are they scattered all over the place with broken cartons stuck in odd corners? How long has it been since you looked over the carbon ends to see whether the operators are burning them as long as possible? How about the other booth supplies—spare parts, oil, exciter lamps, etc., etc.? What care is being given that expensive—and still hard to get—equipment? Is it being cleaned regularly? Adjusted daily?

### Many Usable Items Backstage

Now let's leave the booth—not that we've covered the subject but space is limited—and proceed to other parts of the theatre. How about the janitor supplies? Take a look back stage first and inspect those unused dressing and storage rooms. I'm almost certain you'll find several usable brooms, mops, dusters, etc., say nothing of soaps, powders, gum remover and many other hard to get and expensive units of merchandise cluttering places other than the porter's closet or storeroom. Just try stacking them all in one pile and begin counting the dollars that can be saved by putting this "lost" or "misplaced" material to work where it belongs.

How about the supply of light bulbs? Have you more than you need of one size and a shortage of others? Or, as is usually the case, are these too kept in so many different places that it will require hours to assemble and classify them?

What is the condition of your stationery inventory? Is there an abundance of letterheads and no envelopes due to the careless ordering in balanced quantities? What about the necessary theatre forms? Are these being ordered in reasonable quantities or does carelessness demand that something of everything be ordered at one time regardless of needs? Or, (as is all too frequently the case) does some friendly printing salesman have access to your supply room and do the ordering for you?

I could go on from there for pages, but the intention is simply to illustrate the

(*Continued on Page 22*)

# Good Housekeeping Necessity In Running Theatre—Jackson

(*Continued from Preceding Page*)

necessity of good housekeeping in running any theatre.

You know darn well—if you've taken the time to look into the situations mentioned—that you'd have several kinds of conniption fits were you to find such carelessness existing in your home and I'd hate to be listening to the things you'd be saying to the wife. Well, say them to the persons in charge of the various theatre departments and if it happens to be you—as it will be in many cases—take a stern check on yourself and firmly resolve to see that it never happens again.

### Don't Waste Equipment

Mr. Showman there are a lot of dollars tied up in the supplies needed to properly operate your theatre and provide insurance against breakdowns, equipment damage, emergency repairs to seats, carpets, etc. Why not see that a constant inventory is kept of the incoming and outgoing units? Why not check the cleaners to see that they are not using too much soap, too many brooms, too many brushes, too much insecticide, or the other ingredients used in this department? And, while you're about it see whether they have suddenly changed brands on one or more items and have on hand an appreciable quantity of the old goods that still can be used.

### Saving on Current

Go through your house lighting and see how many places you can cut down on wattage. Those wall brackets are always dim anyhow, so why not use 10's instead of 25's? How many spots are being used on display frames and are these really needed? What is the wattage being used in the chaser or border lighting on the upright? This is where you can really save money by having the maintenance man substitute S7's for the 10's or 15's that are now being used. Check on the night cleaners to make sure they are using standee work lights and are not flooding the house during closed hours. See that 200's are used in the work lights instead of the 500's they usually keep burning.

### *Heads Up Managing*

**Chicago theatre managers are not going to be caught again in case of another coal strike. In front of some theatres and in back of others pedestrians can see generators of all kinds set up and ready to run on short notice. Even small stores have joined in the emergency plans by investing in small generators.**

Get down in the basement to make sure they are not leaving two or three thousand watts of light burning while they themselves are working upstairs. Instruct them to move their lamps from area to area rather than lighting five or six lights all over the house and leaving them burning for hours while they are busy in other parts of the theatre. Do this Mr. Showman and then put the difference in the baby's bank when next month's light bill comes through.

Get after the house maintenance man and make sure that he is giving the seats proper attention. This is the place where a "stitch in time saves nine," because by getting after those slightly torn or worn seats at once you will be able to make them last a full year longer before recovering is necessary. Walk through the house yourself to make sure that proper attention is being given to seat brackets, bearings, arm rests, etc. The standards and aisle lights should be inspected at regular intervals too. It costs a lot of money to recover seats and to repair loose standards so the more attention to demand of the house maintenance men the less will be your repair bills at the end of a year.

### Watch Those Carpets

The carpeting is another place where periodic inspection will save you plenty of money. Have the stair carpets reversed before those worn places become holes. It's surprising how many ways there are to turn a carpet so that the wear is distributed almost throughout its surface without it ever becoming an eyesore to the patrons. The work of your cleaners is very important where carpets are concerned. If they are required to remove gum and candy smears at least once a week your carpet replacement bill can be cut in half. If they do a thorough job of vacuuming the life of the carpet will be materially extended. If they use some of the modern cleaning powders at the entrance and other spots where the carpet gets more than ordinary wear its appearance will be much improved and heighten the regard of the incoming patrons. If your own maintenance man is not capable of properly handling the re-arrangement of carpets it will pay you to bring in an expert and have him train your man in the hows of "switching" so that wear throughout the house is as evenly distributed as possible. Carpet costs money, so be as careful as possible about caring for what you have on hand and don't allow any of the scraps to be thrown away until their entire life is exhausted. There are worn and torn places where you will find use for even the smallest pieces of scrap carpet.

One thing I'd like to emphasize is that there was no intention of covering *all* the areas of inspection when I started to write this article. I only wanted to point out sufficient places where money might be lost and thereby stimulate action that will accomplish a transfer of this sizable sum of money to a bank account—where it may be used as prize money for employe "idea contests" or some other purpose valuable to the theatre.

The art department, the ticket storeroom, the candy counter, the engine room, and all other departments are potential serious offenders of the GOOD HOUSEKEEPING CODE that is a prime requisite to good theatre management.

Another thing I'd like to emphasize is that periodic inspection be made by the manager or owner personally—and not by some employe who lacks the authority to find fault with the heads of other departments.

Try running your theatre as efficiently and carefully as you expect your wife to run your household and you'll find that as wastage and excesses are decreased your bank account and local prestige will be increased.

It's an afterthought, but "the little woman" may be able to give you some swell ideas. Why not ask her?

## Father's Day Exploitation Fine Plug for Theatres

A chance for unusually strong institutional exploitation is offered by this year's Father's Day on June 16, for the National Father's Day Committee has dedicated the occasion to "Honoring the American Veteran." These events have returned good results in the past, but the tieup this year looks like the best yet.

William Brandt, chairman of the Motion Picture Father's Day Committee, with headquarters at 50 East 42nd Street, New York 17, N. Y., has contacted exhibitors all over the country, telling them about the free press sheet, trailers and posters available. If you have not been in touch with Brandt yet this will be your last chance, for activities start June 9, making it really a Father's Day Week.

The press sheet contains newspaper publicity stories, exploitation ideas, the posters, and other ideas. Also the committee offers $300 in U. S. bonds as prizes for the best Father's Day ads sent in by theatre operators. Tear sheets are to be in by June 30.

## Blowing a Genteel Horn

Blowing his own horn is a necessary thing for an exhibitor, for he's got to keep his theatre before his patrons all the time. But it can be done without being in bad taste. For instance, the Tribune Theatre, in New York's downtown business district, celebrates its twelfth year by getting out a special program reminding its patrons of all the wonderful features of the theatre. The curse is taken off this boasting by emphasizing that the theatre is out to serve the public and by being written in a genteel manner that keeps the reader from realizing he's absorbing a lot of plugs.

# THEATRE MANAGEMENT

## White Space Steals Reader Attention

**In the words of the editor of Action, a National Theatres publication, "White Space Catches More Eyes than Ink!" And the example he set forth in Action's pages to illustrate his text is an ad produced by H. F. Brown, advertising manager for the Fox Wichita Theatres in which, instead of filling the four columns by 20 inches of space which his budget permitted, he just contracted for the space and chose to hold his combination ad to three columns getting maximum advantage of the white space he had bought. By not throwing a rule around it, he snitched a little out to the edge of the sheet that really belong to the newspaper. The ad really jumps right out of the page.**

**Brown used a pretty big ad but the principle is the same for much smaller ones. By putting a one column ad in two columns of space, when budgets permit, in almost every case the ad will stand out like the proverbial sore thumb and focus reader attention on the message contained in the ad. Why not try it some time?**




# Life of Theatre Manager Not Easy, Writes Middle Western Columnist

The Des Moines *Tribune* has a columnist, Gordon Gammack, whose writings about people and things in his city are enormously interesting to people of his own town and to anyone else, for that matter, who has an opportunity to peruse the gentleman's writing ramblings. This is by way of introducing Mr. Gammack's recent column on what goes on in the business of running a theatre.

Gammack selected as the subject for his daily discourse in his column, "See Here!" manager Harold Lyon and the Des Moines theatre. The column was so informative, and incidentally so valuable to Lyon and his theatre operations, and so interestingly written, it is passed along with a bow to Mr. Lyon's ingenuity in arranging the interview, and with the suggestion that other theatre managers might be inspired to arrange something along similar lines in their own towns. It also illustrates, in a general way, opening day procedure in a well run theatre.

I thought I'd like to find out something about the life of a movie theatre manager so I went to the Des Moines theatre at 10:30 a.m. Thursday and met Manager Harold Lyon as he was coming to work. He took a look at the blue skies and the bright sunshine and commented: "They won't be beating the doors down today. When the weather first turns warm in the spring, people are inclined to stay away from the movies. As soon as they get used to it, back they come."

Lyon has an hour and a half before the first show. His work is a bit different on Thursday because that's the first day of a new picture. He sees what kind of people are being attracted by the film; keeps an ear cocked for their comments and makes sure the program is timed correctly and runs smoothly.

First the manager handles some routine chores. There's the mail to open. "Mostly bills," he said. . . .

Often Lyon finds something interesting among the "lost" items picked up by the cleaning force of seven which works from midnight to 8 a.m. . . . Lyon said you can't name a female clothing item that hasn't been found in the theatre. Corsets even.

Shortly before the show starts, Lyon has a brief conference with Mrs. Vivian Winslow, the attractive assistant manager. On opening day she sits through the first show. A tentative time schedule has been set. She sees that it's on time to the second. Thursday the full show ran two minutes long and the program was adjusted accordingly. The color cartoon had been listed for seven minutes. Actually, it ran nine.

Mrs. Winslow also watches the film carefully. If there are flaws in the print, a new one is sent for. She listens to the sound. There's a buzzer near her seat which is connected with the projection booth. If the sound is too loud she buzzes twice; if it's not loud enough, once. One of the four operators who work in the booth records the proper sound level for each reel.

"You've got to have more sound volume for a full house than for half a house," Lyon explained. "For one thing, people's clothing absorb the sound."

At 11:45, when the box office opens, Lyon goes there to watch the first customers buy their tickets. (He has to identify himself to the cashier who then opens the door to her cubbyhole which is kept locked as a protection against robbery.)

Thursday noon the cashier was Velma Doss. There's a vase with two roses by her side—a decorative touch—and she gets fresh ones every other day. Miss Doss is surprised because so many people ask her if it's a good show. Her expression seemed to say, "What do you think I'd say?" Actually, though she's been coached to be noncommittal and say something like "the comments have been good."

After the first full show and if things are running smoothly, Lyon grabs a quick lunch. Then back to the theatre. One of his most important jobs is to work on the advertisements of coming attractions. He makes up his own ads for each film.

The life of a theatre manager isn't too good for family life. He slips home for supper but doesn't get home for the night until about midnight. "I warned her," Lyon replied when I asked him what his wife thought about it.

Incidentally, you can find Mr. Lyon in church every Sunday morning.

# Job of Changing Program Marked by Many Details Not Realized by Public

*(Editor's Note: The following article, in addition to its value to the embryonic theatre manager, can also be revamped by the seasoned showman as an informative article for planting in the newspaper or for use in his programs).*

To the minds of a great many people not too well acquainted with the myriad problems, the complex mechanisms and the intricate details connected with the organization, management and general running of a high-geared modern motion picture theatre, the changing of a program simply entails the transfer of used film to its distributing point and replacing it with a new one. What the public does not know is that a theatre's change of program involves carefully arranged schedules, minute detailed planning of an advertising and publicity campaign and the expert manipulation of the various designs that go into the "show-off" dress of a theatre.

Let's take a typical example. When a new picture is booked for Loew's State Theatre, Providence, Manager Joe Samartano receives a call from the New York booking office asking confirmation of the checking of the date for the new film. With Samartano's okay, the playdates are then submitted to the proper distributor's branch for confirmation by its booker.

### Planning the Campaign

With the booking confirmed, the next important step is the planning of an advertising and exploitation campaign. Proper material must be ordered and the art shop advised of their duties. Samartano calls a meeting of the publicity staff, including the assistant and student assistant managers, the poster and advertising chiefs, the chief of service, and his secretary who takes notes of the proceedings. During the meeting the means of a sales approach is discussed and, upon conclusion, an advertising and publicity campaign is organized.

From then on, things begin to hum. Design and copy for the marquee is planned. Then the exploitation campaign gets under way with staff visits to local newspapers and publications with stills and publicity releases. Newspaper ads are designed well in advance so that proofs are received in time to catch and correct errors. Special lobby posters are designed and painted by the art department. A time schedule is arranged, printed on a duplicating machine and distributed to every member of the staff.

### Cleaning Up Process

With the approach of "change night," the office staff completes final statements and reports for the previous week under the supervision of the assistant and student managers.

Special effects, such as the program of the house organist, the community sing and any stage presentation, must be coordinated with the rest of the schedule and supervised diligently by the man in charge.

Last-minute work consists of carefully changing lobby posters, seeing that the marquee sign is properly changed, distribution of time schedules, the splicing of trailers into the new show and the exacting inspection of the new film by the projection staff.

Next day, the new picture opens. And with it, or perhaps even before, for that matter, plans are going ahead for the next booking. And it goes on like that, week after week, month after month, year after year, always with new problems and new experiences to make theatre operations a never-ending source of interest and excitement.

# REGIONAL NEWSREEL

## ATLANTA

James Partlow has taken over as Atlanta branch manager for Universal Pictures, succeeding Nick Lamantia, who resigned to operate his own theatre in Bugaloosa, La. Jim, a native of Jacksonville, Fla., has been Universal's Oklahoma City branch manager for four years.

Fred Bund, chief of the Army Motion Picture Service, was honored at a luncheon at the Mayfair Club at which Ike, Harry and Dave Katz, former PRC franchise holders, were hosts. While here, Bund moved William D. Pickard to acting manager of the Atlanta region and I. M. Alterman to acting assistant manager.

Bob Smith, assistant manager of the Roxy Theatre, received the Bronze Star in ceremonies at Fort McPherson. Colonel Ira T. Ryder, post commandant, made the presentation before a gathering of Smith's friends. Bob rescued wounder buddies in the Battle of the Bulge.

Karl Harte has resigned as office manager at Columbia Pictures and returned to his home in New York.

Anne Kitchens has resigned at PRC.

Ching Allen, UA Prairie Division manager, has been visiting the local exchange, his old post.

N. E. Savini, president of Savini Film Company, has returned from a visit to his brother, Bob Savini of Astor Pictures, in New York.

The following members of Tent 21 have returned from the national Variety Club convention in New York: William K. Jenkins, Roy Martin, Dick Kennedy, Charlie Durmeyer, Mack Jackson, Oscar Lam, Lukie Stein, Jack Dumestre Jr., Willis Davis and John Cunningham.

Harry S. Ballance, 20th Century-Fox southern sales chief, Paul Wilson, division manager, and Fred Dodson, branch manager, also attended the convention before flying to Europe with other winners of Fox's sales drive.

Arthur C. Bromberg, president of Monogram Southern Exchanges, and Babe Cohan, sales representative, visited the Memphis branch.

William Richardson, president of Astor Pictures, Atlanta, visited Alabama.

Harman Silverman, Wometco Circuit, was a Film Row caller.

## WASHINGTON

William S. Wilder of the Wilder Theatres, Va., died on May 22. He was a member of Tent No. 11, Variety Club of Washington.

A representative group of Washington's theatremen and educators attended a luncheon and screening of "Rebecca." Among those present were Father Gilbert V. Hartke, Catholic University; Floyd Sparks of George Washington University and Mary F. Miller, director of American University. Laura Wells of the David O. Selznick forces, Warner executives who booked the picture at the Metropolitan Theatre; and representatives of United Artists were also present.

Variety Club's Tent No. 11 is again honored by having Carter T. Barron reelected as First Assistant National Chief Barker of the Variety Clubs of America. At the National Convention, the following were present from Tent No. 11: Delegates Nathan D. Golden and W. Vincent Dougherty; National Canvassman A. E. Lichtman; Chief Barker J. E. Fontaine; and Fred Kogod, Sam Wheeler, Louis Bernheimer, Frank Storty, Carter T. Barron, Alvin Newmyer, Robert Mittman, Leonard Gordon, Ned Bord, Herbert Sauber, John R. Wood, Jr.; Irvin Shapiro, David Palfreyman, Oscar Neu, Martin T. Hughes, Frank Stover. Those who attended the Banquet only, on May 18, were Harry Shull, Jerome J. Cohen, Hampton Howard, Irving Kahn.

Edward Ringer, just out of the Navy, has joined the MGM ranks as shipper.

Breakfast was served at 5:30 a.m. the other morning at Loew's Capitol Theatre, with the first feature going on at 6:40 a.m. "Breakfast in Hollywood" was the reason, and in addition to coffee and doughnuts, there were the added incentives of orchids and gifts to make the Washington population set their alarms for 5 a.m. or earlier!

Fred Meyer, Universal division manager, and S. E. Applegate, district manager, are visitors at the local exchange this week.

New employes at the MGM Exchange include Lelia Thompson, switchboard operator; Leslie Coyne, accounting department; Margaret Eagling, billing department, and Lucy Reeves, inspection department.

After being in the Navy for 3 years on a destroyer Roland Van Osdale, son of Norman Yohrans, of MGM, is out of the service.

Frank La Falce, director of advertising and publicity for Warner Bros. Theatres, is planning to attend the home office meeting to plan the 20th anniversary of Vitagraph. Upon his return he will accompany John J. Payette, general zone manager, on an inspection tour of theatres in Virginia and Maryland.

Max Cohen, Universal branch manager, and Mrs. Cohen, have just returned from a vacation in New York.

William C. Ewing, assistant director of advertising and publicity at Warners, journeyed to Williamsport, Pa. to help move daughter Beverly and her belongings home from college.

James Bello, Universal booker, and Mrs. Bello have been vacationing. Part of the vacation was spent in Atlanta, Georgia.

This Saturday, June 1, is Open House Night at the Variety Club for members and their guests.

## REGIONAL NEWS INDEX


| | |
|---|---|
| Albany | 28 |
| Atlanta | 24 |
| Boston | 28 |
| Chicago | 26 |
| Cleveland | 30 |
| Columbus | 31 |
| Denver | 31 |
| Des Moines | 29 |
| Harrisburg | 27 |
| Indianapolis | 29 |
| Los Angeles | 24 |
| Memphis | 24 |
| Milwaukee | 26 |
| New Orleans | 27 |
| New York | 30 |
| Omaha | 26 |
| Philadelphia | 25 |
| Pittsburgh | 31 |
| Portland | 28 |
| St. Louis | 25 |
| Toronto | 27 |
| Vancouver | 30 |
| Washington | 24 |


## MEMPHIS

Memphis theatres managed to operate at a fairly normal level last week in spite of the railroad strike and the coal situation. This likewise was true of the theatres in the Memphis exchange area, which for the most part are serviced with films through Film Transit, Inc. The coal shortage has not affected Memphis to any great extent because of TVA power and the preponderance of gas-fired industries.

Harold (Babe) Cohn, acting district manager for Monogram Southern Exchanges, and A. C. Bromberg, president of the firm, were in Memphis this last week from Atlanta, conferring with Bailey Prichard, branch manager.

Harris Huddleston, branch manager at St. Louis for United Artists, was in Memphis last week making the rounds with R. M. Hammond Jr., Memphis manager. Reports are that United Artists will establish an exchange in Memphis when space is available. It also is expected in Memphis circles that PRC, now buying up all its franchises, will move its branch from Little Rock to Memphis.

Duke Clark of Dallas, district manager of Paramount Pictures, was a visitor at the Memphis Exchange, as was Ben Cammack, district manager of RKO at Dallas, and Charles Lester of Atlanta, district manager of National Screen Service.

Carey Lester, field supervisor of Warner Bros. Film Checking Service, is building himself a new country home, which will cost about $20,000. Mr. Lester is making considerable saving by doing a lot of the work himself and also by using some second-handed materials.

Fritz Thomas, manager of the Lyric Amusement Co. houses at Huntsville, Ala., reports that the recent death of Tony Sudekum, president of the firm, will interfere with the plans to build a new $300,000 theatre at Huntsville.

Jimmie Gillespie, southeastern advertising representative for 20th Century-Fox, and Jim Young, scheduled for the Paris office of the firm, have been visiting the Memphis exchange. En route they stopped off in Nashville and went from here to New Orleans.

Tommy Baldridge, recently resigned as an MGM salesman, spent the last week in Atlanta.

## LOS ANGELES

Sam Decker and Bill Flemion are back from Chicago, where they attended the Screen Guild convention. Decker was elected to the board.

C. J. Feldman, West Coast district manager for Universal, is on a two-week vacation.

Fox West Coast is reportedly negotiating for the addition of two theatres in Hollywood and West Hollywood or Beverly Hills. The idea is to team up these houses with the Orpheum as first-runs.

The rail strike didn't catch local exchanges. Uninterrupted delivery of prints was assured in advance by distributors. With accounts usually served by express, other arrangements went into effect. Southern Nevada and intervening points in California were being handled by plane. Theatremen in Arizona pick up film at Phoenix, where it is taken by regular truck delivery from L. A.

Pacific Coast division manager Del Goodman of Paramount attended a short subjects sales meeting in San Francisco on May 23-24. Also attending were A. R. Taylor, local branch manager, and Ish White.

Mel Anderson was moved up from his booker's post to city salesman for 20th-Century Fox, replacing Joe Stout, who is on leave of absence

# REGIONAL NEWSREEL

because of ill health. Jerome Arkin resigned as booker to operate the Allena Theatre and Ed Knize was switched from the shipping department to a job as booker. Another new date-taker is Jim Utterbach.

On June 10 the Nadeau Theatre is scheduled to be sold to David, Sara, Harry and Evelyn Gold by John and Gladys Brown.

Allene Stout resigned from the Kroehler Pushback Seats Company to take a new secretarial post in a non-theatrical office.

National Theatres held their annual meeting, with Charles P. Skouras presiding. Division presidents attended, with other circuit executives. The new prefabricated theatre being built by FWC in Long Beach was visited. William Lyris gave a talk on candy deliveries, predicting that they will increase by the end of the year.

Mr. and Mrs. Charles Skouras, following the completion of the National Theatres meeting, planed in to New York. Ed Zabel, NT's chief film buyer, and Thornton Sargent, public relations head, joined Skouras in the big city for conferences.

Arthur Krin, vice-president of National Screen Service, visited Pacific Coast offices of NSS, including the L. A. branch.

## PHILADELPHIA

The railroad strike caused some upset among the film exchanges, but all accounts were protected. Prints were sent out earlier than usual, with the films being forwarded by truck to the nearest towns where the theatres were located that ordinarily received the prints by railway express. All the men on the road who ordinarily traveled by train jumped the buses with not too much inconvenience.

The car of Jack Goldman, manager of the Center theatre, was stolen from in front of the Aldine Theatre on Sunday night. Jack, who is also a photographer for Warner Bros. Theatres, reported that all his camera equipment was in the back of the car, and while insured, would be very difficult to replace in these days of shortages.

Chester Morris, Columbia star of the "Boston Blackie" series, at the Earle Theatre for a personal appearance, made a visit to the Vine St. exchange, to talk to District Manager Harry Weiner, his salesmen, and the exchange force.

Lewen Pizor, Philadelphia's contribution to the group of bond-selling champs, was in Europe this week.

Twentieth Century-Fox exchange, under the guidance of branch manager Sam Gross doing everything in its power to win the Andy Smith Drive, had a pep meeting last week presided over by Mr. Smith. With him came Stella Seidel and Ray Moon, who addressed the meeting for the purpose of getting the womenfolk behind the drive. Local captain Lillian Rosentour also addressed the girls.

The Gem Theatre was robbed last week, adding another to the long list of theatres which have suffered losses due to robbers in recent months.

Sam Lefko, the RKO salesman who is at the Will Rogers Memorial Home at Saranac Lake in New York, was in town visiting on Vine St.

The Motion Picture Associates and the Variety Club will sponsor a dinner for Earle W. Sweigert, Paramount division manager who was recently promoted to New York. The affair will probably be held at the end of June.

Ed Rosenthal, relief operator and night shipper at Clark Film, was buried last Sunday after dying from a heart attack. In the hospital for a six-week period, he had been discharged several weeks ago and apparently was well. His sudden death came as a shock to all who knew him.

Lester Springer, Universal office manager, was compelled to resign due to ill health.

Tom Nobel, Warner salesman, is back on the job after his recent illness.

Bill Brooker, Paramount exploiteer, had the pleasant duty of looking after Olivia DeHavilland last week, when the star was in town as a member of the cast of the Philadelphia *Inquirer's* Music Festival held at the Municipal Stadium.

Wayne Leyrer, manager of the Margate Theatre in Atlantic City, has a new twist for plugging a cartoon show. It reads as follows: "Adults admitted only when accompanied by their children."

## ST. LOUIS

The City Council on May 21 voted to repeal the daylight saving ordinance that was adopted on April 28. The town returned to old time on May 24.

Frank J. Willingham, manager of the St. Louis MGM exchange who was taken to De Paul Hospital last week, is responding very nicely to the treatment prescribed by his M.D., but probably may have to spend three or four weeks in the hospital. In the meantime Jay Zimmerman, St. Louis office manager, is holding down the fort. J. P. Byrne, district manager, who was here for several days has departed for Chicago.

In anticipation of the railroad strike the express companies operating in the St. Louis area put an embargo on film shipments via express on the morning of May 23, but the Post Office Department continued to accept parcel post shipments. However, the great bulk of film is delivered out of St. Louis by a number of truck lines. Less than 50 of the 400 theatres in this general area are dependent upon express or parcel post.

Eddie Rosecan of Hannibal, Mo., was a visitor. He plans to reopen his Rialto Theatre in that city this week. He has spent some $40,000 in remodeling and improving the house while it has been dark. He also has the Rialto in Cape Girardeau, Mo.

Mrs. Bess Schulter, who operates the Columbia and Roxy theatres, is the wife of Matt Schulter, head booker for the Fanchon & Marco-St. Louis Amusement Company, is convalescing at the Deaconess Hospital following an operation.

The wife of C. T. Dusinberre, Red Bud, Ill., is a patient at St. John's Hospital on the Clayton Road. She may be there for some time.

The New Berlin Theatre, New Berlin, Ill., a 300-seat house recently taken over by Edward Schwartz, was destroyed by fire the night of May 22. The cause was not immediately ascertained.

Out-of-town film men seen along Film Row this week included: George Karsch, Karsch Circuit, Farmington, Mo.; Tilden Dickson, Crystal City, Mo.; Johnny Giachetto, short subject booker for Frisina Amusement Company, Springfield, Ill.; Ronnie Pedrucci, feature booker for Frisina Amusement Company, Springfield, Ill.; John Rees, Wellsville, Mo.; Harry Miller, Festus, Mo.; Eddie Rosecan, Hannibal, Mo.

Barney Rosenthal, Monogram manager, has recently closed a deal for Monogram Pictures with the I. W. Rodgers Theatre Circuit to include the circuit's houses in Cairo, Anna and Carbondale, Ill.; Blytheville, Ark., and Caruthersville, Poplar Bluff and Sikeston, Mo. The circuit has a total of eighteen houses. Barney has also closed deals recently with Dean Davis, West Plains, Mo., and with H. Ferguson, Malden, Mo.

C. D. Hill, Columbia Pictures; Maury Schweitzer, Paramount Pictures; John Houli-

(*Continued on Page* 26)


"Isn't it Wonderful?"

Over 3800 theatres have played it—

and all we hear are words of praise for the Box-Office pulling power of this great wild horse story!




*Astor Pictures presents*

SILVER DEVIL

KILLER OF THE RANGE

ADAPTED FROM PETER B. KYNE'S COSMOPOLITAN MAGAZINE STORY "WILD HORSE"

SEE the blood tingling wild horse battle

BOOK IT NOW AT THESE ASTOR EXCHANGES

Atlanta, Astor
Boston, Embassy
Buffalo, Pam-O
Charlotte, Astor
Chicago, Capitol
Cincinnati, Popular
Cleveland, Imperial
Dallas, Astor
Denver, Commercial
Des Moines, Film Classics
Detroit, Allied
Kansas City, King Entp.
Los Angeles, Astor
Milwaukee, Astor
Minneapolis, Astor
New Orleans, Dixie
New York, Astor
Philadelphia, Astor
Pittsburgh, Crown
Portland, Star
St. Louis, Astor
San Francisco, Astor
Seattle, Star
Canada, Peerless Films Ltd.

# REGIONAL NEWSREEL

(*Continued from Page* 25)

han, Republic; and Herb Washburn, National Screen, were out in the territory this week.

Joe Garrison, Universal district manager was scheduled to arrive in St. Louis May 25 to spend a few days.

Exhibitors of the St. Louis territory may be relied upon to make a real response to Warner Bros. plans for celebrating the 20th anniversary of the advent of sound pictures, the week of August 4 to 10.

Memories of Paramount's 25-Year Club Inaugural Dinner, held Monday at the Park Plaza Hotel, will long linger in the minds of all St. Louis branch employes. Highlight of the dinner was the strawberry romanoff, with the 25-Year Club symbol illuminated in the ice, which was served with a decorative cake on which was inscribed the names of the twenty-five Year Club members. They are office manager John Koenig, branch manager Maurice Schweitzer, head inspectress Minnie Scheberle, assistant booking manager Edna Boyne and inspectress Bertha Schmich.

## CHICAGO

Three men have been arrested in the theft of lenses worth $10,000 from the Bell & Howell Lincolnwood factory. According to Assistant State Attorney James A. Brown, the buyer of the stolen lenses, Bass and Company, declared they were told the lenses were surplus stock.

Mrs. Joseph Cheeser, president of the Film Council of Chicago, has sent a special letter to all members urging them to write a plea to their legislators to vote against any state tax for films. This issue is expected to come up before a special session of the Illinois Legislature to be called soon by Gov. Dwight Green.

The midwest section of the Society of Motion Picture Engineers has been formally launched in Chicago, with A. Shapiro of Ampro Corporation as chairman, Charles Phillimore of Bell & Howell as vice chairman, and Robert Lewis of Armour Tech as secretary-treasurer.

Harry Anger, formerly Warner manager in Washington, Lt. David Young, Paul Young and Attorney David Hornstein of Washington were recent visitors at the Variety Club.

Commander D. Harry Hammer, well known LaSalle Street film man and now executive officer on the Island of Guam, has been promoted to the rank of Captain and awarded a Badge of Merit medal for his services. He expects to return to civilian life soon.

Herb Ellisburg, owner of the Studio Theatre, will return from his extended Florida vacation on June 8. He intends to go ahead with his new theatre in Miami Beach as soon as materials are available. Plans by Architect Saul Klafter are ready.

Elliott Roosevelt will speak at the induction of the new Cinema Lodge, B'Nai B'Rith at the Continental Hotel June 19. Jack Kirsch heads the new lodge and Sam Levensohn is chairman of the membership committee. A record number will be admitted at the meeting.

Dick Brill, Warner exploiteer in the Oklahoma territory, is expected to take over Ted Tod's duties in the Chicago area. Tod has resigned because of ill health and will live in Arizona. His friends in the trade gave him a farewell party last week at the Blackstone Hotel.

Rumor has it that H. C. Robinson is retiring from the Film Truck Service in Detroit to go into a new company being organized there.

The Variety Club will hold its spring golf tournament at the Hickory Hills Golf Club on June 26. Many prizes have been offered, and a large field of expert golfers (well, there may be a few dubs too) is expected to come out.

The DeVry Corporation reports that work has been started on the third floor addition to its Armitage Avenue plant, which will provide several thousand more feet of much needed space.

Film truck companies are gradually extending their services outside Chicago. This week the Koerner Motor Service reported the addition to its lists of the Colonial Theatre, Colfax; the Princess, LeRoy; Kendall, Farmer City; Saybrook, Saybrook; Edna, Gibson City; and Lyric, Monticello—all in Illinois.

Here for visits: Frances Langford, Mrs. Brian Donlevy, Mr. and Mrs. Jean Hersholt.

SOMETHING SPECIAL COMING UP?
Call FILMACK FOR SPECIAL TRAILERS
SAME DAY SERVICE
1325 S. WABASH CHICAGO 5, ILL.

New Ideal Theatre Chairs
JOE HORNSTEIN has it!



**BACK IN FILM STAR ROLE. Wayne Morris is back in stride as a film star after a distinguished war record in the Army air forces, and is seen above working at his job as a representative of Hollywood. The event is a luncheon in The Pump Room, Chicago, with members of the press. Morris went to the Windy City to participate in "I Am An American Day" ceremonies there. Left to right above: Sam Lesner, Chicago Daily News; Morris; Elizabeth Rannels, Chicago Sun; Lucia Perrigo, Warner field representative; Doris Arden, Chicago Times; Mae Tinee, Chicago Tribune; Val Lauder, Chicago Daily News.**

## MILWAUKEE

On a recent Saturday with a full house, a fire was discovered above the stage at the Wisconsin Theatre—Fox-Wisconsin Amusement Co. operated—but no one in the audience was aware of it. Firemen were admitted quietly from the rear of the house, and the fire was put out after only slight damage. It started on a "scrim," apparently due to a lighted cigaret having been carelessly dropped by an employe who had business above stage. The greatest care was taken to keep the knowledge of the small blaze from the audience. The Wisconsin Theatre is considered the finest and largest house in the state of Wisconsin, seating about 2750.

What was probably the first filming of strike activities in the middle west, if not in the entire country, was the taking of motion pictures from beneath the hood of an automobile while the strike at the Allis-Chalmers Mfg. Co., West Allis (a suburb of Milwaukee) was going on, so that the films could be reproduced in court during a case against the striking union. Most of the 11,000 employes of the company are out on strike. The films showed strikers' activities at the plant on May 9, 10 and 13. There was question, at a preliminary hearing, as to whether it was legal to take pictures of strikers in action when the camera is concealed under the hood of a car. The main object appeared to have been to prove that the strikers were turning back plant executives and others not members of the union. It was finally decided to withhold decision as to the legality of taking motion pictures secretly until the films could be viewed. It was hinted showing the films may not be legal during the strike, but that is to be left to the decision of the labor relations board at an early meeting.

Screen Guild Productions of Wisconsin, Inc., has been formed, with offices in Milwaukee, by Claude J. Hendricks, Paul M. Barnes and Ronald A. Drechsler to produce and deal in motion pictures. Capital stock, 100 shares at $10 each.

At Kenosha, Wis., the Roosevelt Theatre has completed a decorating program and the installation of new projection equipment, according to manager William Exton.

Film Row hears that at the annual meeting of the Montana Theatre Managers 50 managers, exhibitors and distributors were present. J. H. Moran of Laurel, Mont. is the president of the organization, and Jack Suckstorff, of Signey, Mont., is secretary. There was no formal program, it is reported; instead, the group held informal discussions on theatrical conditions and problems. In the evening, there was a banquet. Early arrivals for the meeting were guests of Fox Intermountain Theatres at a dinner at the Park Hotel.

## OMAHA

RKO employes here held their annual picnic in Elmwood Park. It also was a farewell party for Max Rosenblatt, who was promoted from salesman here to branch manager at Des Moines.

Will Singer, manager of the RKO-Brandeis, is back after a short stay in Chicago.

Milton Troehler is new manager of the Orpheum Theatre, Sioux City, succeeding William Sears, who resigned. Troehler only recently got out of uniform.

J. E. Garrison, Universal district manager, Kansas City, was in Omaha for a check with the local exchange.

Commodore L. F. Hewett of New York, an architect, spent several days in Omaha looking over the ground for a proposed new Universal exchange.

R. L. Johnson has taken over the Logan

# REGIONAL NEWSREEL

Theatre, Logan, Ia., from Lou Ireland.

Minnie Mixon of Paramount is on vacation.

Dorothy Weaver has returned to the cashier department at 20th-Fox following Pat Halloran's return from service to take up his old job in the booking department.

Betty Rhoades, assistant contract clerk, is taking over for Contract Clerk Esther Lynn, who is on leave of absence from 20th-Fox. This results in Jean Winn, record clerk, moving up to assistant contract clerk. Elizabeth Martin is transferred from the cashier department to take Jean's place.

Ching Allen, United Artists district manager, spent a day here.

Mae Withauer, biller at 20th-Fox, broke an arm in a fall.

William C. White, who sold out at Campbell, has purchased the Empire Theatre at Utica, Neb.

Pat Halloran spent the weekend in Des Moines visting his brother, Gordon, who is pinch-hitting as 20th-Fox branch manager there.

RKO is scheduled to lose its Fourth Street Theatre at Sioux City when the lease runs out soon.

Harry Brader, 59, musician who during silent picture days led orchestras at the Rialto and Orpheum theatres here, the Orpheum and Liberty at Lincoln, and the Palace at Chicago, died in a local hospital after two year's illness.

The World War II Memorial Park will have a 12-thousand seat outdoor theatre. It is to be ready for use by next spring, although part of the work will be done this summer.

Tri-States Theatres will begin a 13th anniversary drive in its houses starting June 6 and lasting through Labor Day, District Manager William Miskell says.

## HARRISBURG

The tax assessment on the Elizabethville Theatre was reduced by Dauphin County Commissioners from $6000 to $4500, the original figure, Bryant Wiest, owner, reported. Wiest's house was reduced from $1800 to $1200 also. He appealed to the commissioners after the valuations on his properties were raised to the higher figure.

Redecoration of the Colonial has been completed. Shortly after the $75,000 fire two years ago a painter was retained to do the job and it turned out to be a bright yellow, touched up with dead white paint and chrome trim. Manager O'Rear this time hired a decorator, who changed the style entirely, painting the lobby walls in three tones of soft gray, and the ceiling a light blue. He stained the woodwork light walnut to harmonize with the lobby benches, and upholstered the latter in wine velvet. Murals on the walls in soft pastel tones add interest to the panels. An outside wall fronting on one of the busiest downtown streets has been utilized by O'Rear for a large billboard where 24-sheets are used plugging current attractions.

Melvin Knauss, State usher, will fill in at the Colonial several hours each day in exchange for the services at the State of Colonial cashier Dawn Blue.

Local unions have named their representatives to attend the annual conclave in Chicago early in July. Local representatives will be Lawrence G. Katz, of 488 and Ike Davis, of 98.

Midnight shows for Memorial Day were scheduled by the State, with the Technicolor "Renegades," and the Senate, with the re-issue of "Star Spangled Rhythm." Although there were no early announcements, other downtown houses were expected to hold holiday showings also.

Continuing the every-other-Saturday policy, the Senate sponsored another popular all-cartoon show last week. Bob Sidman reports he is entirely pleased with the response, and the public, both grown-ups and children, keep asking for more.

## NEW ORLEANS

Claire E. Hilgers left for Dallas the early part of the week to open his offices for Theatre Screen Advertising, which franchise he acquired recently.

The Auslets have reopened their theatre advertising company which they closed at the beginning of the war because the necessary material for their give-away comic books and the lobby display boards was not available.

C. Storie, manager of the new Carver Theatre in Pritchard, Ala. was a recent Film Row visitor.

J. B. Wickerson and son from Cliftonville, Miss., were in shopping for equipment and pictures. They contemplate opening a tent movie show in the Mississippi Delta.

E. V. Landaiche last week announced his resignation as manager of 20th Century-Fox, New Orleans branch, after practically 26 years of uninterrupted service, to be at the helm of the newly-organized Independent Booking Co., Inc.

The Paramount Pep Club went on a short excursion to Fontainebleu State Park in Covington, La., recently. Everyone enjoyed a glorious day.

At the recent meeting of the front office employes Local F-57, a subsidiary of IATSE, Margaret Kaiser, president of the local and in the employ of Columbia Pictures, and Wilma Graham of Republic Pictures were designated as delegates to the regional pre-convention meeting at Atlanta.

Elton Hauck of Jackson, Miss., road representative for Associated Theatres of New Orleans, spent several days here visiting his home office.

Out-of-town exhibs seen on Film Row were Cordon Ogden of the Ogden, Baton Rouge; Pix Mosely of the Ritz, Bogalusa, La.; and Carl Wethers of West End, Baton Rouge.

L. J. (Jelly) Langlois, Jr., who operates a theatre in St. Francisville, La., was rushed to his home in Point Couppe, La. to take the serum treatment for a mocassin-snake bite on the hand. Reports are that he is getting along nicely.

J. A. Shaffer of the Shaffer Film Delivery Service announced that he and J. B. Kemp have acquired the distribution rights for Blevins Pop Corn in the New Orleans territory.

Mr. and Mrs. C. T. Haynes of Ellisville, Miss., were Film Row shoppers on Monday in the interest of their new theatre, the Lyric in that city. The structure is 48 ft. wide x 80 ft. long and has ground floor seating capacity of 252 and 100 balcony seats.

It has been reported that Charles Ward has sold the Ace Theatre for colored patrons in Alexandria, La., to the Sando Amusement Company.

J. G. Broggi, for the past 15 years with 20th Century-Fox in the sales department and as office manager, resigned recently to take over the managerial post for Film Classics of New Orleans. His film career dates back to 1917 with the A. C. Bromberg Pictures.

Maj. William A. Prewitt, Jr. of Associated Theatres and the American Desk Manufacturing Company, who is Deputy Wing Commander of the Civil Air Patrol of Louisiana, recently returned from a meeting of state wing commanders in Washington where they conferred with Secretary of War Robert P. Patterson, Gen. Carl Spaatz of the AAF, and other members of the Air Staff. Film Row figures are very active in the Louisiana Civil Air Patrol, among those belonging being Joy Houck, Willis Houck, L. C. Montgomery, W. M. Cobb, Shirley Reach, Connie Black, Charles Lamantia, Waddy Jones, Tom Nealy, Jr., Ken Prickett, Harry Innes, Wilma Graham, Curtis Matherne, and Doris Trellue.

Reports that Levere C. Montgomery might expand his independent operations, in effect since



Eldon Briwa



Levere C. Montgomery

the amicable dissolution of his partnership with Joy Houck, were current in film row this week. Associated with Montgomery as his general manager is veteran film booker Eldon Briwa.

A newcomer in the sales department with the American Desk Manufacturing Company is Roy M. Prewitt, brother of W. A. Jr. He sells theatre chairs.

Newly appointed managers for Associated Theatres are Tommy Fields, Royal Theatre, Meridian, Miss. and Clifton Elmore, Royal Theatre, Gulfport, Miss., the latter replacing Russell J. Callen, who is now in the booking department of Joy Theatres and Associated Theatres.

## TORONTO

The much discussed picture, "The Outlaw," has finally reached Canada, having been passed by two Provincial censor boards. In Ontario the examiners called for some revisions, but the picture was reported to have been passed *in toto* by the British Columbia board. The feature is scheduled for an early opening at Loew's Theatre, Toronto, and will be graded as "adult entertainment" under the new directive of the Ontario Board of Moving Picture Censors calling for grading of features starting June 1.

After a delay of almost one year during which sponsoring executives tried without success to obtain club quarters in Toronto, Tent No. 28 of Variety Clubs of America will hold its installation dinner June 5 at the King Edward Hotel and a further effort will be made to find a permanent home for the first Variety branch in Canada. Heading the local organization is J. J. Fitzgibbons, president of Famous Players Canadian Corp.

Shea's Theatre, a Toronto ace house of Famous Players' chain, required only seven features for the past five months, according to checkback by Manager Fred Trebilcock. There was a four-weeks' run for three features; another three played three weeks each while a "lame duck" stayed only one week, for a total of 22 weeks.

A Community Film Committee has been organized in Toronto under the encouragement of the National Film Board, with office at 106 St. George Street, for the operation of a film library and the renting of projection equipment for non-theatrical film shows. Similar libraries have been established in other Ontario centers, including London, Ottawa, Hamilton, Windsor and smaller municipalities.

The observance of Victoria Day, May 24, as a legal holiday in Canada for the first time in six years enabled Toronto first-run theatres to boost matinee prices to the evening scale, but patronage was not particularly heavy because warm weather sent many people to the countryside. This holiday was one which had

(*Continued on Page 28*)

# REGIONAL NEWSREEL

(*Continued from Page 27*)

been dropped by the Canadian Government for most of the war period as a means to increase munition production.

Toronto's first and only woman theatre manager entered the married state when Miss Evelyn R. Lilley, until recently in charge of Famous Players' Village Theatre, became the bride of Stephen Raymond Proctor of Toronto. She has retired from theatre management.

Chairman O. J. Silverthorne of the Ontario Board of Moving Picture Censors, Toronto, held a conference with representatives of the film distributing companies to work out details for the classification and advertising of feature pictures for adult and family entertainment. In this connection, Silverthorne declared that pictures like "The Lost Weekend" and "Kitty" were definitely for adults only, but he did not consider Westerns as unsuitable for juvenile audiences even though they had plenty of shooting. The gangster and horror films definitely should not be seen by children, he ruled.

Two sons of Mrs. S. Delaney, proprietor of the Delaney Theatre, Gananoque, Ont., are back after long overseas service with Canada's armed forces. Added to this fact for a family re-union her third son is home after completing his first year at the University of Toronto.

Artkino Pictures (Canada) Limited, Canadion distributor of Russian films, has moved from its former offices at 3 Dundas Street East to the Hermant Building, 21 Dundas Square, Toronto.

## ALBANY

Members of Variety Club, Tent No. 9 met on Monday night, May 27, for their final dinner of the season. Arthur Cornelius, Albany area head of the FBI, was guest speaker. About 50 members attended. The drawing of the Variety Club car give-away took place at the Palace Theatre last Saturday. Lucky winner of the Pontiac was exhibitor J. Geo. DuBois of the Wilfred Theatre, St. Regis Falls, N. Y.

The Empire Theatre Supply Co. is installing new projectors in the Vanderbilt Theatre, Greenville (part of Lamont circuit).

Ed Wall, Paramount exploitation man, announced that the five top winners and ten runner-ups in the recent Blue Dahlia contest conducted over WOKO by Louise Benay in connection with the Palace Theatre, were guests at a private screening of the picture on Monday. State Police, headed by Captain John Gaffney, were also guests. Prizes awarded to winners included a combination radio and victrola, electric sweeper, cedar chest, pressure cookers and autographed photographs of Alan Ladd.

Irene M. Smith, WB secretary, went to Zindorest Park, Monroe, N. Y. for the holiday weekend.

Marooned overnight because of the railroad strike were Maurice Wolfe, MGM district manager out of Boston, and Tom Donaldson, branch manager, last Thursday. They finally made connections on Friday for Chicago, where they were to attend a convention.

Nate Dickman, Monogram manager, to Cooperstown to confer with William Smalley.

Arthur Newman, Republic branch manager, is attending a sales convention at the New York Athletic Club, New York City.

Captain Leonard Rosenthal, owner of the State Theatre, Troy, has been released from service.

Dr. L. Berlin, husband of Trudy Berlin, part owner and booker of the Rivoli Theatre, Troy, has just been released from service after serving two years in England.

Steve Tarbell, connected with the Smalley circuit prior to entering service, is once more a civilian and announces he will soon go to live in Rio de Janeiro, Brazil. Steve married a Brazilian girl.

Visitors along Film Row included Harry Savitt and Morris Slotnick of Utica; Sam Davis, Phoenicia; Sam Rosenblatt, Watervliet; Henry Grossman and Henry Frieder of Hudson; Clarence Dopp of Johnstown; Walter Wertheim of Chestertown; C. H. Berkely of Harrisville; J. W. Fitzgerald, former owner of the Strand Theatre, Hudson Falls.

Charles Osborne, former Warner Bros. checking supervisor, is now managing the Lake Theatre, Lake George.

Norman Ayers, WB district manager, and Jules Lapidus, eastern sales manager, were in town on the way to Gloversville.

With the first quarter mark fast approaching in the PRC Employee's Bonus Drive, the Albany office stands fourth and is making a concentrated effort to reach first place.

Because of the recent inclement weather the new Fabian-Hellman, Mohawk Drive-In Theatre, Stop 21, on the Albany-Schenectady Road, which was scheduled to open on May 29, will open instead on Wednesday evening, June 5.

**"Voice of Theatre Speakers"**
**JOE HORNSTEIN *has it!***



**LIAISON. Douglas F. George, well known in the theatre field before he entered the Navy for war service, has been named head of the newly created office which will serve as liaison between the motion picture industry and the Veterans Administration.**

## PORTLAND

Governor Earl Snell has invited Producer Walter Wanger to hold the world premiere of "Canyon Passage" in Oregon, honoring the Oregon author, Ernest Haycox.

Eugene Pallette, portly star, ranch shopping in Portland, is heading for an Imnaha River hideout.

Bing Crosby and party went fishing on Idaho's Wood River, with excellent results.

Zollie Volchok has taken up his old duties at manager of Portland's Paramount, following military service.

Another large theatre is announced to be added to the Ted Gamble chain at Coos Bay, Ore. at estimated cost of $140,000. He recently purchased Coos Bay Egyptian and Noble theatres, and the North Bend Liberty. His brother Ron Gamble will manage the houses.

Louise Sprague of 20th-Fox contract department, Seattle, is resigning to take a position as stewardess with United Air Lines.

William H. Earles has joined the accounting department of Paramount exchange, Seattle.

Charles Beresford of B. F. Shearer Equipment Company announces his forthcoming marriage to Virginia Meador.

Charles Newton Ryan of National Ozone Corporation and formerly prominent in theatre operation in Oregon, with the Old Helig and Empress theatres, died recently of a heart attack.

M. M. Mesher, assistant general manager of Hamrick-Evergreen Theatres in Oregon, received a citation for meritorious service in the war finance program.

Manager Carlin of the Taylor Street Theatre announces extensive remodeling, including a new box office and marquee.

The Roxy Theatre at Sweet Home, Oregon, is being refurnished after a remodeling job.

Art Slater of Northwest Film Service is back from conferences in New York and Atlantic City.

Arne Eichenlaub, salesman for MGM, was injured in a motor boat accident.

H. L. Fletcher is out of Navy and is now booking for the Olympic Theatre, The Forks, Wash.

Mel Huling, Western district manager for Monogram, has been visiting Portland and Seattle exchanges.

## BOSTON

Edward Allen, Hub theatre manager, will take as his bride Eleanor Shulkin, popular member of the younger set of Point of Pines, Revere. The couple will wed on September eighth.

Sam Horenstein, whose office for the distribution of the Manley Popcorn Machine to exhibitors is located in the heart of the film district, has been trying his luck at fishing this season and recently hooked a huge sea bass off New Bedford.

One of the major film companies is planning a Technicolor short showing the joys of New England in summertime, and plans to lay its completed plans before the Council of New England Governors.

Clayton Eastman, district manager at United Artists, is back from a meeting of district managers and home office personnel in Chicago.

Maurice Wolf, Hub theatre man, was feted at a dinner recently, marking his retirement as president of Sentry Lodge, B'Nai B'Rith. He was presented with a wrist watch by the new president, Harry Segal.

Sergeant Frank N. Kelly, paratrooper, has returned from service and is now assistant manager of the Olympia in Lynn.

Wilbur Peterson, owner of the Orpheum Theatre in Somerville, has announced that his theatre will close for the summer season.

Ben Rosenberg, district manager for M and P circuit, paid a recent visit to film row. He covers the southeastern Massachusetts territory.

Recently in town visiting the local theatres were Harry Kalmine, Warner Bros. national general manager, with I. J. Hoffman, New England zone manager, and Max Melincoff, Herman Maier, C. P. O'Toole, and Bert Jacocks.

Raymond T. McNamara, who has returned after three years in service, is now a member of the staff of the Brockton Theatre.

Michael De Stefano is again this year manager of the open air theatre, Drive-In, located on the Fellsway.

George Rabb of the Herman Rifkin Circuit has legally changed his name to George Roberts.

Martin Levine and Oliver A. Unger, representatives of the Distinguished Films, Inc., completed plans here in Boston for the exploitation of "Amok" which opens soon at the Old South Theatre.

Boston and New Haven branch managers at United Artists, Phil Engel, publicist, bookers, and salesmen were present at the meeting which

# REGIONAL NEWSREEL

Clayton Eastman conducted, where plans for the coming summer months were discussed.

Louis Krasnow, manager of the Ideal Theatre, Roxbury, is having the front of his theatre repainted, new decorations in the lobby, new linoleum is being laid, and the marquee is to be improved.

News of the Open Air Drive-In Theatres: The Lynn, located near Gen. Edwards Bridge; the Saugus, located on Route 1. Newburyport turnpike; and Metheun Open-Air Theatres are now open for their regular season. The Providence Theatre, however, is still being worked on and is expected to open shortly.

Art Moger, publicity at Warner's Boston exchange, has a new assistant. He is Philmore Spiegel, who recently joined the staff of field men.

## DES MOINES

Bert Thomas has resigned as booker for Central States Theatre Corp. and will resume his former job as salesman for the Columbia exchange. Neil Adair, former booker at Warner Bros., succeeds Thomas at Central States. Adair recently was discharged from the armed forces.

A bank night winner, Herman A. Walther, 78, of Des Moines, received quite a bit of newspaper publicity because of his unusual situation in trying to get back on the old age pension rolls again after receiving $1,000 prize money. Walther showed up before the old age officials with a lawyer and there was quite a bit of argument whether he should be back on again before all of his $1,000 was spent.

Charles Dunmore, formerly of Marshalltown, has purchased the Dodge Theatre at Fort Dodge. The house formerly was owned by Ralph Green, and at one time was known as the Polk-a-Dot Theatre.

Stanley J. Mayer, manager of 20th Century-Fox, announced the appointment of Gordon Halloran as assistant. Halloran, formerly a salesman for Fox at Omaha, recently was discharged from service.

Harold Lyon, manager of the Des Moines Theatre, received many compliments for his publicity stunt on the "Postman Always Rings Twice." Lyon issued passes for the show which were really 14x22 posters advertising the picture. If the passes were folded they were void, so the user actually became an advertising sandwich man enroute to the theatre.

Paramount's 34th and Greatest Year sales and booking contest got off to a start here over the weekend at a meeting opened by Western Division Manager George A. Smith and addressed by Co-Captain Hugh Braly. Harry Hamburg, Des Moines branch manager, appointed Ralph Hayden, office manager, and head shipper Johnny Murano as the branch's two co-captains for the contest.

In the first move of its kind ever launched, public and parochial school youngsters at Dubuque set into motion a campaign to end rowdyism and vandalism in the city's theatres. A mass meeting was held at the Avon Theatre. The entire program was first instituted by the children and carried out by them. The mass meeting decided to have each school select one delegate for a central committee which will meet and consider a set of six proposals designed to end the theatre rowdyism. The schools then will vote on the proposal.

The Capitol Theatre, one of two RKO houses at Marshalltown, was destroyed by a fire which gutted the two story building housing the theatre. Total loss of the building and equipment was placed at $100,000. Four projector machines stored in the building were also lost. The blaze broke out early in the morning while the theatre was closed.



**NATIONAL THEATRES HEAD MEN MEET. The high command of National Theatres circuit held their annual get-together at a three-day meeting in Los Angeles recently. In photo at top are Charles P. Skouras, president; Tom Page, his aide; George Bowser, Fox West Coast general manager and George Topper, Fox West Coast treasurer. In lower photo is a general view of the meeting which was presided over by Skouras.**

# NEW THEATRES

Toronto—Early this month Canada will have its first drive-in theatre, work being well advanced on the Skyway Theatre near Stoney Creek in the Niagara fruit belt of Ontario, the sponsor being the Skyway Drive-In Theatres Company, the prime mover of which is R. H. Manley of Geneva, Ohio. The latter said there would be accommodations for 600 cars. It will be operated until well into October and the adult admission will be 42c plus tax of 20 per cent. Children in patrons' automobiles would be admitted free. Manley, who beat Canadian interests to the gun in developing the first open-air theatre, said four more such enterprises were in prospect in Eastern Canada.

Los Angeles—Simon Lazarus was denied authority to erect a $75,000 drive-in theatre on Ventura Boulevard, while Southside Theatres were refused permission to build a theatre and store building to cost $350,000.

Louisville, Miss.—Otiss Boyles this week announced that he had procured part of the materials and the site for a new Strand theatre to be constructed here. The house will seat 1,005 and will be air conditioned.

Sacramento, Cal.—Purchase of the land upon which to erect a $100,000 theatre in East Del Paso Heights was announced by the Blumenfield Theatre Circuit.

Cleveland—The town of Russell's Point is to have two new theatres. In addition to the 300-seat new house under construction by Emery Foffrich, there will also be a 500-car Drive-In Theatre. It is being built by Messrs. Buckwalter, Dier and Ales and is expected to be ready for a Memorial Day opening.

The new Gem Theatre has been opened at Black Creek, Wis. by Mr. and Mrs. Ernest Beyer of Seymour, Wis., the films to be shown being 16-mm. "Road Show," starring Adolphe Menjou, was the film for the opening day. New DeVry projectors, just installed by the Gallagher Film Service of Green Bay, Wis., are being used. The owner sees a good future for 16 mm. films for small houses which cannot afford the 35 mm. projectors.

Albany—The new de luxe Fabian-Hellman Mohawk Drive-in Theatre, on the Albany-Schenectady road, which was originally scheduled to open on May 29, will now throw wide its gates next Wednesday evening instead. Rain caused the postponement. Because of the wet grounds the top asphalt could not be laid in time for the Memorial Day date.

Chadwick, Ill.—The Community Theatre here will open to the public shortly. It is a co-operative venture backed by the business men of the town. (Ch.)

## INDIANAPOLIS

Ten new smallpox cases more reported in Indiana during the past week, was disclosed by the state board of health officials. Since Jan. 1, a total of twenty-five cases have been recorded in Indiana, none of them in Indianapolis. The last serious smallpox outbreak was in 1939, when 1445 cases were reported in the state. Last year the state's total was 50 cases.

Approximately 150 patrons of the Tuxedo Theatre were forced to leave Sunday afternoon by a fire in the projection booth caused when film on the projector broke and ignited. There was no confusion. Kenneth Fox, projectionist, received minor burns on the arms when he attempted to extinguish the blaze. Damage was not estimated.

An emergency program for the distribution of film in Indiana has been set up by all exchanges at the suggestion of the Indiana Film

(*Continued on Page* 30)

**Gulistan Wilton Theatre Carpet**
**JOE HORNSTEIN *has it!***

# REGIONAL NEWSREEL

(*Continued from Page* 29)

Transit Co. Distributing depots have been set up in Terre Haute, Evansville, Ft. Wayne,and Louisville, Ky. Film is transported to the various points and exhibitors in that area are calling for and returning the product. Postmasters, bus officials, express officials and other transportation heads are co-operating.

The Keith Operating Co., with offices at 108 East Washington Street, has been incorporated under Indiana state laws. Capitalization is 250 shares of stock at $100 share par value. The firm will operate theatres and other amusement places. Incorporators are Sam Roberts, William E. Reiley and Nicholas M. Boila.

Russell Brentlinger, RKO manager, spent last Thursday and Friday in Chicago on business.

James Robinson, assistant manager at National Theatre, Louisville, Ky., has announced that stage shows will again be part of the program at his house.

Edward Brauer, manager of Republic branch here, and his salesmen, including Russell Bleek, Herman Morgan and Homer Knox, attended Republic's convention in Chicago. They went by motor.

Exhibitors visiting Filmrow during the week were Claude Flater, Bloomfield; Bob Hudson, Richmond; Mrs. C. L. Harris, Zionsville; B. Bennett, Fort Branch; Isaac Sollers, Covington; William Passen, Jasonville; John Micu, Ft. Wayne; E. E. Smith, Francisville; Joe Schilling, Connersville; and K. H. Sink, Union City.

George Skouras held a mass meeting last Wednesday in the War Memorial here in behalf of Greek War Relief.

## NEW YORK

Motion picture executives of New York met last week in the office of Spyros Skouras and pledged themselves to support the 9th Annual Greater New York Fund to the tune of $78,600. This is 25 per cent more than the industry gave in 1945. Members of the committee included Skouras, Barney Balaban, J. Robert Rubin, Tom Connors, James R. Grainger, Jules Brulatour, Jack Cohn, Leonard Goldenson, Gus Eyssell, Fred Schwartz, Martin Quigley, Abel Green, Jack Alicoate, Sam Rinzler, Malcolm Kingsberg, William White, Don Henderson, Charles Schlaifer, Chick Lewis, William Brenner, and many others.

Universal this week announced the promotion of J. R. Partlow to branch manager of the Atlanta exchange, succeeding Nick Lamantia who resigned. H. H. Martin was appointed to take Partlow's former post as branch manager at Oklahoma City.

Eugene Picker, in charge of Loew's theatre operations in New York, announces the following managerial shifts: David Schiller from Loew's 167th Street to the Dyckman; Robert Rosen from the Sheridan to the 167th Street; Walter Seligman from the Post Road to the Sheridan; Leon Sidosky from the Fairmount to the Post Road; and Irving Schwartz from the Dyckman to the Fairmount.

Harry Thomas, PRC president, this week announced the appointment of Joe Gins as district manager for the recently acquired Atlanta-Charlotte exchanges. He also placed Fred Sands in Gins' former spot in Philadelphia.

Funeral services were held last Friday for Mrs. Elizabeth Leczer, 75-year-old mother of Margaret Leczer Blaha, secretary to MGM Vice President William F. Rodgers.

Arnold Stolz, PRC's national director of advertising and publicity, returned Monday from a two-week vacation in Lakewood, Ohio.

## CLEVELAND

Mrs. Frank Anderson, organizer of the Motion Picture Council of Greater Cleveland and president since its formation five years ago, has been made a member of the advisory board of the National Motion Pictures Council. Mrs. Anderson is the first Cleveland woman to be so honored.

Exhibitors and distributors have been cooperating one hundred per cent in the rail strike situation to make sure that "the show will go on." The two messenger services out of Cleveland, Central Shipping, operated by Louis Gross and Eddie Johnson, and Film Transit, operated by P. L. Tanner, put on extra trucks to take care of Sunday deliveries in Akron and Canton. Films were sent by messenger and bus to points nearest to theatres who regularly receive film shipments by express or parcel post, and were picked up there by the theatre owners.

Harold Raives, Schine zone manager, is back from a sunning in Miami Beach. Another returned film wanderer is RKO branch manager Al Kolitz. He and Mrs. Kolitz spent a couple of weeks back home in Texas.

Don Meyers, former assistant manager at Warners' Uptown, is out of the service and back in civvies. Last week he took over as manager of the Ambassador Theatre, owned by Nate Schultz.

Mr. and Mrs. George Ebeck, until recently owners of the Capitol Theatre, Mount Gilead, are enjoying a long anticipated vacation in Florida. Mr. and Mrs. Frank Slavik, the new owners, were film exchange visitors during the week.

M. M. Jacobs, who built a 450-seat theatre in Phoenix, Arizona in the expectation of moving out there, has sold the house and has decided to stay in Cleveland where he has theatre interests and also operates his Dater Company.

Frank Gross, independent theatre circuit owner, recently purchased the business building in which his Y Theatre is located. Purchase price is reported to be $65,000.

Fred Dickley, Altec representative was in from Detroit calling on the various theatre supply companies.

Ben L. Ogron, operating the Ohio Theatre Equipment Company, has sold a contract to Carl E. Coffey for the Kenton Theatre, Kenton. Deal includes Motiograph post-war ball-bearing oilless projector mechanisms, magazines, bases and Mirrophonic dual sound system using the Voice of the Theatre.

Gilbert Lefton of Academy Film Service was in New York last week on business. Jacob Price of Price Premium spent a few days here in consultation with his local representative, Richard Miller.

Film Salesmen's Club of Cleveland, tendered former Columbia salesman Manny Glick a dinner at the Carter Hotel last Friday to wish him well in his new enterprise as an exhibitor. He bought the Harbor Theatre, Ashtabula Harbor, in association with Peter Wellman of Girard.

## VANCOUVER

The lumber workers strike enters its third week without signs of a settlement. Over 40,000 are out. The strike is affecting pulp and paper mills, and Vancouver papers are appearing in condensed form. Advertising has been cut drastically, the amusement business taking a 60 per cent cut on their display advertising owing to the newsprint shortage.

The Oak Theatre, Burnaby, B. C., in conjunction with the Gyro Club, got the members of the Odeon Movie Club behind a drive for paper, and the kids did a fine job, turning in five tons of paper on a recent Saturday.

Ken Leach of Calgary has obtained a new long-term contract with Famous Players. He controls the Strand, Variety, and Empress theatres at Calgary. He has had a working agreement with F. P. for the past 15 years.

Odeon Movie Clubs have formed a six-team baseball league. The members will wear Odeon crests and sweaters. They are also holding splash parties at Kitsilano pool with the cooperation of the YMCA, permission being granted by the Parks Board.

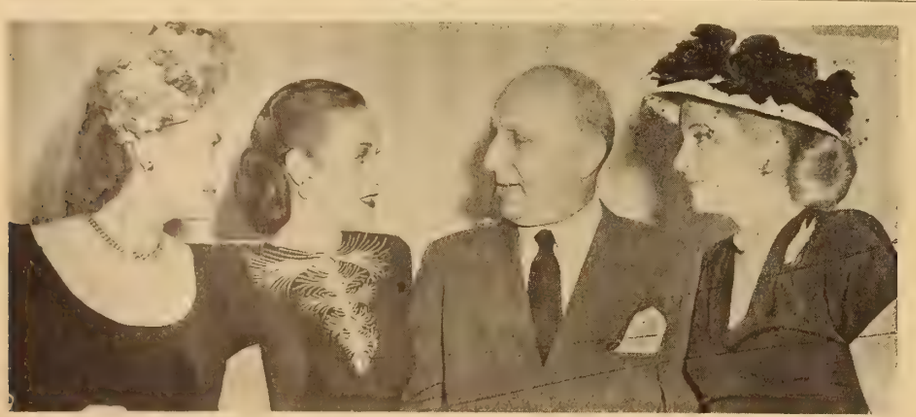
Business is booming at the first-run and downtown houses here, but the suburban runs find their returns are only fair. The reason offered by exhibitors here is that, since there is plenty of cash in circulation, patrons are not objecting to paying the downtown prices for the new movies shown.

Two Hollywood ace directors, "Lost Weekend" Charles Brackett and Billy Wilder, Academy Award winners, were in Vancouver on their way to Jasper, Alta. to make "The Emperor Waltz" for Paramount and were given front page attention by the Vancouver papers in spite of the newsprint shortage.

Lennie Norris, booker with Western Theatres prior to joining the RCAF, is back as booker for Warner Bros. at Winnipeg.

A party of graduating students from Westby, Montana, high schools recently visited Regina, Sask. as a group and the first thing they did was to attend a movie. They gave as the reason "Only two shows a week in Westby, neither very new."

A number of Vancouver veterans have formed Aero Surveys, and will produce documentary



**PARAMOUNT CELEBS. Barney Balaban, Paramount president, flanked by glamor at the Stork Club last week on the eve of the stars' departure from New York. Olivia DeHavilland returned to Hollywood following her visit in connection with the premiere of "To Each His Own" at the Music Hall; Dorothy Lamour went back to Hollywood to begin work as Bob Hope's co-star in "The Private Eye," and Joan Fontaine took off to join Bing Crosby and others in "The Emperor Waltz" company at Jasper National Park, Canada.**

# REGIONAL NEWSREEL

films of British Columbia, with the idea of tieing up commercial contracts for these films. Lewis Williams, a Hollywood cameraman, who before the war was making Popular Science and Unusual Occupations films, is the head of the company. They have made an offer to film a color film (feature) of Vancouver's Jubilee celebrations, taken from the ground and air, at no cost to the city and employing Hollywood-trained cameramen.

## COLUMBUS

Thieves who took 1000 theatre tickets from the Dixie, 894 West Broad Street, left the theatre badly damaged. Vandals forced the rear door, then ripped the projection screen down the middle. A candy machine was torn from the wall, money taken from the machine and candy scattered over the lobby. Two office cabinets and the door to the cooling system room were forced.

John Murphy of the Murphy-Jackson Theatres, announced that the Uptown would be closed from June 2 to 5 for repainting and redecorating.

Carl Rogers is the second local Loew manager to lose his appendix within a few weeks. First it was Arthur Egberts of the Ohio who underwent an operation, and now it is the Broad manager. He's reported doing well at Grant Hospital. Joe Sloan, who had just finished a stint as relief manager at the Ohio, hastily returned from Indianapolis to fill in for Rogers. Caught on the first day of the rail strike, Sloan got a plane seat because he was one of the few travelers to have the foresight to send his luggage ahead by bus. However, he was "bumped" at Dayton to make way for mail. He continued to Columbus via bus.

## PITTSBURGH

Blanche Maloney, daughter of John J. Maloney, Central Division Manager for MGM, and James A. Dunn, ex-GI, will be married June 5, in St. Paul's Cathedral.

William Eythe, the movie star, whose home is in Mars, Pa., was a visitor on Film Row last week, renewing old friendships before his departure for England, where he is scheduled to make a picture.

Herman R. Beiersdorf, branch manager for 20th Century-Fox, and Mrs. Beiersdorf are vacationing in Atlantic City. The aforementioned has been suffering from a strep throat and heavy cold for the past few weeks and is in A.C. to recuperate.

Mr. and Mrs. Art Levy are spending a three-week vacation in Florida. Mr. Levy is branch manager for Columbia Pictures here.

An important meeting was held by the personnel of the 20th Century-Fox exchange this week to inaugurate the current Sales Managers' Drive. Present at the meeting were A. W. Smith, Jr., eastern sales manager, Ray Moon, New York branch manager and drive leader in the eastern division, and C. E. Peppiatt, Atlantic district manager.

It is reported that William and John Lipsie, who operate the Manos Theatre, Blairsville, Pa., and until several months ago associated with Michael Manos, of the Manos Amusement Company, will build a new 600-seat theatre in the town.

George Ball, head booker for 20th Century-Fox before entering the service two and a half years ago, has been released by the Marine Corps and will return to his former position in the very near future.

## DENVER

Theatres got through the rail strike with a minimum of closings. Not more than a half dozen theatres are thought to have been closed over Sunday. Exchange managers, bookers and other exchange personnel worked hard and long figuring out how to get film to all spots. Practically all exhibitors cooperated to the fullest, some of them driving more than 100 miles to pick up their film. Exhibitors who were in town loaded their cars to the limit with film before starting for home and delivered the film to theatres along their route. Fifty-four cans of film were stranded at La Junta, Colo., where they had been taken by the express company. Robert Wilson, Fox Intermountain city manager, called exchanges about it, and also arranged to have the film taken to Denver by auto. Wilson and his helpers had a sedan, had taken out all seats to provide more room, and sat on a pile of magazines for the 150-mile trip. He had a flat on the way, and had to unload the film before he could jack up the car. He got to Denver about 11 p.m. Friday, and shippers and bookers were waiting for him so they could get the film out again.

The Grand, Littleton, Colo., has been renamed the Vogue, following a contest for a new name.

# . . . NEWSREEL SYNOPSES . . .

*(Released Saturday, June 1)*

**MOVIETONE** (Vol. 28, No. 78)—President Truman takes firm action to end rail strike; Coal strike again imperils nation as truce ends; President Truman keeps date with wounded veterans; San Antonio battles Polio peril with barrage of DDT; Louis and Conn train for heavyweight title fight.

**NEWS OF THE DAY** (Vol. 17, No. 276)—President Truman ends rail strike; Preview of Louis and Conn fight; Aristocrats of the dog world at Morris and Essex show.

**PARAMOUNT** (No. 79)—Louis and Conn ready to go; World's biggest dog show at Morristown, N. J.; Transportation tie-up that paralyzed nation for two days ended by Truman.

**RKO PATHE** (Vol. 17, No. 81)—Louis and Conn in training for fight in June; President Truman plays host to a group of veterans; Trains run again as national emergency of railroad strike is over.

**UNIVERSAL** (Vol. 19, No. 506)—Truman takes strong stand on strikes; DDT combats Polio threat; Negro quads born in North Carolina; Louis and Conn go into final stages of conditioning in New Jersey; Cocker wins in world's largest dog show.

*(Released Wednesday, May 29)*

**MOVIETONE** (Vol. 28, No. 77)—U. S. Army and Navy ready for Atomic bomb test at Bikini; Strike paralyzes railroad traffic throughout nation; Eisenhower visits China and Japan in tour of Far East; Evangeline Booth is honored for her service to humanity.

**NEWS OF THE DAY** (Vol. 17, No. 275)—Target ships are gathered for history-making experiment in Pacific for atomic bomb test; Railroad strike begins; Evangeline Booth honored by America's Variety Clubs; Eisenhower in Japan.

**PARAMOUNT** (No. 78)—Films show paralyzing effect of one day stoppage of railroads; Variety Clubs honor General Evangeline Booth; General Eisenhower visits Japan; Final preparations for atom bomb test in Bikini Atoll.

**RKO PATHE** (Vol. 17, No. 80)—Rail strike paralyzes nation; Work goes ahead on Atom bomb test; General Eisenhower on Far East tour; Variety Club award to Evangeline Booth.

**UNIVERSAL** (Vol. 19, No. 505)—Ships ready for Bikini atom test; Rail strike grips nation; Eisenhower in Japan; Evangeline Booth former Salvation Army head is honored for her charity work by Variety Clubs of America; Jet-propelled auto racers.

**ALL-AMERICAN** (Vol. 4, No. 188)—Children give athletic display in Washington, D. C.; Catholic clinic for negroes at Atlanta; Dallas opens first beauty school for negro girls; Portland, Oregon, dancer famed for great art; Giants and Clowns play 20 innings in Chicago game; Negro stars and vets in "I Am An American Day" fete.

# Box-Office Slants

## Centennial Summer

(*Continued from Page* 15)

nephew, Phillippe (Cornel Wilde), because the latter is managing the French pavilion at the 1876 Centennial Exposition. Her sister, Dorothy Gish, and her family (Papa Brennan, Jeanne Crain, Linda Darnell and the two younger children) play host. Linda, supposedly engaged to William Eythe, sets her cap for Cornel; so does Jeanne. In the mix-up Linda lets Cornel think Jeanne is engaged to Eythe. Cornel, in love with Jeanne, is frustrated until at last Linda confesses to Cornel, and the girls are rightfully paired off.

**Comment:** The story of "Centennial Summer" as it reaches the screen is adequate to keep things moving and furnishes a quaint background featuring the costumes and manners of 1876. Essentially, however, Jerome Kern's music is the big star of the production. This last score of the man who wrote "Show Boat" is generous with songs—there being ten—and besides, there is a good deal of incidental music. All of it is good, and most will soon be heard on every side through radio and other mediums. This applies especially to "All Through the Day," "In Love in Vain," and "Cinderella Sue." The cast is personable, with honors evenly divided. Wilde does well by a French accent, Miss Crain is sweet, Miss Darnell dangerous, and Miss Gish and Brennan in perfect mould as the parents. And Connie Bennett is Connie Bennett—right for the role. A word must be added to the effect that the Technicolored background and the costumes are beautiful to look at and form one of the chief attractions. The tip-off on the picture is the music. This will be plugged soon on a large scale and the chances are the production will really be in the pre-sold class. The music and the cast make this a big one.

## Ghost of Hidden Valley

**PRC** **Western** **57 mins.**

**AUDIENCE SLANT: (Family) Acceptable for the western fans. Plot is a bit better than most but lacks the action usually present in good westerns.**

**BOX-OFFICE SLANT: Okay as fill-in for the lower half of double bills. Good for weekend programs.**

Cast: Buster Crabbe, All (Fuzzy) St. John, Jean Carlin, John Meredith, Charles King, Jimmy Aubrey, Karl Hackett, John L. Cason, Silver Harr, Zon Murray, George Morrell, Burt Dillard. Credits: Produced by Sigmund Neufeld. Directed by Sam Newfield. Original story and screenplay by Ellen Coyle. Photography, Art Reed.

**Plot:** Hidden Valley ranch is held by a gang of rustlers who scare off prospective tenants by ghostly illusions. A young Britisher (John Meredith) inherits the place, is attacked by the rustlers and saved by the timely intervention of Buster Crabbe and Al St. John. Meredith and Jean Carlin head for the altar at the close.

**Comment:** This shows a little more ingenuity of plot than some previous westerns and is performed by most of the characters in the usually acceptable manner. John Meredith as the young Britisher, however, is inexcusably amateurish. Crabbe and St. John do their usually competent job of acting in the western fashion. The film is slow in starting and lacks sufficient action to sustain interest throughout. although it does have its moments of shooting, hard riding and fist-fighting. Suitable for double bill programs, particularly for weekend bills.

**New Mirrophonic Sound**
**JOE HORNSTEIN has it!**

# HOLLYWOOD

STR West Coast Offices 6777 Hollywood Blvd. Hollywood 28, Calif. Telephone Hollywood 2055

# CHECK-UP ON PRODUCT IN WORK

## Strike Snags Units Set for Location; Chaplin Is Back in Business After 5-Year Absence from Films; Eagle-Lion Producers Set Up Shop at PRC Studio

The railroad strike cut into picture production, just as it did other phases of American industry. Particularly affected were numerous location sites, with virtually every studio hurt. Location work has taken an upswing of late, and the strike came at a very inopportune time. Even with a resumption of transportation, time and money were lost. Studios also are experiencing considerable difficulties because of the Los Angeles tie-up, with thousands of employes unable to get to work, or if able, past starting time; this hits extra ranks, particularly.

### 20th-Fox Halts "13 Rue M."

Originally set to leave by chartered plane on May 25, 20th's "13 Rue Madeleine" troupe was forced to remain in Hollywood because of the government's restrictions on fuel and use of planes. Since the entire picture is scheduled for shooting in the East, the film will probably mark time. James Cagney, Richard Conte and Frank Lattimore are already in the East, awiting arrival of the cast and crew.

"My Darling Clementine" has several more weeks of location work at Monument Valley, Arizona, before returning to the studio, so temporarily, at least, that unit had no travel worries. Pictures shooting on the lot are "The Razor's Edge," "Carnival in Costa Rica" and "You're For Me," the last named being slated to finish around June 8.

Tentative starting date for "The Late George Apley" is June 3.

### Stand Up for RKO's "Katie"

Another studio stymied by the strike was RKO Radio, which was forced to upset its schedule on "Katie For Congress," which the company is trying to finish in time for October release—before the elections. The company had been shooting on location at Petaluma, was delayed in returning to the home lot.

"Honeymoon" is split into three units, but is not experiencing any delay. Two of the units are near enough to the studio to be free from travel worries, while the third is in Mexico City getting local color shots.

Other RKO flickers going are "Best Years of Our Lives" and "The Secret Life of Walter Mitty," both shooting on the Goldwyn lot; "It's A Wonderful Life," "Nocturne," "Deadlier Than The Male," and Disney's "Song of the South" and "How Dear to My Heart."

"Beat The Band," adaptation of George Abbott's musical, is set to roll on June 10.

### Para.'s Location Worries

Paramount was another studio burdened with mental indigestion because of the transportation impasse. A second unit set to go to Jasper Park, Canada, to shoot "Emperor Waltz," was delayed, with more than 135 in the troupe forced to readjust plans. The studio was fortunate in just beating the strike in its Cecil B. DeMille "Unconquered" location work. Over 100 crewmen arrived in Pittsburgh on May 22 for shooting in wooded areas around the city. The unit supplements another smaller group dispatched earlier. This 2,500 mile trek is the most ambitious attempted by the studio since the war ended.

Only one picture is shooting at the lot, itself, leaving more than 20 stages dark. The lone film is Bob Hope's starrer, "Where There's Life."

### UA's Strike Headaches

United Artists ran into snags because of the strike, with several units in hot water. Sol Lesser's "No Trespassing" company was due to return to the RKO Pathe lot after a month of location work at Sonora, but transportation caused a delay. The picture was set for five weeks work in the studio before completion.

Other UA units on location are the Hopalong Cassidy troupe at Lone Pine and Bogeaus' "Macomber" group in Lower California.

Still rolling are Crosby's "Abie's Irish Rose," Mars' "Dishonored Lady," "The Chase," and "Bel Ami." The latter lost several days of shooting because of illness in the cast. Just completed is Comet's "Miss Television." Charlie Chaplin started his first venture in over five years, with himself starred in "Comedy of Murders."

### Eagle-Lion At PRC

The PRC lot is changing complexion, with the departure of the older producers and the gradual emergence of the new Pathe Eagle-Lion setup. Already ensconced on the PRC premises are Bryan Foy, new Eagle-Lion studio chief; Sam Israel, publicity head; Aubrey Schenck, Foy's executive aide; James Vaughn, production manager; David Stephenson, story department head; Ben Stoloff and Harold Gottlieb, producers; and others.

Sig Neufeld, one of the pioneer producers for PRC, is currently making "Dangerous Men." Sam Newfield is directing. Edgar Ulmer obtained a release from his seven-year contract with PRC, of which he had served four.



**ANNIVERSARY TRIBUTE. Jack L. Warner was host at a luncheon honoring Harold J. McCord (center), head of the film editing department of the Warner studios, who completed his twenty-fifth year with the Burbank plant last week. in addition to luncheon, a gift, which he holds in the photo above with Jack and H. M. Warner, McCord received a new seven-year contract.**

### Eight Rolling at MGM

The stages at Culver City are humming these days, with MGM very active. Eight films are currently before the cameras. Most recent entry is "Sea of Grass."

Pentagon Building sequences have been the center of attraction on the "Beginning or the End" set. Other MGM films going are "Lady in the Lake," "High Barbaree," "The Mighty McGurk," "Uncle Andy Hardy," and "My Brother Who Talked to Horses."

Director Richard Thorpe is in Michigan scouting locations of his "This Time for Keeps." Location shooting will start shortly in Brooklyn for "It Happened in Brooklyn," with six weeks set aside for the work.

### Hal Roach Starts Another

Having completed his first picture, Hal Roach has started another "Here Comes Trouble," Cinecolor production.

### Screen Guild Starts Series

The first of a series of Westerns, starring Russell Hayden, was scheduled to roll for Golden Gate, a Screen Guild unit, on May 31. William David produces, with Robert Eason directing.

### "Ramrod" Enterprising

Enterprise's first picture, "Ramrod," got around the strike by organizing an auto cavalcade for its jaunt to a Zion Park, Utah location. Plans are proceeding at a fast clip for the company's second film, "Arch of Triumph."

### Tragedy Upsets U Schedule

The tragic death of Mrs. David Niven necessitated a postponement of the start of "Magnificent Doll," in which Niven has a leading part. This Skirball-Manning production was slated to go around May 20, originally.

Just starting are "Smashup," Walter Wanger's production; and Mark Hellinger's "Swell Guy." Hellinger is also doing "The Killers," directed by Robert Siodmak.

### Republic Gets a Break

Republic, which does a good deal of location shooting because of its predominance of outdoor features, just managed to edge out from the effects of the strike. No time was lost because units were either already on location or not due to leave for a while. Typical is the Roy Rogers troupe, which has been in Las Vegas for "Heldorado" and which leaves for Oklahoma City to make "Home in Oklahoma."

Shooting at the studio are "Angel and the Outlaw," "That Brennan Girl," and "Mysterious Mr. Valentine," starring William Henry, opposite Linda Stirling, which began May 24, with Donald Brown producing.

### Noel Coward, Noel Coward

It looks as if Noel Coward may again do a double job of adapting and directing, for Walter Wanger is negotiating with the English playwright to take over "The Ballad and the Source," which will be made from the novel of that title by Rosemond Lehmann. The rumor is that Ingrid Bergman will star in it.

# HOLLYWOOD

## Buys Town for Location

**Producer Harry Sherman has purchased the town of Grafton, in southern Utah, and will use it in a forthcoming picture. The purchase, for an undisclosed price, was made from William Russell, 80-year-old inhabitant of the community and the son of one of Grafton's founders. In the '80's the town had a population of 3,500, but now is a ghost town of three inhabitants and the same number of buildings.**

**According to Sherman, many outdoor scenes for "Ramrod," the Joel McCrea-Veronica Lake starrer which he is producing for Enterprise, will be filmed there next month. Russell has been given a role in the film.**

## 30 Stars, 15 Directors On Warner Talent Roster

Warner Bros. talent roster comprises 30 top-ranking actors and actresses, 45 featured players (35 of whom are under stock contract) 11 producers, 15 directors, 40 writers and four musical composers, it was revealed last week when the studio added Viveca Lindfors, Swedish actress, to its star personnel.

The star list includes: Robert Alda, Lauren Bacall, Bruce Bennett, Jack Benny, Humphrey Bogart, Jack Carson, Dane Clark, Joan Crawford, Bette Davis, Errol Flynn, Sydney Greenstreet, Paul Henreid, Robert Hutton, Andrea King, Joan Leslie, the aforementioned Miss Lindfors, Ida Lupino, Dennis Morgan, Wayne Morris, Janis Paige, Eleanor Parker, Claude Rains, Ronald Reagan, Rosalind Russell, Zachary Scott, Ann Sheridan, Alexis Smith, Barbara Stanwyck, Jane Wyman, Gig Young.

The Directors are: Delmer Daves, Curtis Bernhardt, David Butler, Michael Curtiz, Frederick de Cordova, Peter Godfrey, John Huston, James V. Kern, Norman Krasna, Jean Negulesco, LeRoy Prinz, Irving Rapper, Vincent Sherman, Don Siegel, Raoul Walsh.

## Sign Peggy Wood to Play Dolly Madison's Mother

When Ginger Rogers goes before the cameras as Dolly Madison in Universal's "Magnificent Doll" her screen mother will be Peggy Wood, who has starred on the stage more often than in films. Miss Wood was signed last week by Producers Jack Skirball and Bruce Manning. She joins a cast that includes Burgess Meredith as President James Madison and David Niven as Aaron Burr. Frank Borzage is directing and Irving Stone supervising.

At current writing there is some doubt whether Niven will finally appear as Burr because of the recent death of his wife. He is reported as still prostrated by the tragedy, but it is hoped that by the time cameras are ready to turn he will be able to continue his work.

## Paramount to Do Musical Of Life in Old Indiana

The current trend of musicals toward the homespun type will be carried right along by Paramount, it became clear this week, when the studio announced the optional purchase of rights to "Gather Ye Rosebuds," new novel by Jeanette Covert Nolan. The story deals with life in Indiana during the early 1900s.

Danny Dare, who will produce, at present has penciled in Mary Hatcher for the chief feminine role. The composer of the music has not yet been announced.

# STUDIO NEWS & PROGRAM NOTES

## Carson in Romantic Lead With Ann Sheridan; Barbara Bel Geddes' Screen Debut As Henry Fonda's Co-Star

Two well-known character actors were added to the cast of MGM's "Lady in the Lake" when *Morris Ankrum* and *Kathleen Lockhart* were signed for roles in this Robert Montgomery starrer.

*Dennis Morgan* and *Alexis Smith* are to be co-starred in Warner's "And All for One," a romantic comedy which Charles Hoffman will produce.

*John Dall,* the stage actor who made his screen debut as the young Welsh coal miner in the picturization of "The Corn Is Green" has signed a long term contract with Vanguard Films.

*Frank Wilcox* was cast in a top role in "I Cover Big Town," Pine-Thomas Production for Paramount. He will support Phillip Reed, Hillary Brooke and Robert Lowery who play the regular leads in this "Big Town" series.

Mark Hellinger handed the top feature role in his forthcoming production "Swell Guy" to *William Gargan,* who joins a cast headed by Sonny Tufts, Ann Blyth and Ruth Warrick. Frank Tuttle will direct this Universal release.

*Judy Canova* will report to Columbia June 19 to begin work in her third picture for that studio. It will be "Ghost Town," a musical with a western background.

*Susan Hayward* goes to RKO to co-star with Robert Young in "They Won't Believe Me." Picture will be produced by Joan Harrison, and Jonathan Latimer is presently at work on the screenplay, with filming slated to start in July.

*Jack Carson* gets the romantic lead opposite Ann Sheridan in "Calamity Jane" which Jerry Wald will produce for Warner.

*Erin O'Kelly,* who recently signed a long term MGM contract, has been assigned a featured role in "Uncle Andy Hardy," starring Mickey Rooney. Willis Goldbeck is directing, Robert Sisk producing.




**PRODUCTION AS USUAL. Hollywood studio space is shorter than butter on the legitimate market, but that doesn't stop Robert Siodmak, Universal director, from doing business as usual. Bob pitched his office out on the lawn when no inside cubicle was available, and proceeded with production of "The Killers."**

*Clements Ripley* has turned in his treatment of E. A. Ellington's "Maggi July" to Enterprise for star Ginger Rogers. Wolfgang Reinhardt is the producer.

*Lynne Roberts* was handed the leading role opposite Gene Autry in "Sioux City Sue," Autry's first picture for Republic under his new contract. This picture will supersede "Sergeant Gene Autry," originally scheduled as the cowboy star's initial film.

*Burt Kelly* was set as producer of "No Place for a Lady," original story by Boyce De Gaw and Jerry Horwin, which was bought by Columbia. Jack Henley was assigned to write the screenplay.

*Rickey Jordan,* recently discovered 18-year-old jazz and rhythm singer, has been signed to a long term RKO contract.

Samuel Goldwyn has assigned *Dean White,* an ex-navy pilot, to a featured role in "The Best Years of Our Lives." He was discovered by William Wyler, who is directing the film.

*H. B. Warner* will appear in an important role in "That Guy, Joe Palooka" Monogram film which stars Leon Errol with Joe Kirkwood, Elyse Knox and Guy Kibbee.

*Henry Fonda* and *Barbara Bel Geddes* will co-star in Anatole Litvak's production, "A Time to Kill," which Robert and Raymond Hakim will produce for RKO.

*Steven Geray,* character actor, was chosen for an important role in "The Return of Monte Cristo," to be produced by Edward Small for Columbia.

*Jacqueline de Wit* was set by producer-director Wallace Fox for a role in the Universal picture "Wild Beauty," which is currently in work.

*Renee Randall* and *Jean Marshall,* two young Paramount contract players, have won parts in "The Emperor Waltz" Technicolor picture starring Bing Crosby and Joan Fontaine.

Director *Lesley Selander* has received a new contract from Republic for another year. He has one more picture to direct under his old agreement.

*Jeff Donnell* will have the second feminine lead in "It's Great to Be Young" Columbia musical being produced by Ted Richmond and directed by Del Lord.

*June Haver* and *Mark Stevens* will be co-starred in the Technicolor production "I Wonder Who's Kissing Her Now," which Producer George Jessel will make for 20th-Fox.

*Cornel Wilde* will be starred opposite *Maureen O'Hara* and *Linda Darnell* in the 20th-Fox Technicolor picture "The Homestretch." Bruce Humberstone will direct this Robert Bassler production.

# HOLLYWOOD

## *Anything Else?*

The question of who writes checks to whom always comes up when the same person is both star and producer of a film. But Monogram Producer Jan Grippo has a new complication to add to that now standardized confusion.

Credit sheets for "Ghost Busters" show Grippo, who was for many years a stage magician and hypnotist, as producer and also technical advisor for scenes in which Leo Gorcey and the Bowery Boys get involved in a haunted house with a dead magician's bag of tricks.

And Grippo is also an actors' agent, who by the rules of Hollywood should collect ten per cent of technical advisor Grippo's salary check from Producer Grippo.



ALL SAW WAR ACTION. A check of the crew which is filming the Sol Lesser production "No Trespassing," reveals that twelve in the company of 100, saw war service. The vets are seen above. They include: Soundman Paul Schmutz (47 bombing missions, six battle stars, Air Medal, D.F.C. and Purple Heart); Nurse Vera Monteverde (five battle stars and Purple Heart); Electrician Earl C. Wilman (fought at Guam, Saipan and Bougainville); Electrician Harry Klea (two battle stars); Electrician Charles Harman (five battle stars, Bronze Star and Purple Heart); Electrician Virgil Jacobson (six battle stars); Electrician Bill Glasscock (CPO Navy, one battle); Laborer Gerald Ingler (32 missions, D.F.C. and five Air Medals, four battle stars); Driver Paul Armstrong (five battles); Driver George Cozzi (five battle stars, two Distinguished Unit Citations, five years and forty months in Pacific theatre); Driver Harold Galst (four battle stars); Driver Kenny Norman (four battle stars, Belgian Croix de Feu and Purple Heart).

## Laurents' 'Home of Brave' Bought By Hal Horne Unit

Purchase of the film rights to "Home of the Brave," Arthur Laurents play, was announced this week by Hal Horne, chairman of the board of Story Productions, Inc. Horne said Laurents, working with Stanley E. Kramer, vice-president in charge of production, will adapt his play for the screen.

The play, a success on Broadway, deals with the use of narcotics by psychiatrists to enable a patient to speak freely of his innermost thoughts. Horne explained that the story, dealing with the war period, would be changed to eliminate that angle and bring it to the present.

## Bogart to Star in 'Dead Reckoning' for Columbia

Humphrey Bogart on lone-out from Warners, will star in "Dead Reckoning" for Columbia.

John Cromwell, who directed "Since You Went Away," has been named as director. Sidney Biddell will produce. The screenplay is by Oliver H. P. Garrett from an original story by Biddell and Gerald Adams.

Bogart's last appearance under the Columbia banner was as the star of "Sahara," released two years ago.

## Recording Sound on Wire

Experiments in the use of wire recording for motion pictures have been started by Warner Bros., under the supervision of Colonel Nathan Levinson, head of the company's studio sound department.

Although the new system (which calls for recording sound on wire, then transferring it to film) is still in the experimental stage, a production crew has made tests of equipment in connection with "Life With Father."

## Joel McCrea in Demand

Milton Sperling and Joseph Bernhard of United States Pictures are trying to get Joel McCrea for the leading male role opposite Teresa Wright in "The Pursued."

## More 'High School Heros'

"High School Hero," current musical of Monogram's juvenile series now before the cameras, this week saw the addition to the cast of Pierre Watkin, Leonard Penn, Emmett Vogan, and Edythe Elliott. The featured players are Freddie Stewart, June Preisser and Ann Rooney.

## Will Direct Dorseys

Tommy and Jimmy Dorsey will be the stars of "The Fabulous Dorseys," but they will not have first say about the music in the picture, for Producer Charles R. Rogers has signed Lewis Forbes as musical director. It will be a UA release.

# ADVANCE DATA ON FORTHCOMING PRODUCT

RETURN OF RUSTY (Col.) *Drama. Principals*: Ted Donaldson, Mark Dennis, Barbara Wooddell, John Litel. *Director*, William Castle. *Plot*: A small orphan boy stows away on an Army transport and reaches the home of an American soldier who had befriended him. There he makes friends with a dog, Rusty, although the other boys snub him because he is a foreigner. When he hears that his soldier friend is in trouble, he and Rusty set out to find him. Meanwhile, the authorities are after the boy. When they finally get straightened out, the soldier legally adopts the boy.

MY DARLING CLEMENTINE (20th-Fox) *Drama. Principals*: Henry Fonda, Linda Darnell, Victor Mature. *Director*, John Ford. *Plot*: Headed west with a herd of cattle, four brothers make camp near the wildest town in Arizona. When the youngest boy is killed by cattle rustlers and the herd is stolen, the oldest brother accepts a job as marshal of the town. In the feud that follows, one more brother is killed and a dance hall girl fatally wounded, before the mob of cattle rustlers is wiped out. The two remaining brothers leave the town forever.

THE JADE LADY (Mono.) *Mystery. Principals*: Kane Richmond, Barbara Reed, George Chandler. *Director*, Phil Karlson. *Plot*: The Shadow finds himself involved in three murders when he sets out to recover a stolen art treasure. With the help of two elderly women and an insurance investigator he solves the murder, finds the treasure and things come to a satisfactory conclusion.

MISSOURI HAYRIDE (PRC) *Comedy. Principals*: Martha O'Driscoll, William Wright, John Carradine, Roscoe Ates. *Producer-Director*, Josef Berne. *Plot*: This is the story of one producer's headaches while trying to make a picture "on location." He has to placate the tempermental star and the director, who are feuding. He has to find a specially trained mule to fit into the story requirements, and many other incidents have to be ironed out before he gets the "shooting" finished and the cast back home.

COWBOY BLUES (Col.) *Western. Principals*: Ken Curtis, Jeff Donnell, The Hoosier Hotshots, Guy Kibbee. *Director*, Ray Nazarro. *Plot*: The handyman of a large ranch who has been posing as the owner to his daughter expects his daughter and her snobbish fiance to visit. He gets the cooperation of the rest of the ranch hands in his role of owner and they agree to treat him as such. Many situations arise when the actual owner shows up. The fiance proves the snob he is, the girl falls in love with the manager, and decides to stay at the ranch to marry him.

RIFFRAFF (RKO) *Mystery. Principals*: Pat O'Brien, Anne Jeffreys. Director, Ted Tetzlaff. *Plot*: An American private investigator in Panama City is hired by an oil company to retrieve a valuable paper which is the key to its possession of certain Peruvian wells. The document has been stolen from a courier. The sleuth follows various clues, gets involved in two murders and falls in love. Ultimately, he finds the missing paper.

DECOY (Mono.) *Drama. Principals*: Jean Gillie, Edward Norris, Robert Armstrong. *Director*, Jack Bernhard. *Plot*: Story is told in retrospect of a quartette of crooks. Three men and a girl, and of how she caused their deaths in order to cash in on all their booty. When the law finally catches up with her, she is fatally wounded at which time she tells the yarn. After she dies the police find that all her crimes had been in vain for the money box, when opened, contains only one dollar.

QUEEN OF BURLESQUE (PRC) *Drama. Principals*: Carleton Young, Evelyn Ankers, Craig Reynolds. *Director*, Sam Newfield. *Plot*: Jealousy is the reason used to accuse a young burlesque queen of the murder of the girl who was to replace her in the show. Everybody, from the owner down to the minor technicians, are suspected, but before the police can nab the real killer three other murders occur. It is eventually uncovered that the wardrobe woman, who idolized the young girl who was losing her place in the show, was the culprit.

(*Continued on Page* 47)

# the SHOW BUILDER

A Monthly Feature Dealing With Practical Ideas for Booking And Exploiting

# The Short Subject

## Shorts Shopping

**Exceptions Noted; What's in a Name? Plenty; Shorts Hitch Wagon to Star News Events**

It's a great mistake to take things for granted—as we found out, shortly after this column appeared in the last Show Builder issue.

Of course, when we remarked that not only the exhibitors, but the distributors of shorts themselves look upon the featurettes as "step-children," we knew there were exceptions. But we didn't say so. Consequently we caught—and deservedly, we'll say right out in meetin'—merry hell from several quarters. So-o-o, to put the record straight, we affirm that not all the distributors skimp on showmanship efforts to promote their shorts.

* * *

**And, speaking of taking things for granted, we have a sneaky idea that many and many a theatreman has allowed the familiarity of our title—The Show Builder—to lose its significance.**

**The name of the section, we rise to remind one and all, was not put up there as an afterthought, nor did we compose it originally merely as "just another name." Indeed not. That title (which, we may be pardoned for remarking by way an aside, antedates selection of the name "Show Builder" by MGM's exploitation forces for those circus wagons—and a very excellent service they render exhibitors, too) that title, we repeat, came about after a lot of hard thinking.**

**The Show Builder was chosen for the department because experience clearly indicates that, throughout the history of picture theatre operation, smart showmen have used short subjects to "build shows." That is to say, they have chosen their shorts (the good showmen we mean) to give balance to their programs; to make the show as a whole "click" with the customers. The feature with its big names of stars or story or whatever is the prime box-office angle of the headline attraction, pulls e'm in; but you have to give 'em a good, rounded, satisfying entertainment in order to send 'em out pleased with their visit to your theatre and of a mind to come back again soon for more of same.**

**Thus the Short Subject is a Show Builder. And that's why STR's editor and publisher selected it for the name of this department.**

* * *

In addition to building a show that will please, the short subjects can help the showman build up a patronage that will make his show profitable from the box-office standpoint.

Now there's no use anybody trying to kid a showman who knows his way around that short subjects of themselves can pull in the public in quantities that will make money for the theatre. They can't. But they can, very definitely, be used to build up a show as a popular attraction for the house.

Smart showmen throughout this country

(*Continued on Page* 36)

# New Shorts Programs Will Match, May Exceed, Quantity Released This Year

Major distributors will maintain the flow of short subjects during the season ahead in at least equal quantities with schedules in force for the past several years, it is indicated by early announcements from two of the companies—Paramount and MGM. If other majors follow suit (and it is expected they will) it will mean that more than 360 short subjects—exclusive of newsreels—will be put on the market during the 1946-47 season.

MGM this week announced a short subject lineup for the new season that repeats the current year's program as to number of releases in each of a total of six series. The program is as follows:

Two-Reel Specials—4; FitzPatrick Traveltalks—12; MGM Cartoons—16; Pete Smith Specialties—10; John Nesbitt Passing Parades—6; MGM Miniatures—6.

Paramount previously had announced a program of 64 shorts, with a new series (to be open for provision to distribute possible high-grade product made by outside producers) accounting for six releases.

In addition to the standard type of short releases, there probably will be at least eight serials of 15 chapters each.

Thus while the prospect for the near future is that there will be a limited supply of features offered (in comparison with pre-war schedules, that is) the shorts subjects flow will hold up to all-time high marks for the industry.

Counting newsreel issues and chapters of serials as individual releases, the actual quantity of shorts availabilities to theatres during the current season from major sources alone goes well over the 1,000 mark.

While exhibitor opinion is quite emphastic that there is an oversupply of shorts at those figures, the fact remains that the distributors find the consumption of this product sufficient to warrant turning out such a quantity of them.

One class of short which the exhibitors claim is far too abundant is the cartoon, yet the producers keep on making cartoons at a rapid rate and there is little evidence that the product is either neglected by the theatre bookers or unprofitable for the distributors. The all-cartoon shows, now proving so rich a harvest for Saturday morning shows at theatres all around the country, are likely to account for bigger cartoon playdates this year than at any time in history, despite the prevalence of double features and the reduction in feature availabilities.

### *Shorts Going Up*

**Increased cost of production makes it "essential" for Paramount to raise rentals for short subjects, Oscar Morgan, shorts subjects and Paramount News sales manager, declared last weekend in San Francisco at the concluding meeting of a series of regional sales conventions.**

**Morgan declared that while theatre grosses "have soared to peaks beyond anything ever known in the industry, short subjects unit rentals generally have remained static for years." He said that this condition has "accentuated" the fact that shorts production and distribution costs have increased greatly and has produced a situation that "offends every principle of sound economics."**

## Duke Ellington Sought By Pal for New Series

George Pal's new series of musical brevities, in which he combines live action with puppets, is going to feature only top bands, it became clear this week. Pal disclosed that he is now dickering with Duke Ellington, the Sachem of Shashay, for the use of his orchestra in the second of the shorts.

Pal recently signed Louis Armstrong—the man with the trumpet—to star in the first of the new series. This number is getting under way shortly.

## RKO's First Musical

For the first two-reel musical on the RKO Radio short subjects list Glenn Vernon, Harry Harvey, Lee Bonnell and Jason Robards have been added to the cast which stars Gene Krupa, the drummer fellow. The picture, "Follow That Music," is scheduled to start rolling on June 4 with Arthur Dreifuss directing.

## Holloway Short in Work

"Mr. Wright Goes Wrong," the first of a two-reel series starring Sterling Holloway, went into production last week on the Columbia lot. The cast also includes Christine McIntyre, Arthur Bryan, Ashley Cowan, Dick Curtis, Emil Sitka, Edna Harris, Fred Kelsey and Helen Dickson. Jules White is the producer.

## 'U' Shooting Welk Band

Universal this month started shooting a musical featurette in which Lawrence Welk and his orchstra are the basis for an entertainment which includes such personalities as Della Norell, Kenny Stevens, Judy Clark, and the ballroom dancers, Inga and John Zerby. Will Cowan is producing.

## Soap Box Derby Glorified

The annual Soap Box Derby, to be held this year in Akron, Ohio, will be presented in all its details—and in Technicolor, no less—by Warner Bros. Jack L. Warner is the man behind the plans to film the event that has boys all over the country at their inventive best. Not only will the final be shown, but trials in various parts of the U. S. will be filmed. Gordon Hollingshead will be the producer of this two-reel subject.

# THE SHOW BUILDER

## *Bugs Bunny a Joiner*

**Bugs Bunny, Warner Bros.' cartoon star—although he lives only on the screen—has been awarded a life membership in the Magic Masters Society, it was announced last week by the president of the organization, James R. Riley. The society is composed of professional and amateur magicians, and who can say that Bugs is not a magician?**

## Four New Stars Added To Columbia Comedy List

For its 1946-47 two-reel comedy schedule Columbia has come up with four new personalities—new, that is, to buyers of Columbia product. They are Harry Von Zell, originally a radio announcer, who has gone over to the comedy field; Sterling Holloway, whose first short, "Mr. Wright Goes Wrong," is now before the cameras; Joe De Rita, a night club entertainer at Slapsie Maxie Rosenbloom's joint in Hollywood; and Arthur Bryan, a favorite of the air waves.

On the list of holdover talent are such standbys as the Three Stooges, Vera Vague Hugh Herbert, Andy Clyde, Eddie Foy, Jr., Gus Schilling, and Richard Lane. All of these stars have been working in various mediums during the past year—with the exception of the Three Stooges, of course. Vera Vague, for instance, has appeared in several feature pictures, and in one of them at least ("Snafu") played a semi-serious role. Hugh Herbert can be counted upon to be eternally busy, for he is also a writer and can do almost anything you want to name around a studio. Eddie Foy, Jr. has been appearing in the stage musical, Victor Herbert's "The Red Mill," in New York.

Joe De Rita, who starts his series for Columbia shortly, has only recently returned from Tokio.

## Interviewers of Stars Face Camera Themselves

The people who write about the stars will appear before the cameras themselves in the first of the Screen Snapshots to be produced by Ralph Staub for Columbia's 26th series of the one-reelers. The Hollywood correspondents and feature writers, in many cases as well known as many of the stars, will be the subjects for the short.







**CARTOON WAVE ENGULFS ROCHESTER. The current enthusiasm for the Saturday morning cartoon carnivals now going the rounds of the country reached Rochester recently, with the usual result of crowded houses every Saturday. Shown here is a special lobby ticket selling desk at Loew's Theatre which dealt only with advance performances. Note the familiar cartoon characters on the compo board backing. The card attached to the lamp-post "Calls All Kids" to attend the carnival at the theatre, promising 20 cartoons.**

## 'So You Want' Series Muses on Holding Wives

The third of that new and provocative series from Warner Bros., the "So You Want" one-reelers, is going before the cameras this week. This time it is "So You Want to Keep Your Wife?" Those brave fellows, Richard Bare and Gordon Hollingshead, are shouldering the burden of directing and producing the short, which—if it succeeds—is calculated to end all divorces in America.

## Sunken Treasure Ship Located Off Cuban Coast

The Santa Rosa, Spanish galleon sunk off the coast of Cuba over 400 years ago, reputed to contain $30,000,000 in gold, was actually contacted by Irwin A. Williamson's treasure-hunting expedition, now filming the MGM Pete Smith Specialty "The Mystery of the Santa Rosa."

Williamson, holder of many diving records, descended Saturday, April 13, and located the sunken hulk lying deep in a coral cave, 150 feet below the surface. The wreck was positively identified as the supposedly gold-laden Santa Rosa.

## 'Woman Speaks' Series Now Being Marketed

A series of short subjects, "Woman Speaks," described as a digest of activities and achievements of women the world over, is being marketed by Film Studios of Chicago, a division of Reasor Industries. Scheduled for release monthly, the one-reel subjects detail women's accomplishments in the world of science, literature, music, sports, social and home activities, the arts, professions and in industry.

Behind the new series are H. A. Spanuth, production chief; Allyn Butterfield, associate producer and director, formerly associated with MGM, RKO Radio, Universal and Republic and organizer of Universal Newsreel; G. L. Reasor, head of financial and executive control, an advisory board composed of women prominent in world affairs, and a staff of cameramen in principal cities here and abroad.

## Forest Conservation Film Gets Canadian Backing

"Forest Commandos," the Warner Technicolor two-reeler dealing with the hazard of forest fires, is attracting great attention in Canada, where both the public and various publications are getting solidly behind it. For instance, the May issue of *New World Illustrated*, the Dominion's picture magazine, devotes a three-page layout to "Forest Commandos" and "Devotion" while the May edition of *World Views* carries six pages concerning "Forest Commandos" and "Saratoga Trunk."

One large commercial organization, the Canadian Pulp and Paper Association, has entered personally into the exploitation.

## U. S. Army in Germany

Paramount News, determined to cover the operations of the U. S. occupation army in the German zone, has sent cameraman John Dored abroad, Dored, who came from Latvia some years ago and was recently naturalized as an American citizen, sailed from New York last week.

## Bradley to Narrate Short

Truman Bradley has been engaged by Warner Bros. to narrate "Romance and Dance," two-reel Technicolor subject on fiestas in Mexico.

## SHORTS SHOPPING Cont. from Page 35

are using shorts right along to win that little extra edge that means the difference between profit and loss at the end of the year. They use the shorts to reach out for new patronage (by pulling in certain groups) with shorts of special appeal—the country club crowd can be reached by a short showing some golf champ; the local choral society members can be interested by a short of a significant musical type; foreign elements will react to a short showing scenes of their native land, etc. and so forth.

Booking shorts to "Build Shows" is to the showman what a smart game is to a bridge player. The dumbest showman in the business can do a land office business when a big attraction hits his marquee. But just as the smart bridge player, over a period of an evening or several evenings of play, will best the dumb player—the luck doesn't hold out forever—the smart showman will, at the end of a year, best his less accomplished competition which fails to win those "extra" dollars and patrons that are drawn in by clever booking and proper exploitation of shorts.

* * *

**There are lots of evidences that shorts producers are keeping their eye on national events in order to give exhibitors something that will interest the masses of the public.**

**In this connection, we point to Carey Wilson's "Miniature" showing events that fit into the advance interest of the atom bomb tests. MGM will release this short on June 15—a good date to give it "pull" as screen fare of topical interest.**

**Another film that will be coming along later to tie in with headlines about the annual "soap box derby" held in Akron, Ohio, will be the Warner film that is to be made on this subject. Preliminary scenes will be shot this summer and after the derby there will be a Technicolor short available for the smart showmen to play up.**

# SHORT Subject REVIEWS

### Tomorrow's Mexico *(Timely)*

**20th-Fox March of Time No. 10 20 mins.**

This new MOT subject ties in a historical survey of the Mexicans with the anticipated tourist rush to south of the border, and in doing so points out that most Americans who have thus far visited Mexico know little or nothing about the country they are supposed to be looking over, but merely go to night clubs and do other things as if they were home. The film then goes on to trace the efforts of various Presidents since Diaz, the dictator, to lift the peons from the abysmal serfdom of centuries. The conclusion of the present ruler, Avila Camacho—and the March of Time—is that the illiteracy of the working classes must be eradicated. The program is being carried out at an ever-increasing rate, with the accent on the new youth of the country. Comprehensive and timely, "Tomorrow's Mexico" offers film-goers much-needed information about our North American neighbor.

### Klondike Casanova *(Swell)*

**Para. (E5-3) Popeye Cartoon 8 mins.**

Popeye and Olive Oyl are working hard at their Klondike Cafe when who should blow in but Dangerous Dan McBluto, and from then on it is a case of finding out who is the Casanova through a series of furiously fast fights that threaten to have even the Technicolor running over. Of course, when Popeye comes up with his spinach everything is O.K. There is no letdown in the quality of the Popeyes in this one and you can book it with enthusiasm.

### Gem of the Ocean *(Excellent)*

**WB (2004) Technicolor Special 20 mins.**

Filmed by U. S. Navy combat cameramen, this fine short tells the story of the present fortification of Guam. Recaptured only 21 months ago, bomb-devastated Guam is fast becoming a modern armed fortress and a thriving industrious Pacific island. Native scouting parties are shown still on the hunt for relentless Japanese snipers hidden in the hills. However, the work of rebuilding this American possession has gone ahead at record speed. Today Guam presents a modern picture with all the latest equipment and facilities for military, naval and native needs and personnel. Produced in cooperation with the U. S. Navy, this excellent short portrays the interesting story of one of America's important bastions of defense.

### In the Wilds *(Good)*

**Para. (Y5-4) Speaking of Animals 9 mins.**

Backed with excellent wild animal shots that stand up well for their own sakes, "In the Wilds" puts amusing words into the mouths of these beasts and birds that are sure to get plenty of laughs. A safe bet to please almost any audience. Jerry Fairbanks is again the producer.

### Smart as a Fox *(Excellent)*

**WB (2406) Vitaphone Varieties 10 mins.**

Produced in Moscow Kino Studio, U.S.S.R., this is an execellent short on Springtime nature study. It follows the life of a curious fox cub, and the pitfalls that await the young and innocent animals in a great forest. With its mother having been killed by a dog while protecting her young ones, the little fox wanders into the forest. During his meanderings some fine close-ups are shown of animal life in the woods. After a lonely fearful night the cub, by sheer instinct, finds his way home to father and brothers. There is a great deal of entertainment in this short, enough to please any audience.




**BABY WEEK TIEUP. Glenn Carroll, manager of The Broadway, Cape Girardeau, Mo., and his assistant Leon Koch arranged this window display on the March of Time short, "Life With Baby."**

### Bargain Counter Attack *(Good)*

**Para. (D5-2) Little Lulu 7 mins.**

Little Lulu returns her doll to the department store and starts choosing an item in exchange. The mischievous pranks that occur during her selection of a toy drive the floorwalker frantic, and should be familiar to followers of this popular cartoon character. One of Lulu's pranks results in a flood, on the crest of which Lulu decided to retain the same toy. This entertaining bit of Technicolor nonsense ends with the floorwalker losing sanity and imitating a seal.

### Cheese Burglar *(Fair)*

**Para. (P5-2) Noveltoon 7 mins.**

Perennial enemies, a cat and a dog have become pals whose mutual desire is the extermination of Herman, the mouse. Caught stealing cheese from the refrigerator, Herman is attacked with popguns, the cork bullets causing him some humorous discomfort. Trying psychology, Herman sets the dog against his feline friend. A battle takes place, but the rodent's plot is discovered when he is overheard by the battlers. Putting on a dead act, the dog and cat lure Herman from his hole and trap him in a wine bottle. Fairly entertaining Technicolor cartoon.

### Flicker Flashbacks No. 6 *(Entertaining)*

**RKO (64,206) 8 mins.**

The 1905 Vitagraph production of "Romeo and Juliet" will afford audiences many laughs. Blanche Sweet, in the 1909 Biograph film, "A Quirk of Fate," portrays a sweet young thing (abandoned by her mother 20 years before) about to marry her own father who she does not remember. Just in the nick of time, as usual, mother arrives to save Blanche from a horrible fate. Entertaining as usual, and good for many laughs, this will be a welcome addition to any bill.

### Scientifically Stung *(Interesting)*

**Universal (1369) Person-Oddity 9 mins.**

The lady has rheumatism, so the Doc lets a bee sting her as a cure. He says it works. Then there are two collectors, one of match boxes, the other of children's banks. Thomas Sherbloom is a sculptor in ice. A mounted officer's horse eats out of his master's mouth. These oddities should please any audience.

### Swingin' Down the Scale *(Good)*

**Universal (1310) Name-Band Musical 15 mins.**

The featured people are Alvino Rey and his band and the King sisters (4). The band is brassy and strident, but full of vim, while the Kings do nicely with "Somewhere Over the Rainbow" and "Whispering." Audience is invited to join them in the latter number. A satisfactory filler that won't make anybody mad—or glad, either.

### Equestrian Quiz *(Funny)*

**MGM (S-759) Pete Smith 10 mins.**

Pete gives horses and the horsey set his own kind of business in this one with the usual results. Pacers, trotters and all kinds of racing animals and apparatus pertaining to horse racing are included in a series of 5 to 10 second quizzes which are informative and funny in Smith's own style of fun.

### Looking at London *(Excellent)*

**MGM FitzPatrick Traveltolk 10 mins.**

This is a highly interesting and informative trip through post-war London, showing the city's great landmarks and some of the battle damage caused by the Blitz. Piccadilly Circus, Trafalgar Square, Buckingham Palace, the House of Parliament, St. Paul's Cathedral are some of the places visited. The Technicolor rendition is particularly effective, as is the narration. Good for any program.

### Takin' the Breaks *(All Right)*

**Universal (1308) Name-Band Musical 15 mins.**

Russ Morgan and his orchestra (it's an orchestra because there are strings in it), the Dinning Sisters, Judy Clark (a cute dish), and Barbara Perry make up the bill in this musical short. The result is entertaining, for all show real talent, including Morgan himself, who moans on the trombone, sideswipes the piano, and tries a note or two on his throat. This is a safe bet for any bill.

### Riding the Hickories *(Excellent)*

**Paramount (R5-8) Sportlight 9 mins.**

This skiing short is angled along the lines of the comfort and accommodations given to skiiers nowadays in contrast to the tough, uphill treks that used to be necessary in order to enjoy the downhill race on hickories. it shows the evolution of ski transport uphill with the towrope, the Alpine lift, the Ski-Mobile, the Chair Lift and finally the Aerial Tramway at Franconia, New Hampshire in which ski enthusiasts are wafted to the top of a mountain in an enclosed car with all the comforts of a railroad train and the added pleasure of the mountain scenery. It shows a thrilling run by

*(Continued on Next Page)*

# SHORT SUBJECT REVIEWS

(*Continued from Page* 37)

expert Hans Thorner and two girls down famed Coppermine Trail from the top of Cannon Mountain. Ted Husing narrates.

### Treasures from Trash *(Good)*

**MGM Pete Smith Specialty 10 mins.**

Smith's subject for this treatise is Harry Lachman's famed "Patio Shop" in Beverly Hills, where objects ostensibly ready for the junk heap are transformed into useful and decorative articles for the home, by clever and imaginative workmen. Pete's aide, Dave O'Brien tries his hand at the alteration business, creating more than a little havoc in his own home.

### The Milky Waif *(Good)*

**MGM (W-736) Tom and Jerry 7 mins.**

Jerry adopts a homeless mouse who is always hungry. Jerry's search for milk, with the assistance of the not-so-helpless infant mouse, brings them in conflict with Tom, whose life is thereby made more miserable even than heretofore. In Technicolor.

### Old MacDonald Had a Farm *(Very Good)*

**Para. (P5-3) Noveltoon 7 mins.**

"Old MacDonald Had a Farm" is an old song—one of those "house that Jack built" affairs with cumulative wordage that get the singer out of breath. With the aid of the bouncing ball and fine Technicolor cartoon work this becomes truly hilarious for the listeners. Can be used with any type audience.

### College Queen *(Limited)*

**Para. (FF5-3) Musical Parade 20 mins.**

This Technicolor musical, despite good production values, two good original musical numbers, and pleasant people to sing them, is somewhat limited in appeal. The plot is that one used in full-length bobby-soxer pictures where the "college" boys and girls do nothing but jitterbug and get up shows. Discerning theatregoers have had trouble enough avoiding the full-length ones without slipping this Featurette over. Play it with an extremely light program that the adults are not likely to attend anyway. The talent shown by the principals, Pat Phelan, Noel Neill and Audrey Young, is adequate but hardly outstanding.

### Jasper's Derby *(Excellent)*

**Para. (U5-5) Pal Puppetoons 8 mins.**

In this Jasper is a wonderful violinist whose fast Hungarian music drives old race horse Hi-Octane to frenzied speed. They decide to make one try at the Kentucky Derby. With Jasper as a violin-playing jockey they finally win, although when the violin strings break it is necessary to use Hi-Octane's tail for a bow. Technically impressive, and with rich comic imagination, this Technicolor Puppetoon is tops on any program.

### No Place Like Home *(Illuminating)*

**RKO Radio—This Is America . . . . 16 mins.**

This newest in the This Is America series depicts the problems of those millions of Americans who have no homes at the moment and with little prospect of finding a place to live in the near future. It shows the serious and complicated business that involves government and private agencies, labor, material costs and controls, family and society. Local archaic legal codes and building rules also come into the restrictive picture and present a sobering, graphic presentation of one of America's major problems: how to build or otherwise find homes for those who need them immediately. The short deserves extensive exploitation and should be prominently billed.

### Hair Raising Hare *(Hilarious)*

**Warner Bros. (2721) Bugs Bunny 7 mins.**

If the creators of Bugs Bunny ever make what they might consider to be their masterpiece it will have to go some to beat this one. Bugs becomes involved with an evil scientist who plans to feed Bugs to a ghoulish monster —the product of his laboratory—but the resourceful and impish hare takes both the scientist and the monster for an hilarious gallop. It is excruciatingly funny. In Technicolor.

### Hollywood Canine Canteen *(Funny)*

**WB (1719) Merrie Melodie 7 mins.**

The movie stars' pets, looking like their famous owners, decide to create a canteen for members of the K-9 Service. The projected canteen is completed and the service dogs are entertained. Each pet has the voice, talent and appearance of his master, and many laughs result from the canine satires. A merry Technicolor cartoon filled with a goodly share of laughs and entertainment.

### Dog Tale *(Fizzles)*

**Universal (1347) Variety View 9 mins.**

This is the story of a dog at an Army camp and some of the happenings in his life, which ends when he is run over by a car. Whether this was meant to be funny or sentimental no one could say, but somehow it doesn't come off. The dog is cute, but can not act—neither can the humans in the reel. Rather slow, but acceptable for a children's show.

### Girls and Flowers *(Beautiful)*

**Warner Bros. (2805) Tech. Adv. Special 10 mins.**

"Girls and Flowers" is among the most aptly titled short seen in a long time, depicting as it does the tulip festival at Holland, Michigan, when the descendants of the original Dutch settlers don the colorful costumes of their ancestors and gild the tulips, so to speak, as tourists from all over the nation make an annual pilgrimage to the lake country. The scene shifts to the Cypress Gardens of Winterhaven, Florida, where the flowers of the tropics are complimented by Florida beauties. Really stunning.

## *MGM's Atom Release*

**Timeliness of screen subject matter is a commodity not often available to the average exhibitor, but MGM has determined that theatres are going to be it on the atom bomb test. Set for early July, the test will be well advertised through the release on June 15 of a Carey Wilson Special Miniature, "Bikini—the Atom Island" in one reel. Three hundred prints, twice the usual number, are being prepared. The film shows the transfer of the King of Bikini and his subjects from the doomed island to Rongerik Island, where the Seabees have constructed new homes for the displaced people. It has been whispered that some New York apartment hunters have tred to get in on the deal, but no dice.**

### A Knight For a Day *(Good)*

**RKO Radio (64,103) Walt Disney 7 mins.**

The Blue Knight and Sir Cumference joust for the championship of mediaeval England, with Goofy taking the Blue Knight's place just as the heavily armored horses are about to "have at each other." After bouncing each other around, Goofy accidentally wins, and incidentally gets the Princess, as well. In Technicolor.

### Hawaiian Memories *(Excellent)*

**Warner Bros. (2006) Technicolor Special 20 mins.**

The camera takes audiences on a tour of Hawaii, "the island Paradise," and makes the island live up to the heralding of its Chamber of Commerce. It shows scenes of surf-boarding at Waikiki Beach, native feasts, undersea spear fishing and body surfing in 20 foot breakers. It also shows some of the island industries, including sugar cane fields, the harvesting of pineapples, etc.

### Facing Your Danger *(Exciting)*

**Warner Bros. (2804) Technicolor Adventures 10 mins.**

This pictorial story of an adventurous trip down the angry waters of the Colorado River in specially built rowboats contains some of the most exciting footage seen on the screen in years. It's real—not artificially staged—which lends additional excitement to the scenes of Norman Neville in a tiny rowboat, practically inundated at times, in the roaring rapids of the river. The scenic shots are beautiful, lending additional entertainment value to an excellent, exciting short.

### Hush My Mouse *(Good)*

**Warner Bros. (1720) Merrie Melodies 7 mins.**

This is a funny caricature of the characters in Ed Gardner's radio program "Duffy's Tavern," in which such cartooned personages as Eddie G. Robbincat, Artie and Filligan, thinly disguised members of the cast, appear in the cartooned, Technicolored "Tuffy's All-Cat Tavern." Amusing addition for any type of program.

### It's All in the Stars *(Excellent)*

**20th-Fox (393) Terrytoon 7 mins.**

The opening shows views of the celestial panorama, with closeups of the various planets as they pass each other in their serene, timeless orbits. It changes to views of Gandy Goose and the Cat, who dream about the beautiful world. The Cat goes on a nocturnal adventure and in the goodness of his heart releases a canary who gratefully flies away. But the Cat is accused of eating the canary and just when his troubles seem worst he awakes and blames his grief on the bewildered Goose. In Technicolor.

### Bored of Education *(Passable)*

**Para. (D5-3) Little Lulu 7 mins.**

Lulu, in a dunce cap because she does not know American history, falls asleep and dreams a rapid review of events from 1492 on, all done in an acceptably cock-eyed and confused manner. In all the sequences, Tubby—her nemesis—is the chief character. She wakes up just in time to avoid further mischief from him. This comedy is a passable program-filler, although it might make some of the very young in the audience just as confused as Lulu.

# FEATURE Booking GUIDE

## TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listings.

### A

| Title | Company |
|---|---|
| Abbott & Costello in Hollywood | MGM |
| Abie's Irish Rose | UA |
| Abilene Town | UA |
| A Boy, a Girl & a Dog | Misc. |
| Accent on Horror | Misc. |
| A Close Call for Boston Blackie | Col. |
| Adventure | MGM |
| Adventure for Two | Misc. |
| Adventure in Music | Misc. |
| Adventures of Rusty | Col. |
| A Game of Death | RKO |
| A Guy Could Change | Rep. |
| A Letter for Evie | MGM |
| Alias Billy the Kid | Rep. |
| A Likely Story | RKO |
| Allotment Wives | Mono. |
| Along the Navajo Trail | Rep. |
| Ambush Trail | PRC |
| An Angel Comes to Brooklyn | Rep. |
| And Then There Were None | 20th-Fox |
| Angel and the Outlaw | Rep. |
| Angel on My Shoulder | UA |
| A Night in Casablanca | UA |
| Anna and the King of Siam | 20th-Fox |
| Appointment in Tokyo | WB |
| Arizona Whirlwind | Mono. |
| Arson Squad | PRC |
| A Scandal in Paris | UA |
| A Song to Remember | Col. |
| A Strange Impersonation | Rep. |
| Avalanche | PRC |
| A Walk in the Sun | 20th-Fox |
| A Woman of My Own | MGM |
| A Yank in London | 20th-Fox |

### B

| | |
|---|---|
| Bachelor's Daughters | UA |
| Bad Bascomb | MGM |
| Bad Men of the Border | Uuiv- |
| Badman's Territory | RKO |
| Bamboo Blonde | PRC |
| Bandit of the Badlands | Rep. |
| Bandit of Sherwood Forest | Col. |
| Battle for Music | Misc. |
| Beast With Five Fingers | WB |
| Because of Him | Univ. |
| Bedlam | RKO |
| Beginning or the End | MGM |
| Behind City Lights | Rep. |
| Behind Green Lights | 20th-Fox |
| Behind the Mask | Mono. |
| Bel Ami | UA |
| Bella Donna | Misc. |
| Bells of St. Mary's | RKO |
| Below the Deadline | Mono. |
| Best Years of Our Lives | RKO |
| Between Two Sisters | PRC |
| Beyond Tomorrow | Astor |
| Big Sleep | WB |
| Big Town | Para. |
| Birth of a Star | Astor |
| Black Angel | Univ. |
| Black Beauty | 20th-Fox |
| Black Market Babies | Mono. |
| Blazing the Western Trail | Col. |
| Blonde Alibi | Univ. |
| Blondie Knows Best | Col. |
| Blithe Spirit | UA |
| Blonde for a Day | PRC |
| Blondie's Lucky Day | Col. |
| Blue Dahlia | Para |
| Blue Montana Skies | Rep. |
| Blue Skies | Para. |
| Border Badmen | PRC |
| Border Bandits | Mono. |
| Born for Trouble | WB |
| Boss of Boomtown | Univ. |
| Bowery Bombshell | Mono. |
| Boys' Ranch | MGM |
| Breakfast in Hollywood | UA |
| Bride Wore Boots | Para. |
| Brief Encounter | Univ. |
| Brute Man | Univ. |
| Burma Victory | WB |

### C

| | |
|---|---|
| Caesar & Cleopatra | UA |
| Calcutta | Para. |
| Caldonia | Astor |
| California | Para. |

*Features and western series pictures are listed alphabetically by title under name of distributor. (Consult* Title Index *for distributor of pictures known only by title.) Numerals at left of titles indicate* Production or Block Number, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

| | |
|---|---|
| (B) *Biographical* | (C) *Comedy* |
| (D) *Drama* | (Doc) *Documentary* |
| (G) *Gangster* | (M) *Musical* |
| (H) *Horror* | (W) *Western* |
| (My) *Mystery* | (Wa) *War* |

## ASTOR PICTURES

| Prod. No. | | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| | Beyond Tomorrow | Winninger-Carey-C. Aubrey Smith | 88 | | Reissue |
| Sp. | Birth of a Star | Danny Kaye | 38 | | New Release |
| Sp. | Caldonia | Louis Jordan & Band | 28 | | New Release |
| | Fangs of the Wild | Rin Tin Tin, Jr. | 60 | | New Release |
| | Gentleman From Arizona | John King-Joan Barclay | 70½ | | Reissue |
| | Hell's Angels (D) | Lyon-Harlow-Hall | 100 | | Reissued |
| | Her Enlisted Man (CD) | Barbara Stanwyck-Robt. Young | 70 | | Reissued |
| | I Cover the Waterfront (D) | Claudette Colbert | 80 | | Reissued |
| | Jimmy Steps Out | J. Stewart-P. Goddard | 89 | | Release |
| | Let 'em Have It (G) | Bruce Cabot-Virginia Bruce | 70 | | Reissued |
| | Little Men | Oakie-Francis-Bancroft | 83 | | Release |
| | One Romantic Night | Ilona Massey-Alan Curtis | 86 | | Reissue |
| | Scarfare (D) | P. Muni-G. Raft-A. Dvorak | 88 | | Reissued |
| | Silver Devil (D) F | H. Gibson-Stephin Fetchit | 62 | | Remake |
| | Sky Devils (C-D) | Spencer Tracy | 88 | | Reissued |
| | Swiss Family Robinson | Mitchell-Best-Holt | 74 | | Release |
| | Thunder in the City | Edw. G. Robinson | 81 | | Reissued |
| | Tom Brown's Schooldays | Hardwick-Lydon-Bartholomew | 85 | | Release |

## COLUMBIA

CURRENT 1944-45

| | | | | | |
|---|---|---|---|---|---|
| 6027 | Adventures of Rusty (D)F | T. Donaldson-M. Lindsay-C. Nagel | 65 | 9/6/45 | b11/24/45 |
| 6038 | Dancing in Manhattan (CD)F | Fred Brady-Jeff Donnell | 60 | 12/14/44 | b12/30/44 |
| 6015 | I Love a Bandleader (M)F | Phil Harris-Leslie Brooks | 70 | 9/13/45 | b2/9/46 |

### Current 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 7030 | A Close Call for Boston Blackie (M)F | C. Morris-R. Lane-L. Merrick | 60 | 1/24/46 | b4/27/46 |
| 7004 | Bandit of Sherwood Forest *T (D)F | Cornel Wilde-Anita Louise | 85 | 2/21/46 | b2/23/46 |
| | Blondie's Lucky Day | P. Singleton-A. Lake-L. Simms | 69 | 4/4/46 | a11/10/45 |
| 7022 | Crime Doctor's Warning (My)F | Warner Baxter-Dusty Anderson | 69 | 10/4/45 | b4/20/46 |
| | Devil's Mask, The | Anita Louise-Jim Bannon | | 5/23/46 | a4/27/46 |
| 7034 | Gentleman Misbehaves, The | Robert Stanton-Osa Massen | 74 | 2/28/46 | a11/17/45 |
| 7001 | Gilda (D)F | Rita Hayworth-Glenn Ford | 110 | 4/25/46 | b3/16/46 |
| 7029 | Girl of the Limberlost | R. Nelson-D. Clifton-L. Tindall | 60 | 10/11/45 | a7/21/45 |
| | Hit the Hay (M)F | J. Canova-R. Hunter-L. Merrick | 62 | 11/29/45 | b2/16/46 |
| 7021 | Just Before Dawn (My)A | Warner Baxter-Adelle Roberts | 67 | 3/7/46 | b5/18/46 |
| Sp. | Kiss & Tell (CD)F | Shirley Temple-Jerome Courtland | 90 | 10/18/45 | b9/8/45 |
| 7019 | Life With Blondie (C)F | P. Singleton-A. Lake-L. Simms | 69 | 12/13/45 | b12/8/45 |
| 7014 | Meet Me on Broadway (MC)F | Reynolds-Brady-Falkenburg | 78 | 1/3/46 | b3/2/46 |
| 7023 | My Name Is Julia Ross (D)F | Nina Foch-George Macready | 65 | 11/27/45 | b11/17/45 |
| | Mysterious Intruder | Richard Dix-Barton MacLane | 62 | 4/11/46 | a3/9/46 |
| | Night Editor (D)A | William Gargan-Janis Carter | 67 | 4/18/46 | b4/6/46 |
| 7028 | Notorious Lone Wolf (CD)F | Gerald Mohr-Janis Carter | 64 | 2/14/46 | b3/23/46 |
| 7012 | One Way to Love (C)F | W. Parker-Marguerite Chapman | 83 | 12/20/45 | b12/29/45 |
| 7035 | Out of the Depths (Wa)F | Jim Bannon-Ross Hunter | 60 | 12/27/45 | b3/23/46 |
| 7005 | Pardon My Past | F. MacMurray-M. Chapman | 88 | 12/25/45 | a6/9/45 |
| 7008 | Perilous Holiday | P. O'Brien-R. Warrick-E. Buchanan | 89 | 3/21/46 | a2/9/46 |
| | Phantom Thief, The | Chester Morris-Jeff Donnell | 65 | 5/2/46 | a3/2/46 |
| 7036 | Prison Ship | Robert Lowery-Nina Foch | 60 | 11/15/45 | a10/13/45 |
| 6005 | She Wouldn't Say Yes (C)A | R. Russell-L. Bowman | 87 | 11/29/45 | b12/22/45 |
| | Snafu (C)F | R. Benchley-V. Vague | 82 | 11/22/45 | b12/15/45 |
| | Talk About a Lady | Jinx Falkenburg-Joe Besser | 71 | 3/28/46 | a3/2/46 |
| 7007 | Tars and Spars (CM)F | A. Drake-J. Blair-M. Platt | 88 | 1/10/46 | b1/12/46 |
| | True Glory, The | Documentary | 83 | 10/4/45 | b9/8/45 |
| 7024 | Voice of the Whistler (D)A | Richard Dix-L. Merrick | 60 | 10/30/45 | b11/10/45 |

### COMING

| | | | |
|---|---|---|---|
| | Down to Earth *T | Rita Hayworth-Larry Parks | a4/6/46 |
| | Blondie Knows Best | Penny Singleton-Arthur Lake | a5/18/46 |
| | Crime Doctor's Honor | Warner Baxter-Ellen Drew | |
| | Dangerous Business | Lynn Merrick-Forrest Tucker 6/20/46 | a4/20/46 |
| | Gallant Journey | Glenn Ford-Janet Blair | a4/6/46 |
| | It's Great to Be Young | L. Brooks-B. Stanton-J. Donnell | |
| | Man Who Dared, The | Leslie Brooks-George Macready 66 5/30/46 | a5/11/46 |
| | Personality Kid | Anita Louise-Michael Duane | a5/25/46 |
| | Renegades *T (W)F | Evelyn Keyes- Willard Parker 88 6/13/46 | b5/18/46 |
| | Return of Rusty | Ted Donaldson-J. Litel-Mark Dennis 6/27/46 | |
| | Sing While You Dance | Ellen Drew-Robert Stanton | a5/25/46 |
| | So Dark the Night | Micheline Cheirel-Steven Geray 71 7/4/46 | a1/25/46 |
| | Thrill of Brazil | E. Keyes-Keenan Wynn-A Miller | |
| | Jolson Story *T | L Parks-E. Keyes-W. Demarest | a2/9/46 |
| | Unknown, The | Karen Morley-Jim Bannon | |
| | Walls Came Tumbling Down, The (D)F | Lee Bowman-Marguerite Chapman 81 6/7/46 | b5/25/46 |

### Westerns (Current 1944-45)

| | | | | | |
|---|---|---|---|---|---|
| 6209 | Outlaws of the Rockies (W)F | Charles Starrett-Tex Harding | 54 | 9/18/45 | b10/6/45 |
| 6208 | Rustlers of the Badlands (W)F | Charles Starrett-Tex Harding | 58 | 8/16/45 | b8/25/45 |
| 6244 | Song of the Prairie | Ken Curtis-June Storey | 69 | 9/27/45 | b2/2/46 |

## COLUMBIA (Continued)

| Prod. No. | Westerns (Current 1945-46) | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 6201 | Blazing the Western Trail (W)F | C. Starrett-Dub Taylor-Tex Harding | 56 | 10/18/45 | b12/8/45 |
| 7204 | Frontier Gunlaw (W)F | Charles Starrett-Tex Harding | 58 | 1/31/46 | b2/16/46 |
| | Galloping Thunder (W)F | Charles Starrett-Smiley Burnette | 57 | 4/25/46 | b5/25/46 |
| 7206 | Gunning for Vengeance (W)F | Charles Starrett-Smiley Burnette | 56 | 3/21/46 | b5/4/46 |
| 7202 | Lawless Empire | Charles Starrett-Tex Harding | 58 | 11/15/45 | |
| 7205 | Roaring Rangers (W)F | Charles Starrett-Smiley Burnette | 55 | 2/14/46 | b3/16/46 |
| 7203 | Texas Panhandle (W)F | Charles Starrett-Tex Harding | 55 | 12/20/45 | b1/12/46 |
| | That Texas Jamboree | Ken Curtis-Jeff Donnell | | 5/16/46 | |
| 7221 | Throw a Saddle on a Star | K. Curtis-J. Donnell-A. Roberts | 67 | 3/14/46 | |
| | Two-Fisted Stranger | Charles Starrett-Smiley Burnette | 51 | 5/30/46 | |

### Westerns (Coming)

| | | | | | |
|---|---|---|---|---|---|
| | Cowboy Blues | Ken Curtis-Jeff Donnell | | | |
| | Desert Horseman | Charles Starrett-Smiley Burnette | | | |
| | Heading West | Charles Starrett-Smiley Burnette | | | |
| | Landrush | Charles Starrett-Smiley Burnette | | | |
| | Singing on the Trail | Ken Curtis-Jeff Donnell | | | |
| | Terror Trail | Charles Starrett-Smiley Burnette | | | |

## MGM

### Current 1945-46

| Group No. | | | | | |
|---|---|---|---|---|---|
| 13 | Abbott & Costello in Hollywood (C)F | Abbott & Costello | 81 | Oct | b6/25/45 |
| Sp. | Adventure (D)F | C. Gable-G. Garson-J. Blondell | 125 | Mar | b12/22/45 |
| 15 | A Letter For Eve. (CD)F | Marsha Hunt-John Carroll | 89 | Jan-Feb | b12/1/45 |
| 16 | Bad Bascomb (W)F | Wallace Beery-Morgaret O'Brien | 110 | Apr-May | b2/9/46 |
| 13 | Dangerous Partners (My)F | James Craig-Signe Hasso | 76 | Oct | b8/11/45 |
| 15 | Harvey Girls *T (M)F | J. Garland-A. Sothern-J. Hodiak | 101 | Jan-Feb | b12/29/45 |
| 13 | Her Highness and the Bellboy (C)F | H. Lamarr-R. Walker-J. Allyson | 111 | Oct | b7/14/45 |
| 13 | Hidden Eye (My)F | Edward Arnold-Frances Rafferty | 127 | Sept | a1/26/45 |
| 16 | Hoodlum Saint (D)A | William Powell-Esther Williams | 93 | Apr-May | b2/9/46 |
| 13 | Our Vines Have Tender Grapes (D)F | M. O'Brien-Ed. G. Robinson | 106 | Sept | b7/21/45 |
| 15 | Portrait of Maria (D)F | Dolores Del Rio-Pedro Armendariz | 76 | Jan-Feb | b12/15/45 |
| 16 | Postman Always Rings Twice (D)A | Lana Turner-John Garfield | 113 | Apr-May | b3/16/46 |
| 15 | Sailor Takes a Wife (C)F | Robert Walker-June Allyson | 91 | Jan-Feb | b12/29/45 |
| 14 | She Went to the Races (C)F | James Craig-Frances Gifford | 86 | Nov | b10/20/45 |
| 14 | They Were Expendable (WarD) | R. Montgomery-J. Wayne | 138 | Dec | b11/17/45 |
| 16 | Two Sisters From Boston (CM)F | Kathryn Grayson-June Allyson | 112 | Apr-May | b3/9/46 |
| 15 | Up Goes Maisie (C)F | A. Sothern-G. Murphy-H. Brooks | 89 | Jan-Feb | b1/5/46 |
| 14 | Vacation from Marriage (CD)F | Robert Donat-Deborah Kerr | 104 | Dec | b9/22/45 |
| Sp. | Weekend at the Waldorf (D)F | Rogers-Turner-Pidgeon-V. Johnson | 130 | Oct | b7/21/45 |
| 14 | What Next, Corporal Hargrave? (C)F | Robert Walker-Keenan Wynn | 96 | Nov | b11/17/45 |
| 14 | Yolanda & the Thief *T (M)A | F. Astaire-F. Morgan-L. Bremer | 106 | Dec | b10/20/45 |
| Sp. | Ziegfeld Follies of 1946 *T (M)F | Fred Astaire-Gene Kelly | 110 | Mar | b1/12/46 |

### COMING

| | | | | | |
|---|---|---|---|---|---|
| | Beginning Or the End | L. Barrymore-R. Walker-B. Donlevy | | | |
| | Black Sheep | James Craig-Skippy Homeier | | | |
| | Boys' Ranch (D)F | James Craig-Skippy Homeier | 97 | | b5/4/46 |
| | Courage of Lassie *T /D)F | Elizabeth Taylor-"Lassie" | 93 | | b6/11/46 |
| | Easy to Wed *T (CM)A | L. Ball-V. Johnson-E. Williams | 109 | | b4/13/46 |
| | Faithful in My Fashion | Donna Reid-Tom Drake | 81 | | a2/9/46 |
| | Fiesta *T | Esther Williams-John Carroll | | | a2/9/46 |
| | Green Years, The (D)F | C. Coburn-T. Drake-S. Royle | 127 | | b8/16/45 |
| | High Barbaree | Van Johnson-June Allyson | | | |
| | Holiday in Mexico *T | W. Pidgeon-I. Massey-J. Powell | | | a2/9/46 |
| | It Happened at the Inn | Fernand Ledoux-Maurice Rollin | | | |
| | Lady in the Lake | Robert Montgomery-Audrey Totter | | | |
| 16 | Last Chance, The (D)F | E. G. Morrison-John Hoy | 108 | | b12/1/46 |
| | Mighty McGurk, The | Wallace Beery-Aline McMahon | | | |
| | Mister Jim | James Craig-Frances Gifford | | | a1/26/46 |
| | My Brother Who Talked to Horses | Butch Jenkins-Peter Lawford | | | |
| | No Leave, No Love | V. Johnson-P. Kirkood-K. Wynn | | | a2/9/46 |
| | Return of Mr. Griggs | K. Wynn-F. Morgan | | | a2/29/46 |
| | Sea of Grass | K. Hepburn-S. Tracy-M. Douglas | | | |
| | Show-Off | R. Skelton-M. Maxwell-M. Main | | | |
| | Star From Heaven | Marshall-Thompson-Jim Davis | | | a3/2/46 |
| | Tenth Avenue Angel | M. O'Bien-G. Murphy-P. Thaxter | | | |
| | Three Wise Fools | M. O'Brien-L. Barrymore-E. Arnold | | | a3/2/46 |
| | Till the Clouds Roll By | J. Garland-R. Walker-F. Sinatra | | | |
| | Two Smart People | J. Hodiak-L. Ball-L. Nolan | 93 | | a2/9/46 |
| | Uncle Andy Hardy | M. Rooney-B. Granville-D. Ford | | | |
| | Undercurrent | K. Hepburn-R. Taylor | | | |
| | Woman of My Own | Greer Garson-Richard C. Hart | | | |
| | Yearling, The *T | G. Peck-J. White-J. Craig | | | a10/20/45 |

## MONOGRAM

### CURRENT 1944-45

| Prod. No. | | | | | |
|---|---|---|---|---|---|
| 412 | Come Out Fighting (CD)F | East Side Kids-June Carlson | 63 | 9/22/45 | b10/6/45 |
| 407 | Sensation Hunters | Doris Merrick-Robert Lowery | 62 | 10/13/45 | a8/18/45 |
| 415 | Shanghai Cobra (My)F | S. Toler-B. Fong-M. Moreland | 64 | 9/29/45 | b8/11/45 |

### CURRENT 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 505 | Allotment Wives (D)A | Kay Francis-Paul Kelly | 80 | 12/29/45 | b11/18/45 |
| 526 | Behind the Mask (My)F | Kane Richmond-Barbara Reed | 67 | 5/11/46 | b4/6/46 |
| 504 | Black Market Babies (D)A | Ralph Morgan-Teala Loring | 71 | 1/5/46 | b12/8/45 |
| 519 | Dark Alibi (My)F | S. Toler-B. Fong-M. Moreland | 61 | 5/25/46 | b4/27/46 |
| 528 | Face of Marble (H)A | John Carradine-Claudia Drake | 72 | 2/2/46 | b1/26/46 |
| 507 | Fear (My)A | Warren William-Anne Gwynne | 68 | 3/2/46 | b12/29/45 |
| 529 | Gay Cavalier (W)F | Gilbert Roland-Martin Garalaga | 65 | 3/30/46 | b4/20/46 |
| 514 | Junior Prom (M)F | Freddie Stewart-June Preisser | 69 | 5/11/46 | b3/2/46 |
| 509 | Live Wires (D)F | Leo Gorcey-Huntz Hall | 65 | 1/12/46 | b2/16/46 |
| 513 | Red Dragon (My)F | Sidney Toler-Benson Fong | 64 | 2/2/46 | b12/29/45 |
| 527 | Shadow Returns (My)A | Kane Richmond-Barbara Reed | 61 | 2/19/46 | b1/19/46 |
| 516 | Strange Mr. Gregory (D)A | Edmund Lowe-Jean Rogers | 63 | 1/12/46 | b1/5/46 |
| 501 | Sunbonnet Sue (M)F | Phil Regan-Gale Storm | 89 | 12/8/46 | b9/29/45 |
| 503 | Swing Parade of 1946 (M)F | Gale Storm-Phil Regan | 74 | 3/16/46 | b1/26/46 |

### COMING

| | | | | | |
|---|---|---|---|---|---|
| 522 | Below the Deadline | Robert Wilcox | | | |
| 511 | Bowery Bombshell | Leo Gorcey-Huntz Hall | | | a5/11/46 |
| | Decoy | Jean Gillie-Edward Norris | | | |
| 508 | Don't Gamble With Strangers (My)A | Kane Richmond-Bernedene Hays | 68 | | b5/25/46 |

| Title | Company |
|---|---|
| California Gold Rush | Rep. |
| Canyon Passage | Univ. |
| Captain Eddie | 20th-Fox |
| Captain Kidd | UA |
| Captain Tugboat Annie | Rep. |
| Captive Heart | Misc. |
| Caravan Trails | PRC |
| Caribbean Mystery | 20th-Fox |
| Carnival in Costa Rica | 20th-Fox |
| Cat Creeps | Univ. |
| Catman of Paris | Rep. |
| Centennial Summer | 20th-Fox |
| Chase, The | UA |
| Cherokee Flash | Rep. |
| Cheyenne | WB |
| Child of Divorce | RKO |
| Cinderella Jones | WB |
| City For Conquest | WB |
| Claudia and David | 20th-Fox |
| Cloak and Dagger | WB |
| Club Havana | PRC |
| Cluny Brown | 20th-Fox |
| Code of the Lawless | Univ. |
| Col. Effingham's Raid | 20th-Fox |
| Colorado Pioneers | Rep. |
| Colorado Serenade | PRC |
| Come Out Fighting | Mono. |
| Confidential Agent | WB |
| Conquest of Cheyenne | Rep. |
| Cornered | RKO |
| Courage of Lassie | MGM |
| Cowboy Blues | Col. |
| Cowboy Canteen | Col. |
| Crack-Up | RKO |
| Crainquebille | Misc. |
| Crime Doctor's Honor | Col. |
| Crime Doctor's Warning | Col. |
| Crime of the Century | Rep. |
| Crime School | WB |
| Criminal Court | RKO |
| Cross My Heart | Para |
| Crimson Canary | Univ. |
| Cry Wolf | WB |
| Cuban Pete | Univ. |
| Curley | Misc. |

### D

| | |
|---|---|
| Dakota | Rep |
| Daltons Ride Again | Univ |
| Dancing in Manhattan | Col |
| Danger Signal | WB |
| Danger Street | Para |
| Danger Woman | Univ. |
| Dangerous Business | Col. |
| Dangerous Partners | MGM |
| Danny Boy | PRC |
| Dark Alibi | Mono |
| Dark Corner | 20th-Fox |
| Dark is the Night | Misc. |
| Dark Mirror | Misc. |
| Days of Buffalo Bill | Rep. |
| Deadlier Than the Male | RKO |
| Deadline at Dawn | RKO |
| Deadline for Murder | 20th-Fox |
| Dead of Night | Univ. |
| Deception | WB |
| Decoy | Mono. |
| Desert Horseman | Col. |
| Detour | PRC |
| Devil Bat's Daughter | PRC |
| Devil's Mask | Col |
| Devil's Playground | UA |
| Devotion | WB |
| Diary of a Chambermaid | UA |
| Dick Tracy | RKO |
| Dick Tracy Versus Cueball | RKO |
| Ding Dong Williams | RKO |
| Dishonored Lady | UA |
| Doll Face | 20th-Fox |
| Dolly Sisters | 20th-Fox |
| Don't Fence Me In | Rep. |
| Don't Gamble With Strangers | Mono. |
| Double Furlough | UA |
| Down Missouri Way | PRC |
| Down to Earth | Col. |
| Do You Love Me? | 20th-Fox |
| Dragonwyck | 20th-Fox |
| Dressed to Kill | Univ. |
| Drifting Along | Mono. |
| Duffy's Tavern | Para |
| Duel in the Sun | UA |

### E

| | |
|---|---|
| Earl Carroll's Sketchbook | Rep. |
| Easy to Wed | MGM |
| 1812 | Misc |
| El Paso Kid | Rep. |
| Enchanted Cottage | RKO |
| Escape Me Never | WB |
| Experiment Perilous | RKO |

### F

| | |
|---|---|
| Fabulous Suzanne | Rep |
| Face of Marble | Mono. |
| Faithful In My Fashion | MGM |
| Falcon in Hollywood | RKO |
| Falcon's Adventure | RKO |
| Falcon's Alibi | RKO |
| Fallen Angel | 20th-Fox |
| Fall of Berlin | Misc. |
| Fangs of the Wild | Astor |
| Fanny By Gaslight | UA |
| Fatal Witness | Rep. |
| Fear | Mono. |
| Fear in the Night | Para. |
| Fiesta | MGM |
| Fighting Bill Carson | RKO |
| Firts Yank Into Tokyo | RKO |
| Flaming Bullets | PRC |
| Flight to Nowhere | Misc. |
| Follow That Woman | Para |
| Freddie Steps Out | Mono. |
| French Key | Rep. |

| Title | Company |
|---|---|
| From This Day Forward | RKO |
| Frontier Feud | Mono. |
| Frontier Fugitives | PRC |
| Frontier Gal | Univ. |
| Frontier Gunlaw | Col. |
| Fugitive | Univ. |

G

| | |
|---|---|
| Gallant Journey | Col. |
| Galloping Thunder | Col. |
| Gay Blades | Rep. |
| Gay Cavalier | Mono. |
| Genius At Work | RKO |
| Gentleman Misbehaves | Col. |
| Gentleman from Texas | Mono. |
| Gentlemen From Arizona | Astor |
| Getting Gertie's Garter | UA |
| Ghost Busters | Mono. |
| Ghost Goes Wild | Rep. |
| Ghost of Hidden Valley | PRC |
| Ghost Steps Out | Univ. |
| G. I. War Brides | Rep. |
| Gilda | Col. |
| Girl of the Limberlost | Col. |
| Girl on the Spot | Univ. |
| Girl Rush | RKO |
| Girls of the Big House | Rep. |
| Girls on Probation | WB |
| Glass Alibi | Rep. |
| Gold Mine in the Sky | Rep. |
| Great Flamarion | Rep. |
| Green Years | MGM |
| Gunning for Vengeance | Col. |
| Gun Town | Univ. |
| Guns and Guitars | Rep. |

H

| | |
|---|---|
| Hands Across the Border | Rep. |
| Harvey Girls | MGM |
| Haunted Mine | Mono. |
| Heading West | Col. |
| Heartbeat | RKO |
| Hell's Angels | Astor |
| Henry the Fifth | UA |
| Her Adventurous Night | Univ. |
| Her Enlisted Man | Astor |
| Her Kind of Man | WB |
| Her Highness and the Bellboy | MGM |
| Hidden Eye | MGM |
| High Barbaree | MGM |
| High School Hero | Mono. |
| Hit the Hay | Col. |
| Hold That Blonde | Para. |
| Holiday in Mexico | MGM |
| Home on the Range | Rep. |
| Home Sweet Homicide | 20th-Fox |
| Honeymoon | RKO |
| Hoodlum Saint | MGM |
| Hot Cargo | Para. |
| Hotel Reserve | RKO |
| House of Dracula | Univ. |
| House of Horrors | Univ. |
| House on 92nd Street | 20th-Fox |
| How Do You Do | PRC |
| Humoresque | WB |

I

| | |
|---|---|
| Idea Girl | Univ. |
| I Cover Big Town | Para. |
| I Cover the Waterfront | Astor |
| Idol of the Crowds | Univ. |
| I Know Where I'm Going | Misc. |
| I Love a Bandleader | Col. |
| Imperfect Lady | Para. |
| In Fast Company | Mono. |
| In Old New York | Mono. |
| In Old Sacramento | Rep. |
| I Ring Doorbells | PRC |
| Inside Job | Univ. |
| Inner Circle | Rep. |
| Invisible Informer | Rep. |
| Isle of the Dead | RKO |
| It All Came True | WB |
| It Happened at the Inn | MGM |
| It's a Wonderful Life | RKO |
| It's Great to Be Young | Col. |
| It Shouldn't Happen to a Dog | 20th-Fox |
| I've Always Loved You | Rep. |

J

| | |
|---|---|
| Janie Gets Married | WB |
| Jesse James | 20th-Fox |
| Jimmy Steps Out | Astor |
| Joe Palooka, Champ | Mono. |
| Johnny Comes Flying Home | 20th-Fox |
| Johnny in the Clouds | UA |
| Jolson Story | Col. |
| Journey Together | Misc. |
| Junior Prom | Mono. |
| Just Before Dawn | Col. |

K

| | |
|---|---|
| Katie for Congress | RKO |
| Kid From Brooklyn | RKO |
| Killers, The | Univ. |
| Kiss & Tell | Col. |
| Kitty | Para. |

L

| | |
|---|---|
| Ladies Man | Para. |
| Lady in the Lake | MGM |
| Lady Luck | RKO |
| Land of the Outlaws | Mono. |
| Landrush | Col. |
| Larceny in Her Heart | PRC |
| Last Chance | MGM |
| Last Crooked Mile | Rep. |
| Last Frontier Uprising | Rep. |
| Laura | 20th-Fox |
| Law Crusaders | PRC |
| Lawless Empire | Col. |
| Leave Her to Heaven | 20th-Fox |
| Let 'Em Have It | Astor |


## MONOGRAM (Continued)

| Prod. No. | COMING | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 515 | Freddie Steps Out | Freddie Stewart-June Preisser | 75 | | |
| | High School Hero | Fred Steward-June Preisser | | | |
| | Ghost Busters | Leo Gorcey-The Bowery Boys | | | |
| 510 | In Fast Company (CD)F | Leo Gorcey-Huntz Hall | 63 | | b5/11/46 |
| 506 | Joe Palooka, Champ (C)F | Joe Kirkwood-Elyse Knox | 70 | 5/28/46 | b4/13/46 |
| | Missing Lady | Kane Richmond-Barbara Reed | | | |
| 530 | Romance of the Rancho | Gilbert Roland-Marjorie Riordan | | | |
| Sp. | Suspense (D)A | Belita-Barry Sullivan-E. Palette | 101 | 6/15/46 | b3/30/46 |
| 518 | Shadows Over Chinatown | Sidney Toler-Victor Sen Yung | | | a4/20/46 |
| | That Guy, Palooka | Leon Errol-Elyse Knox | | | |

### Westerns (Current 1944-45)

| | | | | | |
|---|---|---|---|---|---|
| 452 | Drifting Along (W)F | J. M. Brown-Raymond Hatton | 60 | 1/26/46 | b5/11/46 |
| 458 | Frontier Feud | J. M. Brown-Raymond Hatton | 54 | 11/24/45 | |
| 566 | Haunted Mine, The (W)F | J. M. Brown-Raymond Hatton | 52 | 3/2/46 | b4/6/46 |
| 457 | Lost Trail (W)F | J. M. Brown-Raymond Hatton | 53 | 10/20/45 | b10/13/45 |
| 464 | Riders of the Dawn (W)F | Jimmy Wakely-Lee White | 57 | 11/3/45 | b10/27/45 |
| 431 | South of the Rio Grande | Duncan Renaldo | 62 | 9/15/45 | |
| 565 | Border Bandits (W)F | J. M. Brown-R. Hatton | 57 | 1/12/46 | b2/23/46 |
| 571 | Lonesome Trail | J. Wakely-Lee White | 55 | 12/8/45 | |
| 572 | Moon Over Montana (W)F | Jimmy Wakely-Lee White | 61 | 2/23/46 | b4/27/46 |
| 561 | Under Arizona Skies | J. M. Brown-Raymond Hatton | 60 | 4/27/46 | |
| 573 | West of the Alamo | Jimmy Wakely-Lee White | 57 | 4/20/46 | |

### Westerns (Coming)

| | | | | | |
|---|---|---|---|---|---|
| 562 | Gentleman From Texas | J. M. Brown-R. Hatton | | 6/8/46 | |
| | Shadows on the Range | J. M. Brown-Raymond Hatton | | | |
| 574 | Trail to Mexico | Jimmy Wakely-Lee White | | 6/29/46 | |

## PARAMOUNT

### Current 1945-46

| Block No. | | | | | |
|---|---|---|---|---|---|
| 1 | Duffy's Tavern (CM)F | Crosby-Ed Gardner-M. Reynolds | 98 | 9/28/46 | b8/18/46 |
| 1 | Follow That Woman (My) | William Gargan-Nancy Kelly | 70 | 12/14/45 | b8/25/45 |
| 2 | Hold That Blonde (C)F | Eddie Bracken-Veronica Lake | 77 | 11/23/45 | b10/13/45 |
| 2 | Kitty (D)A | Paulette Goddard-Ray Milland | 103 | 5/10/46 | b10/13/45 |
| 1 | Lost Weekend (D)A | R. Milland-J. Wyman-P. Terry | 101 | 1/25/46 | b8/18/45 |
| 1 | Love Letters (D)A | J. Jones-J. Cotten-A. Richards | 101 | 10.26/45 | b8/25/45 |
| 3 | Masquerade in Mexico (MC)F | D. Lamour-A. deCordova-P. Knowles | 96 | 2/22/45 | b12/1/45 |
| 3 | Miss Susie Slagle's (D)A | Sonny Tufts-V. Lake | 89 | 3/8/46 | b12/8/45 |
| 2 | People Are Funny (CM)F | J. Haley-H. Walker-R. Vallee | 93 | 1/11/46 | b10/18/45 |
| 3 | Road to Utopia (CM)A | Crosby-Hope-Lamour | 90 | 3/22/46 | b12/8/45 |
| 2 | Stork Club (CM)A | Betty Hutton-Barry Fitzgerald | 98 | 12/28/45 | b10/6/45 |
| 3 | Tokyo Rose (D)A | Byron Barr-Lotus Long | 69 | 2/8/46 | b12/8/45 |
| 4 | Virginian, The *T (W)F | J. McCrea-B. Donlevy-S. Tufts | 90 | 4/15/46 | b1/26/46 |

### COMING

| | | | | | |
|---|---|---|---|---|---|
| | Big Town | Philip Reed- Hillary Brooke | | | a2/9/46 |
| 4 | Blue Dahlia (My)A | A. Ladd-V. Lake-W. Bendix | 100 | 4/19/46 | b2/2/46 |
| | Blue Skies *T | Bing Crosby-Paul Draper | | | a8/18/45 |
| 5 | Bride Wore Boots (C)F | B. Stanwyck-R. Cummings-D. Lynn | 85 | 5/31/46 | b3/23/46 |
| | Calcutta | A. Ladd-G. Russell-W. Bendix | | | a7/14/45 |
| | California *T | Milland-Stanwyck-Fitzgerald | | | a4/6/46 |
| | Danger Street | Jane Withers-Robert Lowery | | | |
| | Easy Come, Easy Go | Betty Hutton-Sonny Tufts | | | a4/7/45 |
| | Fear in the Night | De Forest Kelly-Kay Scott | | | |
| 5 | Hot Cargo (D)F | W. Gargan-J. Rogers-P. Reed | 57 | 6/28/46 | b3/16/46 |
| | I Cover Big Town | Philip Reed-Hillary Brooke | | | |
| | Imperfect Lady, The | R. Milland-T. Wright-V. Field | | | a11/10/45 |
| | Ladies Man | Eddie Bracken-Virginia Field | | | a12/10/45 |
| 6 | Monsieur Beaucaire (C)F | Bob Hope-Joan Caulfield | 93 | 8/30/46 | b5/18/46 |
| 6 | O.S.S. (Wa)F | A. Ladd-G. Fitzgerald-P. Knowles | 107 | 7/26/46 | b5/11/46 |
| 5 | Our Hearts Were Growing Up (C)F | B. Donlevy-G. Russell-D. Lynn | 83 | 6/14/46 | b3/16/46 |
| | Perfect Marriage, The | L. Young-D. Niven-V. Field | | | a3/23/46 |
| | Perils of Pauline | Betty Hutton-John Lund | | | a5/18/46 |
| 6 | Searching Wind (D)A | R. Young-A. Richards-S. Sidney | 105 | 8/9/46 | b5/11/46 |
| | Seven Were Saved | Richard Denning-Catherine Craig | | | a5/25/46 |
| 6 | Strange Love of Martha Ivers (D)A | Stanwyck-L. Scott-Heffiin | 116 | 9/13/46 | b3/16/46 |
| | Suddenly It's Spring | F. MacMurray-P. Goddard | | | a3/30/46 |
| 6 | Swamp Fire (D)A | Johnny Weissmuller-Virginia Grey | 69 | 9/6/46 | b5/11/46 |
| | The Trouble With Women | T. Wright-B. Donlevy-R. Milland | | | a6/23/45 |
| 4 | They Made Me a Killer (D)A | Robert Lowery-Barbara Britton | 64 | 5/3/46 | b1/26/46 |
| 5 | To Each His Own (D)A | Olivia de Havilland-John Lund | 122 | 7/5/46 | b3/16/46 |
| | Too Good to Be True | S. Tufts-D. Lynn-B. Fitzgerald | | | a11/24/45 |
| | Two Years Before the Mast | Donlevy-Ladd-Bendix | | | a7/1/44 |
| | Welcome Stranger | Bing Crosby-Barry Fitzgerald | | | a5/25/46 |
| 4 | Well Groomed Bride (CD)F | R. Milland-O. deHavilland-S. Tufts | 75 | 5/17/46 | b2/2/46 |
| | Where There's Life | B. Hope-S. Hasso-W. Bendix | | | a5/25/46 |

## PRC

### CURRENT 1944-45

| | | | | | |
|---|---|---|---|---|---|
| | Arson Squad (My)A | F. Albertson-R. Armstrong | 66 | 9/11/45 | b8/11/45 |
| | Club Havana (DM)F | Tom Neal-Margaret Lindsay | 62 | 10/23/45 | b10/27/45 |
| | Detour (D)A | Tom Neal-Ann Savage | 69 | 11/30/45 | b11/3/45 |
| | Devil Bat's Daughter (My)A | Rosemary LaPlanche-John James | 66 | 4/15/46 | b4/13/46 |
| | Danny Boy (D)F | Robert "Buzzy" Henry-Eva March | 66 | 1/8/46 | b11/10/45 |
| | Enchanted Forest *C (D)F | Edmund Lowe-Brenda Joyce | 77 | 12/8/45 | b9/22/45 |
| | Flying Serpent, The (H)A | Ralph Lewis-George Zucco | 58 | 2/20/46 | b1/19/46 |
| | How Do You Do (C)F | Bert Gordon-Harry Von Zell | 82 | 12/24/45 | b11/10/45 |
| | I Ring Doorbells (My)F | R. Shayne-A. Gwynne-R. Karns | 67 | 2/25/46 | b1/5/46 |
| | Man Who Walked Alone (C)F | Kay Aldrige-Dave O'Brien | 74 | 3/15/46 | b2/17/45 |
| | Mask of Diijon (D)A | Eric von Stroheim-Jeanne Bates | 70 | 3/7/46 | b2/2/46 |
| | Romance of the West (W)F | Eddie Dean | 58 | 3/20/46 | b2/16/46 |
| | Shadow of Terror (My)A | Dick Fraser-Grace Gillern | 64 | 11/5/45 | b9/1/45 |
| | Strangler of the Swamp (H)A | R. La Planche-Robert Barrat | 59 | 1/1/46 | b1/5/46 |
| | Swing Hostess (CM)F | Martha Tilton-Charles Collins | 76 | 9/8/45 | b11/11/44 |

## PRC (Continued)

| CURRENT 1944-45 | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|
| White Pongo (D)F | Richard Fraser-Marie Wrixon | 76 | 11/2/45 | b8/11/45 |
| Why Girls Leave Home (D)A | Pamela Blake-Sheldon Leonard | 70 | 10/9/46 | b6/16/45 |
| Wife of Monte Cristo (D)F | John Loder-Lenore Aubert | 79 | 4/23/46 | b3/23/46 |
| **COMING** | | | | |
| Avalanche (My)A | Bruce Cabot-Roscoe Karns | 68 | 6/20/46 | b4/27/46 |
| Between Two Sisters | N. Coleman-P. Reed-F. Cressart | | | a12/22/45 |
| Blonde for a Day | Hugh Beaumont-Cheryl Walker | | 8/22/46 | |
| Down Missouri Way | Martha O'Driscoll-William Wright | | 8/15/46 | |
| Larceny in Her Heart (My)A | Hugh Beaumont-Cheryl Walker | 68 | 7/10/46 | b5/25/46 |
| Melody Roundup *C | Eddie Dean-Roscoe Ates | | | |
| Murder Is My Business (My)F | Hugh Beaumont-Cheryl Walker | 63 | 4/10/46 | b3/9/46 |
| Queen of Burlesque | Evelyn Ankers | | 7/24/46 | |
| Secrets of a Sorority Girl | Mary Ware-Rick Vallin | | 8/1/46 | |
| **Westerns (Current 1944-45)** | | | | |
| Ambush Trail (W)F | Bob Steele-Lorraine Miller | 56 | 2/17/46 | b2/2/46 |
| Border Badmen (W)F | Buster Crabbe-Al St. John | 57 | 10/10/45 | b9/1/45 |
| Caravan Trail *C (W)F | Eddie Dean-Emmett Lynn | 61 | 4/20/46 | b3/30/46 |
| Fighting Bill Carson (W)F | Buster Crabbe-Al St. John | 54 | 10/31/45 | b12/15/45 |
| Flaming Bullets | Tex Ritter-Dave O'Brien | 58 | 10/15/45 | |
| Frontier Fugitives | Tex Ritter-Dave O'Brien | 58 | 9/1/45 | |
| Lightning Raiders | Buster Crabbe-Al St. John | | 1/7/46 | |
| Navajo Kid (W)F | Bob Steele | 57 | 11/21/45 | b3/30/46 |
| Prairie Rustlers | Buster Crabbe-Al St. John | 55 | 11/7/45 | |
| Six Gun Man (W)F | Bob Steele | 59 | 2/1/46 | b1/26/46 |
| Terrors on Horseback (W)F | Buster Crabbe-Al St. John | 55 | 5/1/46 | b4/20/46 |
| Thunder Town (W)F | Bob Steele-Syd Saylor | 58 | 4/12/46 | b3/30/46 |
| **Westerns (Coming)** | | | | |
| Colorado Serenade | Eddie Dean-Mary Kenyon | | 6/30/46 | |
| Gentlemen With Guns (W)F | Buster Crabbe-Al St. John | 52 | 3/27/46 | b3/16/46 |
| Ghost of Hidden Valley | Buster Crabbe-Al St. John | | 6/3/40 | |
| Law Crusaders | Buster Crabbe-Al St. John | | | |
| Man Without a Gun | Bob Steele-Ellen Hall | | | |

## RKO-RADIO

| Block No. | CURRENT 1945-46 | | Trade Shown | |
|---|---|---|---|---|
| 4 | A Game of Death (M)A | J. Loder-A. Long-R. Wade | 72 | Dec b12/1/45 |
| 5 | Badman's Territory (W)F | R. Scott-A. Richards-L. Tierney | 98 | Apr b4/20/46 |
| | Bedlam (D)A | Boris Karloff-Anna Lee | 80 | Apr b4/27/46 |
| Sp. | Bells of St. Mary's (D)F | Bing Crosby-Ingrid Bergman | 125 | Nov b11/24/45 |
| 3 | Cornered (D)A | Dick Powell-Walter Slezak | 102 | Nov b11/17/45 |
| 4 | Deadline at Dawn (My)F | S. Hayward-P. Lukas-B. Williams | 83 | Feb b2/16/46 |
| 3 | Dick Tracy (My)F | Morgan Conway-Anne Jeffreys | 62 | Dec b12/15/45 |
| 5 | Ding Dong Williams (MC)F | Glenn Vernon-Marcy McGuire | 62 | Apr b4/20/46 |
| | Falcon's Alibi (My)A | Tom Conway-Rita Corday | 63 | Apr b4/20/46 |
| 2 | First Yank Into Tokyo (D)A | T. Neal-B. Hale-K. Luke | 82 | Sept b9/8/45 |
| 4 | From This Day Forward (D)A | J. Fontaine-M. Stevens-A. Judge | 95 | Mar b3/2/46 |
| Sp. | Heartbeat (CD)F | G. Rogers-J. Pierre Aumont | 102 | Apr b4/27/46 |
| 3 | Hotel Reserve (My)A | James Mason-Lucie Mannheim | 80 | Dec b12/29/45 |
| 2 | Isle of the Dead (HD)A | B. Karloff-E. Drew | 72 | Sept b9/8/45 |
| Sp. | Kid From Brooklyn *T (CM)F | D. Kaye-V. Mayo-Vera-Ellen | 114 | Mar b3/23/46 |
| Sp. | Make Mine Music *T (M)F | Walt Disney | 75 | Apr b4/20/46 |
| 5 | Partners in Time (CD)F | Lum 'n Abner-P. Blake | 76 | Apr b4/27/46 |
| Sp. | Pinocchio *T (C)F | Disney | 87 | Sept Reissue |
| 4 | Riverboat Rhythm (C)F | Leon Errol-Joan Newton | 65 | Feb b2/9/46 |
| 3 | Sing Your Way Home (CM)F | Jack Haley-Anne Jeffreys | 72 | Nov b11/17/45 |
| 2 | Spanish Main *T (D)F | P. Henreid-M. O'Hara | 100 | Oct b10/6/45 |
| 3 | Spiral Staircase, The (My-D)A | D. McGuire-G. Brent-E. Barrymore | 83 | Jan b1/5/46 |
| 4 | Tarzan and the Leopard Woman (A)F | J. Weissmuller-B. Joyce | 72 | Feb b2/16/46 |
| Sp. | Tomorrow Is Forever (D)A | C. Colbert-G. Brent-O. Welles | 104 | Jan b1/19/46 |
| 5 | Truth About Murder (My)A | B. Granville-M. Conway | 63 | Apr b4/20/46 |
| 2 | Wanderer of the Wasteland (W)F | James Warren-Audrey Long | 67 | Oct b10/6/45 |
| 5 | Without Reservations (C)F | Claudette Colbert-John Wayne | 107 | May b5/11/46 |
| Sp. | Wonder Man *T (C)F | D. Kaye-V. Mayo | 98 | Apr b4/28/45 |
| | **COMING** | | | |
| | A Likely Story | Bill Williams-Barbara Hale | | a3/15/46 |
| | Bamboo Blonde | Frances Langford-Russell Wade | | a3/16/46 |
| | Best Years of Our Lives, The | D. Andrews-M. Loy-F. March | | |
| | Child of Divorce | Sharyn Moffett-Regis Toomey | | a3/16/46 |
| | Criminal Court | T. Conway-M. O'Driscoll | | a4/6/46 |
| | Crack-Up | P. O'Brien-C. Trevor-H. Marshall | | |
| | Deadlier Than the Male | C. Trevor-L. Tierney-W. Slezak | | |
| | Dick Tracy Versus Cueball | Morgan Conway-Anne Jeffreys | | a5/4/46 |
| | Falcon's Adventure | Tom Conway-Madge Meredith | | a5/11/46 |
| | Genius at Work | A. Carney-W. Brown-A. Jeffreys | | |
| | Honeymoon | S. Temple-F. Tone-G. Madison | | |
| | It's a Wonderful Life | J. Stewart-D. Reed-L. Barrymore | | |
| | Katie for Congress | L. Young-J. Cotten-Ethel Barrymore | | |
| | Lady Luck | R. Young-B. Hale-F. Morgan | 97 | a3/16/46 |
| | Nocturne | George Raft-Lynn Bari | | a5/18/46 |
| | Notorious | C. Grant-Ingrid Bergman | | a2/9/46 |
| | Riffraff | Pat O'Brien-Anne Jeffreys | | |
| | Secret Life of Walter Mitty *T | D. Kaye-V. Mayo-F. Bainter | | |
| | Sinbad the Sailor *T | D. Fairbanks, Jr.-M. O'Hara | | |
| | Sister Kenny | R. Russell-A. Knox-D. Jagger | | a3/2/46 |
| | Step by Step | Lawrence Tierney-Anne Jeffreys | | a2/9/46 |
| Sp. | Stranger, The (D)F | Ed. G. Robinson-L. Young-O. Welles | 95 | b5/25/46 |
| | Sunset Pass | Nan Leslie-James Warren | | |
| | Till the End of Time | Dorothy McGuire-Guy Madison | | a2/9/46 |
| | Vacation in Reno | Jack Haley-Anne Jeffreys | | |
| | What Nancy Wanted | L. Day-B. Aherne-D. DeFore | | |
| | Woman on the Beach | J. Bennett-R. Ryan-C. Bickford | | a3/9/46 |

## REPUBLIC

| Prod. No. | CURRENT 1944-45 | | Rel. Date | |
|---|---|---|---|---|
| 446 | Along the Navajo Trail (W)F | Roy Rogers-Dale Evans | 66 | 12/15/45 b12/15/45 |
| 429 | Behind City Lights (D)F | William Terry-Lynne Roberts | 67 | 9/10/45 b9/22/45 |
| 445 | Don't Fence Me In (W)F | Rogers-Evans-Hayes | 71 | 10/20/45 b10/27/45 |

## Title Index

| | |
|---|---|
| Life With Blondie | Col. |
| Life With Father | WB |
| Lighting Raiders | PRC |
| Little Giant | Univ. |
| Little Iodine | UA |
| Little Men | Astor |
| Little Miss Big | Univ. |
| Live Wires | Mono |
| Lonesome Trail | Mono. |
| Lonely Hearts Club | Rep. |
| Lost Trail | Mono. |
| Lost Weekend | Para. |
| Love, Honor and Goodbye | Rep. |
| Love Letters | Para. |
| Love Lies Bleeding | Para |
| Love on the Dole | Misc |
| Lover Come Back | Univ |
| **M** | |
| Madonna of the Seven Moons | Univ |
| Madonna's Secret | Rep |
| Make Mine Music | RKO |
| Man Who Dared | Col. |
| Man Who Walked Alone | PRC |
| Man Without a Gun | PRC |
| Margie | 20th-Fox |
| Marked Trails | Mono. |
| Marshall of Laredo | Rep |
| Marshall of Rene | Rep |
| Mask of Diijon | PRC |
| Masquerade in Mexico | Para. |
| Meet Me on Broadway | Col. |
| Melody Roundup | PRC |
| Melody Trail | Rep. |
| Men in Her Diary | Univ |
| Mexicana | Rep. |
| Michigan Kid | Univ. |
| Mighty McGurk, The | MGM |
| Mildred Pierce | WB |
| Missing Lady | Mono. |
| Missouri Hayride | PRC |
| Miss Susie Slagle's | Para. |
| Miss Television | UA |
| Mr. Ace | UA |
| Mister Jim | MGM |
| Monsieur Beaucaire | Para. |
| Moon Over Montana | Mono. |
| Murder is My Business | PRC |
| Murder in the Music Hall | Rep. |
| Murder, My Sweet! | RKO |
| My Brother Who Talked to Horses | MGM |
| My Darling Clementine | 20th-Fox |
| My Gal Loves Music | Univ. |
| My Name is Julia Ross | Col. |
| My Pal Trigger | Rep. |
| My Reputation | WB |
| Mysterious Intruder | Col. |
| Mysterious Mr. M | Univ. |
| Mysterious Mr. Valentine | Rep. |
| **N** | |
| Navajo Kid | PRC |
| Never Say Goodbye | WB |
| Night and Day | WB |
| Night Editor | Col. |
| Night in Paradise | Univ. |
| Night Train to Memphis | Rep. |
| Nobody Lives Forever | WB |
| Nocturne | RKO |
| No Leave, No Love | MGM |
| Nora Prentiss | WB |
| No Time for Comedy | WB |
| No Trespassing | UA |
| Notorious | RKO |
| Notorious Gentlemen | Univ. |
| Notorious Lone Wolf | Col. |
| **O** | |
| Of Human Bondage | WB |
| Oh Say Can You Sing | Univ. |
| One Exciting Week | Rep |
| One More Tomorrow | WB |
| One Romantic Night | Astor |
| One Way to Love | Col. |
| Open City | Misc. |
| Open Verdict | WB |
| O.S.S. | Para. |
| Our Hearts Were Growing Up | Para. |
| Our Vines Have Tender Grapes | MGM |
| Out California Way | Rep. |
| Outlaws of the Rockies | Col |
| Out of the Depths | Col |
| **P** | |
| Pardon My Past | Col |
| Paris Underground | UA |
| Partners in Time | RKO |
| Partners of the Trail | Mono. |
| Passkey to Danger | RKO |
| Passport to Destiny | RKO |
| People Are Funny | Para. |
| Perfect Marriage | Para. |
| Perilous Holiday | Col. |
| Perils of Pauline | Para. |
| Personality Kid | Col. |
| Phantom of the Plains | Rep |
| Phantom Thief | Col. |
| Pilgrim Lady | Rep. |
| Pillow of Death | Univ. |
| Pirates of Monterey | Univ. |
| Plainsman & the Lady | Rep. |
| Portrait of Maria | MGM |
| Postman Always Rings Twice | MGM |
| Prairie Rustlers | PRC |
| Prelude to Murder | Univ. |
| Pride of the Marines | WB |
| Prison Ship | Col. |
| Pursuit to Algiers | Univ |
| **Q** | |
| Queen of Burlesque | PRC |

## R

| Title | Company |
|---|---|
| Rainbow Over Texas | Rep. |
| Range Law | Mono. |
| Razor's Edge | 20th-Fox |
| Rebecca | UA |
| Red Dragon | Mono. |
| Red River Renegades | Rep. |
| Rendezvous 24 | 20th-Fox |
| Rendezvous With Annie | Rep. |
| Renegades | Col. |
| Return of Frank James | 20th-Fox |
| Return of Mr. Griggs | MGM |
| Return of Rusty | Col. |
| Return of the Vampire | Col. |
| Rhapsody in Blue | WB |
| Riders of the Dawn | Mono. |
| Riffraff | RKO |
| Rio Grande Raiders | Rep. |
| Riverboat Rhythm | RKO |
| River Gang | Univ. |
| Roaring Range | Mono. |
| Roaring Rangers | Col. |
| Romance of the Rancho | Mono. |
| Romance of the West | PRC |
| Rough Riders of the Cheyenne | Rep. |
| Rough Ridin' Justice | Col. |
| Runaround | Univ. |
| Rustlers of the Badlands | Col. |

## S

| | |
|---|---|
| Sailor Takes a Wife | MGM |
| San Antonio *T) | WB |
| Sante Fe Uprising | Rep. |
| Saratoga Trunk | WB |
| Scarface | Astor |
| Scarlet Street | Univ. |
| Scotland Yard Investigator | Rep. |
| Sea of Grass | MGM |
| Searching Wind | Para. |
| Secret Life of Walter Mitty | RKO |
| Secrets of a Sorority Girl | PRC |
| Senorita From the West | Univ. |
| Sensation Hunters | Mono. |
| Sentimental Journey | 20th-Fox |
| Seven Were Saved | Para. |
| Seventh Veil | Univ. |
| Shadow of a Woman | WB |
| Shadow of Terror | PRC |
| Shadow Returns | Mono. |
| Shadows of the Range | Mono. |
| Shadows Over Chinatown | Mono. |
| Shady Lady | Univ. |
| Shahrazad | Univ. |
| Shanghai Cobra | Mono. |
| She Went to the Races | MGM |
| She Wolf of London | Univ. |
| She Wouldn't Say Yes | Col. |
| She Wrote the Book | Univ. |
| Sheriff of Redwood Valley | Rep. |
| Shine on Texas Moon | Rep. |
| Shock | 20th-Fox |
| Shocking Miss Pilgrim | 20th-Fox |
| Short Happy Life of Francis Macomber | UA |
| Show-Off | MGM |
| Silver City Kid | Col. |
| Sinbad the Sailor | RKO |
| Sing While You Dance | Col. |
| Sing Your Way Home | RKO |
| Singing on the Trail | Col. |
| Sin of Harold Diddlebock | UA |
| Sister Kenny | RKO |
| Six Gun Man | PRC |
| Sky Devils | Astor |
| Snafu | Col. |
| Smoky | 20th-Fox |
| Smooth As Silk | Univ. |
| Snow Cinderella | Rep. |
| So Dark the Night | Col. |
| So Goes My Love | Univ. |
| Somewhere in the Night | 20th-Fox |
| Song for Miss Julie | Rep. |
| Song of Arizona | Rep. |
| Song of the Prairie | Col. |
| Song of the Range | Mono. |
| Song of Mexico | Rep. |
| Song of Old Wyoming | PRC |
| South of the Rio Grande | Mono. |
| Spanish Main | RKO |
| Specter of the Rose | Rep. |
| Spellbound | UA |
| Spider, The | 20th-Fox |
| Spider Woman Strikes Back | Univ. |
| Spiral Staircase, The | RKO |
| Stage coach to Denver | Rep. |
| Stagecoach to Monterey | Rep. |
| Stage Coach Outlaws | PRC |
| Star From Heaven | MGM |
| State Fair | 20th-Fox |
| Step By Step | RKO |
| Stolen Life | WB |
| Stork Club | Para. |
| Strange Confession | Univ. |
| Strange Conquest | Univ. |
| Strange Holiday | Misc. |
| Strange Mr. Gregory | Mono. |
| Stranger From Santa Fe | Mono. |
| Strange Journey | 20th-Fox |
| Strange Love of Martha Ivers | Para. |
| Strange Triangle | 20th-Fox |
| Strange Voyage | Col. |
| Strange Woman | UA |
| Stranger, The | RKO |
| Strangler of the Swamp | PRC |
| Suddenly It's Spring | Para. |
| Sunbonnet Sue | Mono. |
| Sunset Pass | RKO |
| Sun Valley Cyclone | Rep. |
| Suspected Person | PRC |
| Suspense | Mono. |
| Swamp Fire | Para. |

## REPUBLIC (Continued)

### CURRENT 1944-45

| No. Prod. | | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 427 | Fatal Witness (D)A | Evelyn Ankers-Richard Fraser | 60 | 9/15/45 | b12/8/45 |
| 428 | Love, Honor and Goodbye (CM)F | Virginia Bruce-Edward Ashley | 87 | 9/15/45 | b9/15/45 |
| 431 | Mexicana (CM)F | Constance Moore-Tito Guizar | 83 | 11/15/45 | b11/24/45 |
| 444 | Sunset in El Dorado (W)F | Roy Rogers-Dale Evans | 66 | 9/20/45 | b9/29/45 |
| 426 | Swingin' on a Rainbow (CM)F | Brad Taylor-Jane Frazee | 72 | 9/1/45 | b9/1/45 |
| 430 | Tiger Woman (My)A | Kane Richmond-Lorna Gray | 57 | 11/15/45 | b12/22/45 |

### Current 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 508 | A Guy Could Change (D)F | Allan Lane-Jane Frazee | 65 | 1/27/46 | b1/26/46 |
| 503 | An Angel Comes to Brooklyn (CM)F | Kaye Dowd-Robert Duke | 70 | 11/27/45 | b12/8/45 |
| 513 | A Strange Impersonation (D)F | Brenda Marshall-William Gargan | 68 | 3/15/46 | b3/2/46 |
| 504 | Captain Tugboat Annie (CD)F | Jane Darwell-Edgar Kennedy | 70 | 11/17/45 | b12/15/45 |
| 514 | Catman of Paris (H)A | Carl Esmont-Lenore Aubert | 65 | 4/20/46 | b2/23/46 |
| 511 | Crime of the Century | Stephanie Bachelor-Michael Browne | 56 | 2/27/46 | a12/1/45 |
| 505 | Dakota (D) F | John Wayne-Vera Hruba Ralston | 82 | 12/25/45 | b11/10/45 |
| 519 | French Key (My)A | Albert Dekker-Evelyn Ankers | 67 | 5/18/46 | b5/25/46 |
| 509 | Gay Blades (C)F | Allan Lane-Jean Rogers | 67 | 1/25/46 | b3/30/46 |
| 502 | Girls of the Big House (D)A | Lynne Roberts-Richard Powers | 68 | 11/2/45 | b11/17/45 |
| 516 | Glass Alibi, The (My)A | Maris Wrixon-Douglas Fowley | 68 | 4/27/46 | b5/11/46 |
| 5501 | Home on the Range *M (W)F | Monte Hale-Adrian Booth | 55 | 4/18/46 | b4/13/46 |
| 510 | Madonna's Secret, The (D)F | F. Lederer-A. Rutherford-G. Patrick | 79 | 2/16/46 | b2/23/46 |
| 512 | Murder in the Music Hall (My)F | Vera Hruba Ralston-W. Marshall | 84 | 4/10/46 | b2/23/46 |
| 518 | Passkey to Danger | Stephanie Bachelor-Adele Mara | 58 | 5/11/46 | a3/2/46 |
| 448 | Rainbow Over Texas (W)F | Roy Rogers-Dale Evans | 65 | 5/9/46 | b5/11/46 |
| 501 | Scotland Yard Investigator (D) | E. von Stroheim-S. Bachelor | 68 | 9/30/45 | b10/13/45 |
| 447 | Song of Arizona (W)F | Roy Rogers-Dale Evans | 68 | 3/9/46 | b3/6/46 |
| 506 | Song of Mexico (M)F | Adele Mara-Edgar Barrier | 57 | 12/28/45 | b11/24/45 |
| 515 | Undercover Woman | S. Bachelor-R. Livingston | 56 | 4/11/46 | a12/22/45 |
| 520 | Valley of the Zombies | Robert Livingston-Adrian Booth | 56 | 5/24/46 | a11/10/45 |
| 507 | Woman Who Came Back, The (D)A | Nancy Kelly-John Loder | 68 | 12/13/45 | b12/29/45 |

### COMING

| | | | | | |
|---|---|---|---|---|---|
| | Angel and the Outlaw | J. Wayne-G. Russell-I. Rich | | | |
| | Earl Carroll Sketchbook | Constance Moore-William Marshal | | | a5/25/46 |
| | Fabulous Suzanne | Barbara Britton-Rudy Vallee | | | a5/25/46 |
| | G. I. War Brides | James Ellison-Anna Lee | | | |
| | Ghost Goes Wild | James Ellison-Ann Gwynne | | | a5/4/46 |
| | Inner Circle | Adele Mara- William Frawley | | | |
| 517 | In Old Sacramento (W)F | Constance Moore-William Elliott | 89 | 5/31/46 | b4/27/46 |
| | I've Always Loved You *T | Catherine McLeod-Philip Dorn | | | a1/26/46 |
| | Invisible Informer | Linda Sterling-William Henry | | | a3/16/46 |
| | Last Crooked Mile | D. Barry-A. Savage-T. Powers | 67 | | a1/26/46 |
| | Last Frontier Uprising *M | Monte Hale-Adrian Booth | | | |
| | Lonely Hearts Club | Jane Withers-Jimmy Lydon | | | a3/2/46 |
| 5502 | Man From Rainbow Valley *M | Monte Hale-Adrian Booth | 56 | 6/15/46 | |
| | My Pal Trigger | R. Rogers-D. Evans-G. Hayes | | | |
| | Mysterious Mr. Valentine | William Henry-Linda Sterling | | | |
| | Night Train to Memphis | Roy Acuff-Allan Lane-Adele Mara | | | a1/5/46 |
| 521 | One Exciting Week | Al Pearce-Arline Harris | 69 | 6/8/46 | a3/2/46 |
| | Out California Way *M | Monte Hale-Aridian Booth | | | |
| | Pilgrim Lady | Warren Douglas-Veda Ann Borg | | | a5/4/46 |
| | Plainsman and the Lady | W. Elliott-V. H. Ralston-D. Barry | | | |
| | Rendezvous With Annie | Eddie Albert-Gail Patrick | | | a5/25/46 |
| | Shine on Texas Moon | R. Rogers-George Hayes-Dale Evans | | | |
| | Snow Cinderella | Lynne Roberts-Charles Drake | | | |
| | Specter of the Rose (D)A | Michael Chekhov-Judith Anderson | 90 | | b5/25/46 |
| | That Brennan Girl | James Dunn-Mona Freeman | | | |
| | Traffic in Crime | Kane Richmond-Adele Mara | | | a4/27/46 |
| | Under Nevada Skies | Roy Rogers-Dale Evans | | | a5/25/46 |

### Westerns (Current 1945-46)

| | | | | | |
|---|---|---|---|---|---|
| 555 | Alias Billy the Kid (W)F | Sunset Carson-Peggy Stewart | 56 | 4/17/46 | b4/27/46 |
| 551 | Bandits of the Badlands (W)F | Sunset Carson-Peggy Stewart | 55 | 9/14/45 | b10/13/45 |
| 5307 | Blue Mountain Skies | Gene Autry-Smiley Burnett | 56 | 12/1/45 | |
| 565 | California Gold Rush (W)F | Wild Bill Elliott-Bobby Blake | 60 | 2/4/46 | b3/2/46 |
| 553 | Cherokee Flash (W)F | Sunset Carson-Linda Stirling | 64 | 12/13/45 | b2/2/46 |
| 563 | Colorado Pioneers (W)F | Wild Bill Elliott-Bobby Blake | 55 | 11/14/45 | b1/5/46 |
| 554 | Days of Buffalo Bill | Sunset Carson-Peggy Stewart | 56 | 2/8/46 | |
| 556 | El Paso Kid | Sunset Carson-Marie Harmon | 55 | 5/22/46 | |
| 5308 | Gold Mine in the Sky | Gene Autry | 59 | 1/15/46 | Reissue |
| 5306 | Guns and Guitars | Gene Autry-Smiley Burnette | 58 | 10/15/45 | Reissue |
| 562 | Marshall of Laredo (W)F | Wild Bill Elliott-Bobby Blake | 58 | 10/7/45 | b11/17/45 |
| 561 | Phantom of the Plains (W)F | Wild Bill Elliott-Bobby Blake | 55 | 9/7/45 | b10/13/45 |
| 552 | Rough Riders of Cheyenne (W)F | Sunset Carson-Peggy Stewart | 56 | 11/1/45 | b11/17/45 |
| 566 | Sheriff of Redwood Valley (W)F | Bill Elliott-Alice Fleming | 56 | 3/29/46 | b4/13/46 |
| 567 | Sun Valley Cyclone | B. Elliott-A. Fleming-B. Blake | 55 | 5/10/46 | |
| 5305 | Under Fiesta Stars | GeneAutry-Smiley Burnette | 61 | 9/1/45 | Reissue |
| 564 | Wagon Wheels Westward (W)F | Wild Bill Elliott-Bobby Blake | 56 | 12/21/45 | b1/19/46 |

### Westerns (Coming)

| | | |
|---|---|---|
| Conquest of Cheyenne | Wild Bill Elliott-Alice Fleming | |
| Red River Renegades | Sunset Carson-Peggy Stewart | |
| Rio Grande Raiders | Sunset Carson-Peggy Stewart | |
| Sante Fe Uprising | Allan Lane-Martha Wentworth | |
| Stagecoach to Denver | Allan Lane-Martha Wentworth | |
| Vigilantes of Boomtown | Allan Lane-Martha Wentworth | |

## 20TH-FOX

### Current 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 611 | And Then There Were None (My)F | Fitzgerald-Hayward-Huston | 97 | Nov | b1/19/46 |
| 616 | A Walk in the Sun (D)F | Dana Andrews-Richard Conte | 117 | Mar | b12/1/45 |
| 622 | A Yank in London (D)F | Anna Neagle-Rex Harrison | 107 | Mar | b4/27/46 |
| 620 | Behind Green Lights (D)A | Carole Landis-William Gargan | 64 | Feb | b1/19/46 |
| 604 | Captain Eddie (B)F | F. MacMurray-L. Bari | 107 | Sept | b6/23/45 |
| 605 | Caribbean Mystery (My)F | J. Dunn-Sheila Ryan | 65 | Sept | b7/12/45 |
| 610 | Col. Effingham's Raid (CD)F | C. Coburn-J. Bennett-W. Eythe | 70 | Feb | b9/29/45 |
| 625 | Dark Corner (D)A | Lucille Ball-William Bendix | 99 | May | b4/6/46 |
| 617 | Doll Face (CM)F | C. Miranda-P. Como-V. Blaine | 80 | Jan | b12/22/45 |
| 609 | Dolly Sisters, The *T (MC)F | B. Grable-J. Payne-J. Haver | 114 | Nov | b8/29/45 |
| 626 | Do You Love Me *T (MC)F | M. O'Hara-D. Haymes-H. James | 91 | May | b4/20/46 |
| 623 | Dragonwyck (D)A | G. Tierney-V. Price-W. Huston | 103 | Apr | b2/23/46 |
| 612 | Fallen Angel (D)A | A. Faye-D. Andrews-L. Darnell | 97 | Dec | b10/27/45 |
| 608 | House on 92nd Street, The (D)F | W. Eythe-L. Nolan-S. Hasso | 88 | Oct | b9/15/45 |

## PRC (Continued)

| CURRENT 1944-45 | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|
| White Pongo (D)F — Richard Fraser-Marie Wrixon | 76 | 11/2/45 | b8/11/45 |
| Why Girls Leave Home (D)A — Pamela Blake-Sheldon Leonard | 70 | 10/9/46 | b6/16/45 |
| Wife of Monte Cristo (D)F — John Loder-Lenore Aubert | 79 | 4/23/46 | b3/23/46 |

### COMING

| | | | |
|---|---|---|---|
| Avalanche (My)A — Bruce Cabot-Roscoe Karns | 68 | 6/20/46 | b4/27/46 |
| Between Two Sisters — N. Coleman-P. Reed-F. Cressart | | | a12/22/45 |
| Blonde for a Day — Hugh Beaumont-Cheryl Walker | | 8/22/46 | |
| Down Missouri Way — Martha O'Driscoll-William Wright | | 8/15/46 | |
| Larceny in Her Heart (My)A — Hugh Beaumont-Cheryl Walker | 68 | 7/10/46 | b5/25/46 |
| Melody Roundup *C — Eddie Dean-Roscoe Ates | | | |
| Murder Is My Business (My)F — Hugh Beaumont-Cheryl Walker | 63 | 4/10/46 | b3/9/46 |
| Queen of Burlesque — Evelyn Ankers | | 7/24/46 | |
| Secrets of a Sorority Girl — Mary Ware-Rick Vallin | | 8/1/46 | |

### Westerns (Current 1944-45)

| | | | |
|---|---|---|---|
| Ambush Trail (W)F — Bob Steele-Lorraine Miller | 56 | 2/17/46 | b2/2/46 |
| Border Badmen (W)F — Buster Crabbe-Al St. John | 57 | 10/10/45 | b9/1/45 |
| Caravan Trail *C (W)F — Eddie Dean-Emmett Lynn | 61 | 4/20/46 | b3/30/46 |
| Fighting Bill Carson (W)F — Buster Crabbe-Al St. John | 54 | 10/31/45 | b12/15/45 |
| Flaming Bullets — Tex Ritter-Dave O'Brien | 58 | 10/15/45 | |
| Frontier Fugitives — Tex Ritter-Dave O'Brien | 58 | 9/1/45 | |
| Lightning Raiders — Buster Crabbe-Al St. John | | 1/7/46 | |
| Navajo Kid (W)F — Bob Steele | 57 | 11/21/45 | b3/30/46 |
| Prairie Rustlers — Buster Crabbe-Al St. John | 55 | 11/7/45 | |
| Six Gun Man (W)F — Bob Steele | 59 | 2/1/46 | b1/26/46 |
| Terrors on Horseback (W)F — Buster Crabbe-Al St. John | 55 | 5/1/46 | b4/20/46 |
| Thunder Town (W)F — Bob Steele-Syd Saylor | 58 | 4/12/46 | b3/30/46 |

### Westerns (Coming)

| | | | |
|---|---|---|---|
| Colorado Serenade — Eddie Dean-Mary Kenyon | | 6/30/46 | |
| Gentlemen With Guns (W)F — Buster Crabbe-Al St. John | 52 | 3/27/46 | b3/16/46 |
| Ghost of Hidden Valley — Buster Crabbe-Al St. John | | 6/3/40 | |
| Law Crusaders — Buster Crabbe-Al St. John | | | |
| Man Without a Gun — Bob Steele-Ellen Hall | | | |

## RKO-RADIO

| Block No. | CURRENT 1945-46 | Trade Shown | | |
|---|---|---|---|---|
| 4 | A Game of Death (M)A — J. Loder-A. Long-R. Wade | 72 | Dec | b12/1/45 |
| 5 | Badman's Territory (W)F — R. Scott-A. Richards-L. Tierney | 98 | Apr | b4/20/46 |
| | Bedlam (D)A — Boris Karloff-Anna Lee | 80 | Apr | b4/27/46 |
| Sp. | Bells of St. Mary's (D)F — Bing Crosby-Ingrid Bergman | 125 | Nov | b11/24/45 |
| 3 | Cornered (D)A — Dick Powell-Walter Slezak | 102 | Nov | b11/17/45 |
| 4 | Deadline at Dawn (My)F — S. Hayward-P. Lukas-B. Williams | 83 | Feb | b2/16/46 |
| 3 | Dick Tracy (My)F — Morgan Conway-Anne Jeffreys | 62 | Dec | b12/15/45 |
| 5 | Ding Dong Williams (MC)F — Glenn Vernon-Marcy McGuire | 62 | Apr | b4/20/46 |
| | Falcon's Alibi (My)A — Tom Conway-Rita Corday | 63 | Apr | b4/20/46 |
| 2 | First Yank Into Tokyo (D)A — T. Neal-B. Hale-K. Luke | 82 | Sept | b9/8/45 |
| 4 | From This Day Forward (D)A — J. Fontaine-M. Stevens-A. Judge | 95 | Mar | b3/2/46 |
| Sp. | Heartbeat (CD)F — G. Rogers-J. Pierre Aumont | 102 | Apr | b4/27/46 |
| 3 | Hotel Reserve (My)A — James Mason-Lucie Mannheim | 80 | Dec | b12/29/45 |
| 2 | Isle of the Dead (HD)A — B. Karloff-E. Drew | 72 | Sept | b9/8/45 |
| Sp. | Kid From Brooklyn *T (CM)F — D. Kaye-V. Mayo-Vera-Ellen | 114 | Mar | b3/23/46 |
| Sp. | Make Mine Music *T (M)F — Walt Disney | 75 | Apr | b4/20/46 |
| 5 | Partners in Time (CD)F — Lum 'n Abner-P. Blake | 76 | Apr | b4/27/46 |
| Sp. | Pinocchio *T (C)F — Disney | 87 | Sept | Reissue |
| 4 | Riverboat Rhythm (C)F — Leon Errol-Joan Newton | 65 | Feb | b2/9/46 |
| 3 | Sing Your Way Home (CM)F — Jack Haley-Anne Jeffreys | 72 | Nov | b11/17/45 |
| 2 | Spanish Main *T (D)F — P. Henreid-M. O'Hara | 100 | Oct | b10/6/45 |
| 3 | Spiral Staircase, The (My-D)A — D. McGuire-G. Brent-E. Barrymore | 83 | Jan | b1/5/46 |
| 4 | Tarzan and the Leopard Woman (A)F — J. Weissmuller-B. Joyce | 72 | Feb | b2/16/46 |
| Sp. | Tomorrow Is Forever (D)A — C. Colbert-G. Brent-O. Welles | 104 | Jan | b1/19/46 |
| 5 | Truth About Murder (My)A — B. Granville-M. Conway | 63 | Apr | b4/20/46 |
| 2 | Wanderer of the Wasteland (W)F — James Warren-Audrey Long | 67 | Oct | b10/6/45 |
| 5 | Without Reservations (C)F — Claudette Colbert-John Wayne | 107 | May | b5/11/46 |
| Sp. | Wonder Man *T (C)F — D. Kaye-V. Mayo | 98 | Apr | b4/28/45 |

### COMING

| | | | |
|---|---|---|---|
| A Likely Story — Bill Williams-Barbara Hale | | | a3/15/46 |
| Bamboo Blonde — Frances Langford-Russell Wade | | | a3/16/46 |
| Best Years of Our Lives, The — D. Andrews-M. Loy-F. March | | | |
| Child of Divorce — Sharyn Moffett-Regis Toomey | | | a3/16/46 |
| Criminal Court — T. Conway-M. O'Driscoll | | | a4/6/46 |
| Crack-Up — P. O'Brien-C. Trevor-H. Marshall | | | |
| Deadlier Than the Male — C. Trevor-L. Tierney-W. Slezak | | | |
| Dick Tracy Versus Cueball — Morgan Conway-Anne Jeffreys | | | a5/4/46 |
| Falcon's Adventure — Tom Conway-Madge Meredith | | | a5/11/46 |
| Genius at Work — A. Carney-W. Brown-A. Jeffreys | | | |
| Honeymoon — S. Temple-F. Tone-G. Madison | | | |
| It's a Wonderful Life — J. Stewart-D. Reed-L. Barrymore | | | |
| Katie for Congress — L. Young-J. Cotten-Ethel Barrymore | | | |
| Lady Luck — R. Young-B. Hale-F. Morgan | 97 | | a3/16/46 |
| Nocturne — George Raft-Lynn Bari | | | a5/18/46 |
| Notorious — C. Grant-Ingrid Bergman | | | a2/9/46 |
| Riffraff — Pat O'Brien-Anne Jeffreys | | | |
| Secret Life of Walter Mitty *T — D. Kaye-V. Mayo-F. Bainter | | | |
| Sinbad the Sailor *T — D. Fairbanks, Jr.-M. O'Hara | | | |
| Sister Kenny — R. Russell-A. Knox-D. Jagger | | | a3/2/46 |
| Step by Step — Lawrence Tierney-Anne Jeffreys | | | a2/9/46 |
| Sp. Stranger, The (D)F — Ed. G. Robinson-L. Young-O. Welles | 95 | | b5/25/46 |
| Sunset Pass — Nan Leslie-James Warren | | | |
| Till the End of Time — Dorothy McGuire-Guy Madison | | | a2/9/46 |
| Vacation in Reno — Jack Haley-Anne Jeffreys | | | |
| What Nancy Wanted — L. Day-B. Aherne-D. DeFore | | | |
| Woman on the Beach — J. Bennett-R. Ryan-C. Bickford | | | a3/9/46 |

## REPUBLIC

| Prod. No. | CURRENT 1944-45 | Rel. Date | |
|---|---|---|---|
| 446 | Along the Navajo Trail (W)F — Roy Rogers-Dale Evans | 66 | 12/15/45 | b12/15/45 |
| 429 | Behind City Lights (D)F — William Terry-Lynne Roberts | 67 | 9/10/45 | b9/22/45 |
| 445 | Don't Fence Me In (W)F — Rogers-Evans-Hayes | 71 | 10/20/45 | b10/27/45 |

| Title | Company |
|---|---|
| Life With Blondie | Col. |
| Life With Father | WB |
| Lighting Raiders | PRC |
| Little Giant | Univ. |
| Little Iodine | UA |
| Little Men | Astor |
| Little Miss Big | Univ. |
| Live Wires | Mono. |
| Lonesome Trail | Mono. |
| Lonely Hearts Club | Rep. |
| Lost Trail | Mono. |
| Lost Weekend | Para. |
| Love, Honor and Goodbye | Rep. |
| Love Letters | Para. |
| Love Lies Bleeding | Para. |
| Love on the Dole | Misc. |
| Lover Come Back | Univ. |

### M

| | |
|---|---|
| Madonna of the Seven Moons | Univ |
| Madonna's Secret | Rep. |
| Make Mine Music | RKO |
| Man Who Dared | Col. |
| Man Who Walked Alone | PRC |
| Man Without a Gun | PRC |
| Margie | 20th-Fox |
| Marked Trails | Mono. |
| Marshall of Laredo | Rep |
| Marshall of Rene | Rep. |
| Mask of Diijon | PRC |
| Masquerade in Mexico | Para. |
| Meet Me on Broadway | Col. |
| Melody Roundup | PRC |
| Melody Trail | Rep. |
| Men in Her Diary | Univ. |
| Mexicana | Rep. |
| Michigan Kid | Univ. |
| Mighty McGurk, The | MGM |
| Mildred Pierce | WB |
| Missing Lady | Mono. |
| Missouri Hayride | PRC |
| Miss Susie Slagle's | Para. |
| Miss Television | UA |
| Mr. Ace | UA |
| Mister Jim | MGM |
| Monsieur Beaucaire | Para. |
| Moon Over Montana | Mono. |
| Murder is My Business | PRC |
| Murder in the Music Hall | Rep. |
| Murder, My Sweet! | RKO |
| My Brother Who Talked to Horses | MGM |
| My Darling Clementine | 20th-Fox |
| My Gal Loves Music | Univ. |
| My Name is Julia Ross | Col. |
| My Pal Trigger | Rep. |
| My Reputation | WB |
| Mysterious Intruder | Col. |
| Mysterious Mr. M | Univ. |
| Mysterious Mr. Valentine | Rep. |

### N

| | |
|---|---|
| Navajo Kid | PRC |
| Never Say Goodbye | WB |
| Night and Day | WB |
| Night Editor | Col. |
| Night in Paradise | Univ. |
| Night Train to Memphis | Rep. |
| Nobody Lives Forever | WB |
| Nocturne | RKO |
| No Leave, No Love | MGM |
| Nora Prentiss | WB |
| No Time for Comedy | WB |
| No Trespassing | UA |
| Notorious | RKO |
| Notorious Gentlemen | Univ. |
| Notorious Lone Wolf | Col. |

### O

| | |
|---|---|
| Of Human Bondage | WB |
| Oh Say Can You Sing | Univ. |
| One Exciting Week | Rep. |
| One More Tomorrow | WB |
| One Romantic Night | Astor |
| One Way to Love | Col. |
| Open City | Misc. |
| Open Verdict | WB |
| O.S.S. | Para. |
| Our Hearts Were Growing Up | Para. |
| Our Vines Have Tender Grapes | MGM |
| Out California Way | Rep. |
| Outlaws of the Rockies | Col |
| Out of the Depths | Col |

### P

| | |
|---|---|
| Pardon My Past | Col |
| Paris Underground | UA |
| Partners in Time | RKO |
| Partners of the Trail | Mono. |
| Passkey to Danger | RKO |
| Passport to Destiny | RKO |
| People Are Funny | Para. |
| Perfect Marriage | Para. |
| Perilous Holiday | Col. |
| Perils of Pauline | Para. |
| Personality Kid | Col. |
| Phantom of the Plains | Rep |
| Phantom Thief | Col. |
| Pilgrim Lady | Rep. |
| Pillow of Death | Univ. |
| Pirates of Monterey | Univ. |
| Plainsman & the Lady | Rep. |
| Portrait of Maria | MGM |
| Postman Always Rings Twice | MGM |
| Prairie Rustlers | PRC |
| Prelude to Murder | Univ. |
| Pride of the Marines | WB |
| Prison Ship | Col. |
| Pursuit to Algiers | Univ |

### Q

| | |
|---|---|
| Queen of Burlesque | PRC |

## R

| Title | Company |
|---|---|
| Rainbow Over Texas | Rep. |
| Range Law | Mono. |
| Razor's Edge | 20th-Fox |
| Rebecca | UA |
| Red Dragon | Mono. |
| Red River Renegades | Rep. |
| Rendezvous 24 | 20th-Fox |
| Rendezvous With Annie | Rep. |
| Renegades | Col. |
| Return of Frank James | 20th-Fox |
| Return of Mr. Griggs | MGM |
| Return of Rusty | Col. |
| Return of the Vampire | Col. |
| Rhapsody in Blue | WB |
| Riders of the Dawn | Mono. |
| Riffraff | RKO |
| Rio Grande Raiders | Rep. |
| Riverboat Rhythm | RKO |
| River Gang | Univ. |
| Roaring Range | Mono. |
| Roaring Rangers | Col. |
| Romance of the Rancho | Mono. |
| Romance of the West | PRC |
| Rough Riders of the Cheyenne | Rep. |
| Rough Ridin' Justice | Col. |
| Runaround | Univ. |
| Rustlers of the Badlands | Col. |

## S

| | |
|---|---|
| Sailor Takes a Wife | MGM |
| San Antonio *T) | WB |
| Sante Fe Uprising | Rep. |
| Saratoga Trunk | WB |
| Scarface | Astor |
| Scarlet Street | Univ. |
| Scotland Yard Investigator | Rep. |
| Sea of Grass | MGM |
| Searching Wind | Para. |
| Secret Life of Walter Mitty | RKO |
| Secrets of a Sorority Girl | PRC |
| Senorita From the West | Univ. |
| Sensation Hunters | Mono. |
| Sentimental Journey | 20th-Fox |
| Seven Were Saved | Para. |
| Seventh Veil | Univ. |
| Shadow of a Woman | WB |
| Shadow of Terror | PRC |
| Shadow Returns | Mono. |
| Shadows of the Range | Mono. |
| Shadows Over Chinatown | Mono. |
| Shady Lady | Univ. |
| Shahrazad | Univ. |
| Shanghai Cobra | Mono. |
| She Went to the Races | MGM |
| She Wolf of London | Univ. |
| She Wouldn't Say Yes | Col. |
| She Wrote the Book | Univ. |
| Sheriff of Redwood Valley | Rep. |
| Shine on Texas Moon | Rep. |
| Shock | 20th-Fox |
| Shocking Miss Pilgrim | 20th-Fox |
| Short Happy Life of Francis Macomber | UA |
| Show-Off | MGM |
| Silver City Kid | Col. |
| Sinbad the Sailor | RKO |
| Sing While You Dance | Col. |
| Sing Your Way Home | RKO |
| Singing on the Trail | Col. |
| Sin of Harold Diddlebock | UA |
| Sister Kenny | RKO |
| Six Gun Man | PRC |
| Sky Devils | Astor |
| Snafu | Col. |
| Smoky | 20th-Fox |
| Smooth As Silk | Univ. |
| Snow Cinderella | Rep. |
| So Dark the Night | Col. |
| So Goes My Love | Univ. |
| Somewhere in the Night | 20th-Fox |
| Song for Miss Julie | Rep. |
| Song of Arizona | Rep. |
| Song of the Prairie | Col. |
| Song of the Range | Mono. |
| Song of Mexico | Rep. |
| Song of Old Wyoming | PRC |
| South of the Rio Grande | Mono. |
| Spanish Main | RKO |
| Specter of the Rose | Rep. |
| Spellbound | UA |
| Spider, The | 20th-Fox |
| Spider Woman Strikes Back | Univ. |
| Spiral Staircase, The | RKO |
| Stage coach to Denver | Rep. |
| Stagecoach to Monterey | Rep. |
| Stage Coach Outlaws | PRC |
| Star From Heaven | MGM |
| State Fair | 20th-Fox |
| Step By Step | RKO |
| Stolen Life | WB |
| Stork Club | Para. |
| Strange Confession | Univ. |
| Strange Conquest | Univ. |
| Strange Holiday | Misc. |
| Strange Mr. Gregory | Mono. |
| Stranger From Santa Fe | Mono. |
| Strange Journey | 20th-Fox |
| Strange Love of Martha Ivers | Para. |
| Strange Triangle | 20th-Fox |
| Strange Voyage | Col. |
| Strange Woman | UA |
| Stranger, The | RKO |
| Strangler of the Swamp | PRC |
| Suddenly It's Spring | Para. |
| Sunbonnet Sue | Mono. |
| Sunset Pass | RKO |
| Sun Valley Cyclone | Rep. |
| Suspected Person | PRC |
| Suspense | Mono. |
| Swamp Fire | Para. |

## REPUBLIC (Continued)

### CURRENT 1944-45

| No. Prod. | | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 427 | Fatal Witness (D)A | Evelyn Ankers-Richard Fraser | 60 | 9/15/45 | b12/8/45 |
| 428 | Love, Honor and Goodbye (CM)F | Virginia Bruce-Edward Ashley | 87 | 9/15/45 | b9/15/45 |
| 431 | Mexicana (CM)F | Constance Moore-Tito Guizar | 83 | 11/15/45 | b11/24/45 |
| 444 | Sunset in El Dorado (W)F | Roy Rogers-Dale Evans | 66 | 9/20/45 | b9/29/45 |
| 426 | Swingin' on a Rainbow (CM)F | Brad Taylor-Jane Frazee | 72 | 9/1/45 | b9/1/45 |
| 430 | Tiger Woman (My)A | Kane Richmond-Lorna Gray | 57 | 11/15/45 | b12/22/45 |

### Current 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 508 | A Guy Could Change (D)F | Allan Lane-Jane Frazee | 65 | 1/27/46 | b1/26/46 |
| 503 | An Angel Comes to Brooklyn (CM)F | Kaye Dowd-Robert Duke | 70 | 11/27/45 | b12/8/45 |
| 513 | A Strange Impersonation (D)F | Brenda Marshall-William Gargan | 68 | 3/15/46 | b3/2/46 |
| 504 | Captain Tugboat Annie (CD)F | Jane Darwell-Edgar Kennedy | 70 | 11/17/45 | b12/15/45 |
| 514 | Catman of Paris (H)A | Carl Esmont-Lenore Aubert | 65 | 4/20/46 | b2/23/46 |
| 511 | Crime of the Century | Stephanie Bachelor-Michael Browne | 56 | 2/27/46 | a12/1/45 |
| 505 | Dakota (D) F | John Wayne-Vera Hruba Ralston | 82 | 12/25/45 | b11/10/45 |
| 519 | French Key (My)A | Albert Dekker-Evelyn Ankers | 67 | 5/18/46 | b5/25/46 |
| 509 | Gay Blades (C)F | Allan Lane-Jean Rogers | 67 | 1/25/46 | b3/30/46 |
| 502 | Girls of the Big House (D)A | Lynne Roberts-Richard Powers | 68 | 11/2/45 | b11/17/45 |
| 516 | Glass Alibi, The (My)A | Maris Wrixon-Douglas Fowley | 68 | 4/27/46 | b5/11/46 |
| 5501 | Home on the Range *M (W)F | Monte Hale-Adrian Booth | 55 | 4/18/46 | b4/13/46 |
| 510 | Madonna's Secret, The (D)F | F. Lederer-A. Rutherford-G. Patrick | 79 | 2/16/46 | b2/23/46 |
| 512 | Murder in the Music Hall (My)F | Vera Hruba Ralston-W. Marshall | 84 | 4/10/46 | b2/23/46 |
| 518 | Passkey to Danger | Stephanie Bachelor-Adele Mara | 58 | 5/11/46 | a3/2/46 |
| 448 | Rainbow Over Texas (W)F | Roy Rogers-Dale Evans | 65 | 5/9/46 | b5/11/46 |
| 501 | Scotland Yard Investigator (D) | E. von Stroheim-S. Bachelor | 68 | 9/30/45 | b10/13/45 |
| 447 | Song of Arizona (W)F | Roy Rogers-Dale Evans | 68 | 3/9/46 | b3/6/46 |
| 506 | Song of Mexico (M)F | Adele Mara-Edgar Barrier | 57 | 12/28/45 | b11/24/45 |
| 515 | Undercover Woman | S. Bachelor-R. Livingston | 56 | 4/11/46 | a12/22/45 |
| 520 | Valley of the Zombies | Robert Livingston-Adrian Booth | 56 | 5/24/46 | a11/10/45 |
| 507 | Woman Who Came Back, The (D)A | Nancy Kelly-John Loder | 68 | 12/13/45 | b12/29/45 |

### COMING

| | | | | | |
|---|---|---|---|---|---|
| | Angel and the Outlaw | J. Wayne-G. Russell-I. Rich | | | |
| | Earl Carroll Sketchbook | Constance Moore-William Marshal | | | a5/25/46 |
| | Fabulous Suzanne | Barbara Britton-Rudy Vallee | | | a5/25/46 |
| | G. I. War Brides | James Ellison-Anna Lee | | | |
| | Ghost Goes Wild | James Ellison-Ann Gwynne | | | a5/4/46 |
| | Inner Circle | Adele Mara- William Frawley | | | |
| 517 | In Old Sacramento (W)F | Constance Moore-William Elliott | 89 | 5/31/46 | b4/27/46 |
| | I've Always Loved You *T | Catherine McLeod-Philip Dorn | | | a1/26/46 |
| | Invisible Informer | Linda Sterling-William Henry | | | a3/16/46 |
| | Last Crooked Mile | D. Barry-A. Savage-T. Powers | 67 | | a1/26/46 |
| | Last Frontier Uprising *M | Monte Hale-Adrian Booth | | | |
| | Lonely Hearts Club | Jane Withers-Jimmy Lydon | | | a3/2/46 |
| 5502 | Man From Rainbow Valley *M | Monte Hale-Adrian Booth | 56 | 6/15/46 | |
| | My Pal Trigger | R. Rogers-D. Evans-G. Hayes | | | |
| | Mysterious Mr. Valentine | William Henry-Linda Sterling | | | |
| | Night Train to Memphis | Roy Acuff-Allan Lane-Adele Mara | | | a1/5/46 |
| 521 | One Exciting Week | Al Pearce-Arline Harris | 69 | 6/8/46 | a3/2/46 |
| | Out California Way *M | Monte Hale-Aridian Booth | | | |
| | Pilgrim Lady | Warren Douglas-Veda Ann Borg | | | a5/4/46 |
| | Plainsman and the Lady | W. Elliott-V. H. Ralston-D. Barry | | | |
| | Rendezvous With Annie | Eddie Albert-Gail Patrick | | | a5/25/46 |
| | Shine on Texas Moon | R. Rogers-George Hayes-Dale Evans | | | |
| | Snow Cinderella | Lynne Roberts-Charles Drake | | | |
| | Specter of the Rose (D)A | Michael Chekhov-Judith Anderson | 90 | | b5/25/46 |
| | That Brennan Girl | James Dunn-Mona Freeman | | | |
| | Traffic in Crime | Kane Richmond-Adele Mara | | | a4/27/46 |
| | Under Nevada Skies | Roy Rogers-Dale Evans | | | a5/25/46 |

### Westerns (Current 1945-46)

| | | | | | |
|---|---|---|---|---|---|
| 555 | Alias Billy the Kid (W)F | Sunset Carson-Peggy Stewart | 56 | 4/17/46 | b4/27/46 |
| 551 | Bandits of the Badlands (W)F | Sunset Carson-Peggy Stewart | 55 | 9/14/45 | b10/13/45 |
| 5307 | Blue Mountain Skies | Gene Autry-Smiley Burnett | 56 | 12/1/45 | |
| 565 | California Gold Rush (W)F | Wild Bill Elliott-Bobby Blake | 60 | 2/4/46 | b3/2/46 |
| 553 | Cherokee Flash (W)F | Sunset Carson-Linda Stirling | 64 | 12/13/45 | b2/2/46 |
| 563 | Colorado Pioneers (W)F | Wild Bill Elliott-Bobby Blake | 55 | 11/14/45 | b1/5/46 |
| 554 | Days of Buffalo Bill | Sunset Carson-Peggy Stewart | 56 | 2/8/46 | |
| 556 | El Paso Kid | Sunset Carson-Marie Harmon | 55 | 5/22/46 | |
| 5308 | Gold Mine in the Sky | Gene Autry | 59 | 1/15/46 | Reissue |
| 5306 | Guns and Guitars | Gene Autry-Smiley Burnette | 58 | 10/15/45 | Reissue |
| 562 | Marshall of Laredo (W)F | Wild Bill Elliott-Bobby Blake | 58 | 10/7/45 | b11/17/45 |
| 561 | Phantom of the Plains (W)F | Wild Bill Elliott-Bobby Blake | 55 | 9/7/45 | b10/13/45 |
| 552 | Rough Riders of Cheyenne (W)F | Sunset Carson-Peggy Stewart | 56 | 11/1/45 | b11/17/45 |
| 566 | Sheriff of Redwood Valley (W)F | Bill Elliott-Alice Fleming | 56 | 3/29/46 | b4/13/46 |
| 567 | Sun Valley Cyclone | B. Elliott-A. Fleming-B. Blake | 55 | 5/10/46 | |
| 5305 | Under Fiesta Stars | GeneAutry-Smiley Burnette | 61 | 9/1/45 | Reissue |
| 564 | Wagon Wheels Westward (W)F | Wild Bill Elliott-Bobby Blake | 56 | 12/21/45 | b1/19/46 |

### Westerns (Coming)

| | | |
|---|---|---|
| | Conquest of Cheyenne | Wild Bill Elliott-Alice Fleming |
| | Red River Renegades | Sunset Carson-Peggy Stewart |
| | Rio Grande Raiders | Sunset Carson-Peggy Stewart |
| | Sante Fe Uprising | Allan Lane-Martha Wentworth |
| | Stagecoach to Denver | Allan Lane-Martha Wentworth |
| | Vigilantes of Boomtown | Allan Lane-Martha Wentworth |

## 20TH-FOX

### Current 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 611 | And Then There Were None (My)F | Fitzgerald-Hayward-Huston | 97 | Nov | b1/19/46 |
| 616 | A Walk in the Sun (D)F | Dana Andrews-Richard Conte | 117 | Mar | b12/1/45 |
| 622 | A Yank in London (D)F | Anna Neagle-Rex Harrison | 107 | Mar | b4/27/46 |
| 620 | Behind Green Lights (D)A | Carole Landis-William Gargan | 64 | Feb | b1/19/46 |
| 604 | Captain Eddie (B)F | F. MacMurray-L. Bari | 107 | Sept | b6/23/45 |
| 605 | Caribbean Mystery (My)F | J. Dunn-Sheila Ryan | 65 | Sept | b7/12/45 |
| 610 | Col. Effingham's Raid (CD)F | C. Coburn-J. Bennett-W. Eythe | 70 | Feb | b9/29/45 |
| 625 | Dark Corner (D)A | Lucille Ball-William Bendix | 99 | May | b4/6/46 |
| 617 | Doll Face (CM)F | C. Miranda-P. Como-V. Blaine | 80 | Jan | b12/22/45 |
| 609 | Dolly Sisters, The *T (MC)F | B. Grable-J. Payne-J. Haver | 114 | Nov | b8/29/45 |
| 626 | Do You Love Me *T (MC)F | M. O'Hara-D. Haymes-H. James | 91 | May | b4/20/46 |
| 623 | Dragonwyck (D)A | G. Tierney-V. Price-W. Huston | 103 | Apr | b2/23/46 |
| 612 | Fallen Angel (D)A | A. Faye-D. Andrews-L. Darnell | 97 | Dec | b10/27/45 |
| 608 | House on 92nd Street, The (D)F | W. Eythe-L. Nolan-S. Hasso | 88 | Oct | b9/15/45 |

## 20TH-FOX (Continued)

| Prod. No. | CURRENT 1945-46 | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 618 | Jesse James | T. Power-H. Fonda-N. Kelly | 106 | Feb | Re-release |
| 624 | Johnny Comes Flying Home (D)F | Martha Stewart-Richard Crane | 65 | Apr | b3/23/46 |
| 614 | Leave Her to Heaven *T (D)A | G. Tierney-J. Crain-C. Wilde | 110 | Jan | b12/22/45 |
| 627 | Rendezvous 24 (D)A | William Gargan-Maria Palmer | 70 | May | b5/11/46 |
| 619 | Return of Frank James | Henry Fonda-Gene Tierney | 92 | Feb | Re-release |
| 621 | Sentimental Journey (D)F | M. O'Hara-J. Payne-W. Bendix | 94 | Mar | b2/9/46 |
| 613 | Spider, The (M)F | Richard Conte-Faye Marlowe | 62 | Dec | b10/13/45 |
| 615 | Shock (D)F | Vincent Price-Lynn Bari | 70 | Feb | b1/19/46 |
| 607 | State Fair *T (CM)F | D. Andrews-J. Crain-D. Haymes | 100 | Oct | b8/25/45 |

### COMING

| | | | | | |
|---|---|---|---|---|---|
| 634 | Anna and the King of Siam | I. Dunne-R. Harrison-L. Darnell | 128 | Aug. | a1/26/46 |
| | Black Beauty | Mona Freeman-Richard Denning | | | |
| | Carnival in Costa Rica *T | D. Haymes-C. Holm-C. Romero | | | |
| 633 | Centennial Summer *T | Crain-Darnell-Bennett | 102 | Aug. | a10/20/45 |
| | Claudia and David | Dorothy McGuire-Robert Young | | | a5/11/46 |
| 628 | Cluny Brown (C)F | Charles Boyer-Jennifer Jones | 100 | June | b5/11/46 |
| 635 | Deadline for Murder | Sheila Ryan-Kent Taylor | | Aug. | |
| | Home Sweet Homicide | P. Ann Garner-R. Scott | | | a5/11/46 |
| 632 | It Shouldn't Happen to a Dog | Carole Landis-Allyn Joslyn | 70 | July | a3/30/46 |
| | Margie *T | Jeanne Crain-Alan Young | | | a4/6/46 |
| | My Darling Clementine | H. Fonda-L. Darnell-V. Mature | | | |
| | Razor's Edge | T. Power-G. Tierney-J. Payne | | | a5/11/46 |
| | Shocking Miss Pilgrim *T | Betty Grable-Dick Haymes | | | a1/5/46 |
| 631 | Smoky *T | F. MacMurray-A. Baxter-B. Ives | | July | a10/6/45 |
| 629 | Somewhere in the Night (D)A | J. Hodiak-L. Nolan-N. Guild | 110 | June | b5/4/46 |
| | Strange Journey | Paul Kelly-Osa Massen | | | |
| 630 | Strange Triangle (D)A | Signe Hasso-John Shepperd | 65 | June | b5/11/46 |
| | Three Little Girls in Blue *T | Haver-Blaine-Payne | | | a1/26/46 |
| | Wake Up and Dream | John Payne-June Haver | | | a6/9/45 |
| | Wanted for Murder (D)A | Eric Portman-Dulcie Gray | 103 | | b4/13/46 |
| | You're For Me | V. Blaine-P. Como-H. James | | | |

## UNITED ARTISTS

### CURRENT

| | | | | |
|---|---|---|---|---|
| Abilene Town (W)F | Randolph Scott-Ann Dvorak | 90 | 1/11/46 | b1/12/46 |
| A Night in Casablanca (M)F | Marx Bros.-Charles Drake | 85 | 5/10/46 | b4/20/46 |
| Blithe Spirit (C)A | Hammond-Cummings-Harrison | 94 | 12/14/45 | b9/22/45 |
| Breakfast in Hollywood (CD)F | Tom Breneman-Bonita Granville | 93 | 2/22/46 | b1/19/46 |
| Captain Kidd (D)F | C. Laughton-R. Scott-B. Britton | 87 | 10/5/45 | b8/4/45 |
| Diary of a Chambermaid (D)A | P. Goddard-B. Meredith | 86 | 2/14/46 | b2/2/46 |
| Getting Gertie's Garter (C)A | D. O'Keefe-M. McDonald-B. Barnes | 72 | 11/30/45 | b12/1/45 |
| Johnny in the Clouds (D)F | John Mills-D. Montgomery | 88 | 3/15/46 | b11/17/45 |
| Outlaw, The (D)A | Jane Russell-Walter Huston | 115 | 2/8/46 | b3/23/46 |
| Paris-Underground (WaD)A | C. Bennett-Gracie Fields | 97 | 10/19/45 | b8/25/45 |
| Rebecca | L. Olivier-Joan Fontaine | 130 | 4/26/46 | Reissue |
| Spellbound (D)A | Ingrid Bergman-Gregory Peck | 111 | 12/28/45 | b11/3/45 |
| Whistle Stop (D)A | George Raft-Ava Gardner | 85 | 1/25/46 | b1/12/46 |
| Young Widow (D)A | Jane Russell-Louis Hayward | 100 | 3/1/46 | b2/23/46 |

### COMING

| | | | |
|---|---|---|---|
| Abie's Irish Rose | Joanne Dru-Michael Chekhov | | |
| Angel on My Shoulder | P. Muni-A. Baxter-C. Rains | | a2/9/46 |
| A Scandal in Paris | G. Sanders-S. Hasso-C. Landis | | a12/22/45 |
| Bachelor's Daughter's | G. Russell-C. Trevor-A. Dvorak | | |
| Bel Ami | George Sanders-Angela Lansbury | | |
| Caesar and Cleopatra *T (D)A | Claude Rains-Vivien Leigh | 135 | b12/22/45 |
| Chase, The | Robert Cummings-Michele Morgan | | |
| Devil's Playground | William Boyd-Andy Clyde | | |
| Dishonored Lady | H. Lamarr-D. O'Keefe-J. Loder | | |
| Duel in the Sun *T | J. Jones-G. Peck-J. Cotten | | |
| Fanny By Gaslight | James Mason-Phyllis Calvert | | |
| Henry the Fifth (D)F *T | L. Olivier-R. Asherson | 134 | b4/27/46 |
| Little Iodine | Jo Ann Marlowe-Marc Cramer | | a4/27/46 |
| Miss Television | David Bruce-Cleatus Caldwell | | a5/25/46 |
| Mr. Ace | George Raft-Sylvia Sidney | | a5/4/46 |
| No Trespassing | Ed. G. Robinson-L. McCallister | | |
| Short Happy Life of Francis Macomber | G. Peck-J. Bennett-R. Preston | | |
| Sin of Harold Diddlebock | H. Lloyd-R. Walburn-J. Conlin | | a2/9/46 |
| Strange Woman, The | H. Lamarr-G. Sanders-L. Hayward | | |
| This Happy Breed | Robert Newton-Celia Johnson | | |

## UNIVERSAL

### CURRENT 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 516 | Because of Him (CM)F | D. Durbin-C. Laughton-F. Tone | 87 | 1/16/46 | b1/12/46 |
| 527 | Blonde Alibi (My)F | Tom Neal-Martha O'Driscoll | 62 | 4/12/46 | b3/23/46 |
| 509 | Crimson Canary (My)F | Noah Beery, Jr.-Lois Collier | 64 | 11/9/45 | b11/8/45 |
| 510 | Daltons Ride Again (W)F | A. Curtis-M. O'Driscoll-L. Chaney | 72 | 11/23/45 | b11/17/45 |
| 513 | Frontier Gal (D)F | Y. DeCarlo-R. Cameron-A. Devine | 84 | 12/21/45 | b12/8/45 |
| 515 | Girl on the Spot (D-M)A | Jess Barker-Lois Collier | 75 | 1/11/46 | b1/5/46 |
| 511 | House of Dracula (H)A | Chaney-Carradine-O'Driscoll | 67 | 12/7/45 | b12/8/45 |
| 525 | House of Horrors (H)A | Kent Taylor-Virginia Grey | 65 | 3/29/46 | b3/9/46 |
| 518 | Idea Girl (C)F | Jess Barker-Julie Bishop | 60 | 2/8/46 | b2/2/46 |
| 520 | Little Giant (C)F | Abbott-Costello | 91 | 2/22/46 | b3/2/46 |
| 526 | Madonna of the Seven Moons (D)A | P. Roc-P. Calvert-S. Granger | 89 | 4/5/46 | b1/26/46 |
| 502 | Men in Her Diary (C)A | J. Hall-L. Allbritton-P. Ryan | 73 | 9/14/45 | b8/15/45 |
| | Night in Paradise *T (D)A | Merle Oberon-Turhan Bey | 84 | 5/3/46 | b4/13/46 |
| 512 | Pillow of Death (My)A | L. Chaney-J. Ed Bromberg | 66 | 12/14/45 | b12/15/45 |
| 507 | Pursuit to Algiers (D)F | B. Rathbone-N. Bruce | 65 | 10/26/45 | b10/27/45 |
| 503 | River Gang (M)F | G. Jean-J. Qualen | 64 | 9/21/45 | b9/22/45 |
| 514 | Scarlet Street (D)A | Ed. G. Robinson-Joan Bennett | 102 | 12/21/45 | b12/29/45 |
| 519 | Seventh Veil (D)A | James Mason-Ann Todd | 94 | 2/15/46 | b11/10/45 |
| 501 | Shady Lady (CM)F | S. Coburn-G. Simms-R. Paige | 93 | 9/7/45 | b9/8/45 |
| 521 | Smooth as Silk (My)A | Kent Taylor-Virginia Grey | 66 | 3/1/46 | b3/9/46 |
| 505 | Strange Confession (M)A | L. Chaney-B. Joyce | 62 | 10/5/45 | b10/6/45 |
| 506 | Senorita From the West (C)F | A. Jones-B. Granville | 62 | 10/12/45 | b10/20/45 |
| 524 | Spider Woman Strikes Back (H)A | G. Sondergaard-K. Grant-B. Joyce | 59 | 3/22/46 | b3/23/46 |
| 517 | Terror By Night (My)A | B. Rathbone-Nigel Bruce | 60 | 2/1/46 | b2/2/46 |
| 504 | That Night With You (CM)F | F. Tone-S. Foster-L. Allbritton | 84 | 9/28/45 | b9/22/45 |
| 508 | This Love of Ours (D)F | Merle Oberon-Charles Korvin | 90 | 11/2/45 | b10/27/45 |

| Title | Company |
|---|---|
| Swing Hostess | PRC |
| Swingin' on a Rainbow | Rep. |
| Swing Parade of 1946 | Mono. |
| Swiss Family Robinson | Astor |

### T

| | |
|---|---|
| Talk About a Lady | Col. |
| Tangier | Univ. |
| Tars and Spars | Col. |
| Tarzan and the Leopard Woman | RKO |
| Tenth Avenue Angel | MGM |
| Terror By Night | Univ. |
| Terrors on Horseback | PRC |
| Terror Trail | Col. |
| Texas Kid, The | Mono. |
| Texas Panhandle | Col. |
| That Brennan Girl | Rep. |
| That Guy, Palooka | Mono. |
| That Night With You | Univ. |
| That Texas Jamboree | Col. |
| That Way with Women | WB |
| The Man I Love | WB |
| The Shadow | Mono. |
| The Time, the Place & the Girl | WB |
| They Made Me a Killer | Para. |
| They Were Expendable | MGM |
| This Happy Breed | UA |
| This Love of Ours | Univ. |
| Thrill of Brazil | Col. |
| Throw a Saddle on a Star | Col. |
| Three in the Saddle | PRC |
| Three Little Girls in Blue | 20th-Fox |
| Three Strangers | WB |
| Three Wise Fools | MGM |
| Thunder in the City | Astor |
| Thunder Town | PRC |
| Tiger Woman | Rep. |
| Till the Clouds Roll By | MGM |
| Till the End of Time | RKO |
| Time for Two | MGM |
| To Each His Own | Para. |
| Tokyo Rose | Para. |
| Tom Brown's Schooldays | Astor |
| Tomorrow Is Forever | RKO |
| Tonight We Dance | Col. |
| Too Good to Be True | Para. |
| Too Young to Know | WB |
| Town Went Wild | PRC |
| Traffic in Crime | Rep. |
| Trail to Mexico | Mono. |
| Trail to Vengeance | Univ. |
| Trigger Law | Mono. |
| Trigger Trail | Univ. |
| Trouble With Women | Para. |
| Truth About Murder | RKO |
| Tucson Raiders | Rep. |
| Twin Guns | PRC |
| Two Fisted Stranger | Col. |
| Two Guys From Milwaukee | WB |
| Two Mrs. Carrolls | WB |
| Two Sisters From Boston | MGM |
| Two Smart People | MGM |
| Two Years Before the Mast | Para. |

### U

| | |
|---|---|
| Uncle Andy Hardy | MGM |
| Undercover Woman | Rep. |
| Undercurrent | MGM |
| Underdog, The | PRC |
| Under Arizona Skies | Mono. |
| Under Nevada Skies | Rep. |
| Unknown, The | Col. |
| Unseen, The | Para. |
| Up Goes Maisie | MGM |

### V

| | |
|---|---|
| Vacation From Marriage | MGM |
| Vacation in Reno | RKO |
| Valley of the Zombies | Rep. |
| Vigilantes of Boomtown | Rep. |
| Virginian, The | Para. |
| Voice of the Whistler | Col |

### W

| | |
|---|---|
| Wagon Wheels Westward | Rep. |
| Wake Up and Dream | 20th-Fox |
| Walls Came Tumbling Down | Col. |
| Wanderer of the Wasteland | RKO |
| Wanted for Murder | 20th-Fox |
| Weekend at the Waldorf | MGM |
| Weird Woman | Univ. |
| Welcome Stranger | Para. |
| Well Groomed Bride | Para. |
| West of the Alamo | Mono. |
| West of the Rio Grande | Mono. |
| What a Woman! | Col. |
| What Nancy Wanted | RKO |
| What Next, Corporal Hargrove? | MGM |
| Where There's Life | Para. |
| Whispering Skull | PRC |
| Whistle Stop | UA |
| White Pondo | PRC |
| Why Girls Leave Home | Mono. |
| Wicked Lady | Univ. |
| Wife of Monte Cristo | PRC |
| Wild Beauty | Univ. |
| Without Reservations | RKO |
| Woman of My Own | MGM |
| Woman of the Town, The | UA |
| Woman on the Beach | RKO |
| Woman Who Came Back, The | Rep. |
| Wonder Man | RKO |

### Y

| | |
|---|---|
| Yearling, The | MGM |
| Years Between, The | Misc. |
| Yolanda & the Thief | MGM |
| Young Widow | UA |
| You're For Me | 20th-Fox |

### Z

| | |
|---|---|
| Ziegfeld Follies of 1946 | MGM |

## TITLE CHANGES

His Face Was Their Fortune (Col.) now
PERSONALITY KID

The Roaring Range (Mono.) now
SHADOWS ON THE RANGE

Missouri Hayride (PRC) now
DOWN MISSOURI WAY

Blondes on the Loose (PRC) now
BLONDE FOR A DAY

Flight to Paradise (20th-Fox) now
STRANGE JOURNEY

Jumpin Joe (Mono.) now
BELOW THE DEADLINE

Mandarin Secret (Mono.) now
SHADOWS OVER CHINATOWN

Jade Lady (Mono.) now
MISSING LADY

Crime Doctor's Man Hunt (Col.) now
CRIME DOCTOR'S HONOR

Kelly Is My Name (Univ.) now
IDOL OF THE CROWDS

Little Mr. Jim (MGM) now
MISTER JIM

## ADVANCE DATA
### On Forthcoming Product

(*Continued from Page 34*)

DEADLIER THAN THE MALE (RKO) *Mystery. Principals:* Claire Trevor, Lawrence Tierney, Walter Slezak. *Director,* Robert Wise. *Plot:* A murderer marries the wealthy foster-sister of an adventuress, who is also planning to marry for money. He has a secret rendezvous with her. When she finds a detective on the trail of him, she tries to borrow money from her fiance to bribe the detective. But her fiance leaves her, and so she betrays the murderer. Before the police comes, she tries to get him to shoot her foster-sister so that she will get her money, but he kills her instead.

THRILL OF BRAZIL (Col.) *Drama-with-Music. Principals:* Evelyn Keyes, Keenan Wynn, Ann Miller, Allan Joslyn, Tito Guizar. *Director:* S. Sylvan Simon. *Plot:* The manager and producer of a revue trying out in South America tries to win back his ex-wife, a famous directress who is slated to marry again. After many unsuccessful tries, he finally involves her new fiance in a scandal. This doesn't work, so he gives up at which time she realizes she loves him after all.

SECRETS OF A SORORITY GIRL (PRC) *Drama. Principals:* Mary Ware, Rick Vallin, Addison Richards. *Director:* Lew Landers. *Plot:* A district attorney's daughter becomes involved with a racket chief who has been posing as a reporter. Upon learning that she has only one year to live, she decides to make it a merry one and go to all the questionable night spots with him. In escaping from a raid, a policeman is killed and she is charged with the murder. Her father has her arrested, but she is acquitted when a former night club owner who had been double-crossed by the supposed reporter tells the truth.

BELOW THE DEADLINE (Mon.) *Drama. Principals:* Warren Douglas, Ramsay Ames, Jean Wiley. *Director,* William Beaudine. *Plot:* The brother of a murdered gangster, himself a returned veteran, decides to take over his brother's racket as a sort of revenge against civilians who made money in the black market. He becomes interested in one of his operators, but warns her not to try to reform him. His war buddy talks him into backing a reform candidate. When the rival faction finds out, a gun battle ensues. He is wounded but looks forward to an honest life with his girl.

## UNIVERSAL (Continued)

| Prod. No. | COMING | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| | Black Angel | D. Duryea-J. Vincent-P. Lorre | | | |
| | Brief Encounter (D)A | Celia Johnson-Trevor Howard | 95 | | b2/16/46 |
| | Brute Man | Rondo Hatton- Jane Adams | | | |
| 540 | Canyon Passage *T | D. Andrews-B. Donlevy-S. Hayward | | 7/26/46 | a10/6/45 |
| 532 | Cat Creeps (H)A | Lois Collier-Noah Beery, Jr. | 57 | 5/17/46 | b4/13/46 |
| | Cuban Pete | Desi Arnaz-Ethel Smith | | | a5/18/46 |
| 539 | Danger Woman | B. Joyce-D. Porter-P. Morrison | | 7/12/46 | a4/20/46 |
| | Dead of Night | Michael Redgrove-Googie Withers | | | |
| 534 | Dressed to Kill (My)A | Rathbone-N. Bruce-P. Morison | 70 | 6/7/46 | b5/25/46 |
| | Ghost Steps Out | Abbott-Costello-M. Reynolds | | | a4/6/46 |
| 538 | Her Adventurous Night | Dennis O'Keefe-Helen Walker | | 7/5/46 | |
| | Idol of the Crowds | Phil Terry-Ann Savage | | | a4/6/46 |
| 537 | Inside Job | A. Curtis-A. Rutherford-P. Foster | 65 | 6/28/46 | |
| | Killers, The | Ava Gardner-Albert Dekker | | | a5/25/46 |
| | Little Miss Big | Fay Holden-Beverly Simmons | | | a4/6/46 |
| 536 | Lover Come Back | G. Brent-L. Ball-V. Zorina | | 6/21/46 | a3/30/46 |
| | Michigan Kid | Jon Hall-Rita Johnson | | | a5/18/46 |
| | Mysterious Mr. M. | Richard Martin-Pamela Blake | | | |
| | Notorious Gentlemen (D)A | Rex Harrison-Lilli Palmer | 110 | | b2/16/46 |
| | Oh Say Can You Sing | Sheila Ryan-Fred Brady | | | a5/25/46 |
| | Pirates of Monterey *T | Maria Montez-Rod Cameron-P. Reed | | | a5/25/46 |
| 535 | Runaround | Rod Cameron-Ella Raines | | 6/14/46 | a3/30/46 |
| | Shahrazad *T | Decarlo-Donlevy-Aumont | | | a2/9/46 |
| 531 | She Wolf of London (H)A | Sara Haden-Una O'Connor | 61 | 5/17/46 | b4/13/46 |
| 533 | She Wrote the Book (CD)A | Joan Davis-Jack Oakie | 74 | 5/31/46 | b5/18/46 |
| 528 | So Goes My Love (D)F | Myrna Loy-Don Ameche | 88 | 5/19/46 | b3/30/46 |
| 530 | Strange Conquest (D)F | Jane Wyatt-Jess Barker | 64 | 5/16/46 | b4/20/46 |
| 522 | Tangier (D)F | M. Montez-P. Foster-R. Paige | 75 | 3/8/46 | b3/9/46 |
| | Wicked Lady (D)A | M. Lockwood-J. Mason-P. Roc | 100 | | b1/12/46 |
| | Wild Beauty | Don Porter-Lois Collier | | | |
| | **Westerns (Current 1945-46)** | | | | |
| 1101 | Bad Men of the Border | Kirby Grant-Arnita-Fuzzy Knight | 56 | 9/28/45 | |
| 1102 | Code of the Lawless | Kirby Grant-Fuzzy Knight | 55 | 10/19/45 | |
| 1104 | Gun Town | Kirby Grant-Fuzzy Knight | 53 | 1/18/45 | a12/22/45 |
| 1103 | Trail to Vengeance | Kirby Grant-Fuzzy Knight | 54 | 11/30/45 | |

## WARNER BROS.

**CURRENT 1945-46**

| | | | | | |
|---|---|---|---|---|---|
| 504 | Born for Trouble | Van Johnson-Faye Emerson | 57 | 10/6/45 | Reissue |
| 512 | Burma Victory (Wa)A | Documentary | 63 | 2/15/46 | b12/22/45 |
| 513 | Cinderella Jones (C)F | Joan Leslie-Robert Alda | 88 | 3/9/46 | b2/16/46 |
| 515 | City for Conquest | James Cagney-Ann Sheridan | 98 | 4/13/46 | Reissue |
| 506 | Confidential Agent (D)F | C. Boyer-L. Bacall-P. Lorre | 118 | 11/10/45 | b11/3/45 |
| 508 | Danger Signal (D)F | Faye Emerson-Zachary Scott | 78 | 12/15/45 | b11/17/45 |
| 517 | Devotion (D)A | O. deHavilland-L. Lupino | 107 | 4/20/46 | b4/6/46 |
| 518 | Her Kind of Man... | Z. Scott-F. Emerson-D. Clark | 78 | 5/11/46 | a12/22/45 |
| 503 | It All Came True | Humphrey Bogart-Ann Sheridan | 97 | 10/6/45 | Reissue |
| 505 | Mildred Pierce (D)A | Joan Crawford-Jack Carson | 111 | 10/20/45 | b9/29/45 |
| 510 | My Reputation (D)F | Barbara Stanwyck-George Brent | 94 | 1/26/46 | b1/22/46 |
| 516 | No Time for Comedy | James Stewart-Rosalind Russell | 93 | 4/13/46 | Reissue |
| 501 | Pride of the Marines (D)F | J. Garfield-E. Parker-D. Clark | 119 | 9/4/45 | b8/11/45 |
| 502 | Rhapsody in Blue (M)F | Joan Leslie-Robert Alda | 139 | 9/22/45 | b6/30/45 |
| 509 | San Antonio *T | Erroll Flynn-Alexis Smith | 110 | 12/29/45 | b11/24/45 |
| 514 | Saratoga Trunk (D)A | Gary Cooper-Ingrid Bergman | 135 | 3/30/46 | b11/24/45 |
| 511 | Three Strangers (D)A | Fitzgerald-Greenstreet-Lorre | 92 | 2/15/46 | b1/26/46 |
| 507 | Too Young to Know (D)F | Joan Leslie-Robert Hutton | 86 | 12/1/45 | b11/17/45 |
| | **COMING** | | | | |
| | Appointment in Tokyo (Wa) | Documentary | 54 | | b12/1/45 |
| | Beast With Five Fingers | R. Alda-A. King-P. Lorre | | | a3/23/46 |
| | Big Sleep | H. Bogart-Lauren Bacall | | | a2/18/44 |
| | Cheyenne | Dennis Morgan-Jane Wyman | | | |
| | Cloak and Dagger | Gary Cooper-Lilli Palmer | | | |
| | Cry Wolf | Errol Flynn-Barbara Stanwyck | | | |
| | Deception | Bette Davis-Paul Henreid | | | |
| | Escape Me Never | E. Flynn-I. Lupino-G. Young | | | a3/9/46 |
| | Humoresque | J. Crawford-J. Garfield-O. Levant | | | |
| 520 | Janie Gets Married | Joan Leslie-Robert Hutton | 89 | 6/22/46 | a11/24/45 |
| | Life with Father *T | I. Dunne-W. Powell-E. Taylor | | | |
| | Never Say Goodbye | Erroll Flynn-Eleanor Parker | | | a12/1/45 |
| | Night and Day | C. Grant-A. Smith-J. Wyman | | 8/3/46 | |
| | Nobody Lives Forever | J. Garfield-G. Fitzgerald | | | a3/23/46 |
| | Nora Prentiss | Ann Sheridan-Robert Alda | | | |
| | Of Human Bondage | P. Henreid-E. Parker-J. Knowles | | 7/20/46 | a8/16/44 |
| 519 | One More Tomorrow (C)F | Ann Sheridan-Dennis Morgan | 88 | 6/1/46 | b5/18/46 |
| | Open Verdict, The | S. Greenstreet-P. Lorre-J. Lorring | | | a3/9/46 |
| | Shadow of a Woman | Andrea King-William Prince | | | a4/28/45 |
| | Stolen Life (D)A | B. Davis-G. Ford-W. Brennan | 107 | 7/6/46 | b5/4/46 |
| | That Way With Women | S. Greenstreet-M. Vickers-D. Clark | | | |
| | The Man I Love | Ida Lupino-Robert Alda | | | a11/24/45 |
| | The Time, the Place & the Girl *T | D. Morgan-J. Carson-J. Wyman | | | a12/1/45 |
| | Two Guys From Milwaukee | Dennis Morgan-Joan Leslie | | 8/17/46 | a3/23/46 |
| | Two Mrs. Carrolls | H. Bogart-B. Stanwyck-A. Smith | | | a11/24/45 |

## MISCELLANEOUS

| | | | | | |
|---|---|---|---|---|---|
| | A Boy, a Girl and a Dog (D) | Harry Davenport-Sharyn Moffett | | Film Clas | a10/4/44 |
| | Accent on Horror | Bela Lugosi-Nat Pendleton | | SGP | |
| | Adventure For Two (D)F | Laurence Olivier-Penelope Ward | 89 | | b12/22/45 |
| | Adventure in Music (M) | Jose Iturbi & Others | 62 | | b5/27/44 |
| | Battle for Music (Doc.)F | London Philharmonic | 74 | Four Conts | b10/30/45 |
| | Bella Donna | M. Oberon-G. Brent-C. Korvin | | UWP | a5/25/46 |
| | Captive Heart (D)A | Michael Redgrave-Rachel Kempson | 108 | Eagle-Lion | b4/13/46 |
| | Caravan (D)A | Steward Granger-Jean Kent | 122 | Eagle-Lion | b4/20/46 |
| | Crainquebille (D)A | French Cast | 59 | Hoffberg | b10/28/44 |
| | Curley *T | Frances Rafferty-Larry Olsen | | Hal Roach | a5/25/46 |
| | Dark Is the Night (D)A | Irina Radehenko-Ivan Kuznetsov | 70 | Artkino | b3/23/46 |
| | Dark Mirror | O. deHavilland-Lew Ayers | | UWP | a4/6/46 |
| | 1812 (Hist.) | Russian Cast | 95 | Artkino | b9/16/44 |
| | Fall of Berlin (Doc.)F | | 70 | Artkino | b9/15/44 |
| | Flight to Nowhere | A. Curtis-E. Ankers | | SGP | a5/18/46 |
| | I Know Where I'm Going (D)F | Wendy Hiller-Roger Livesay | 91 | GFD | b1/5/46 |
| | Journey Together (D)F | Ed. G. Robinson-Bessie Love | 80 | Eng. Films | b3/9/46 |
| | Love on the Dole (D)A | Deborah Kerr-Clifford Evans | 89 | Four Conts | b10/20/45 |
| | Open City (D)A | Aldo Fabrizi-Anna Magnani | 100 | Mayer-Bur'n | b3/9/46 |
| | Strange Holiday (D)F | Claude Rains-Robbie Stebbins | 57 | Elite | b10/27/45 |
| | Years Between, The (D)A | Michael Redgrave-Valerie Hobson | 100 | Eagle-Lion | b4/13/46 |

# SHORT Booking GUIDE

## 1945-46 PRODUCT

## COLUMBIA

### ALL-STAR COMEDIES (20)

| | | | | |
|---|---|---|---|---|
| 7404 | A Bird in the Head | Fair | 17 | .. 4/13/46 |
| 7434 | A Hit With a Miss | Good | 16 | .. 3/ 2/46 |
| 7410 | Ain't Love Cuckoo? | | 19 | |
| 7432 | A Miner Affair | Poor | 18½ | ..11/10/45 |
| 7403 | Beer Barrel Polecats | | 17 | |
| 7436 | Blonde Stayed On, The | | 16½ | |
| 7423 | Calling All Fibbers | | 16½ | |
| 7422 | Dance, Dunce, Dance! | Funny | 18½ | ..10/27/45 |
| 7426 | Get Along Little Zombie | | 17 | |
| 7433 | High Blood Pressure | Fair | 19 | .. 3/16/46 |
| 7425 | Hiss and Yell | | 18 | |
| 7401 | If a Body Meets a Body | | 18 | |
| 7438 | Jiggers, My Wife! | | 18 | |
| 7421 | Mayor's Husband, The | Funny | 16 | ..11/10/45 |
| 7402 | Micro-Phonies | | 17 | |
| 7437 | Mr. Noisy | | 16½ | |
| 7407 | Monkey Businessmen | | 18 | |
| 7435 | Spook to Me | Funny | 17 | .. 3/ 2/46 |
| 7406 | Three Troubledoers | | 17 | |
| 7405 | Uncivil War Birds | | 17 | |
| 7409 | Vine, Women and Song (Billy Vine) | | 22½ | |
| 7224 | When the Wife's Away | Good | 17 | .. 5/ 4/46 |
| 7481 | Where the Pest Begins | | 17 | |

### COLOR RHAPSODY (5)

| | | | | |
|---|---|---|---|---|
| .7503 | Picnic Panic | | 6 | |
| 7502 | Polar Playmates | | 6½ | |
| 7501 | River Ribber | | 6 | |

### COMMUNITY SINGS (10)

| | | | | |
|---|---|---|---|---|
| 7651 | No. 1 (Leibert) Cowboy Hit Tunes | Good | 9½ | ..11/17/45 |
| 7652 | No. 2 (Baker) You Belong to My Heart | | 10 | |
| 7653 | No. 3 (Don Baker) Dream | Fair | 10 | .. 3/ 2/46 |
| 7654 | No. 4 (Baker) Good, Good, Good | Fair | 11 | .. 2/23/46 |
| 7655 | No. 5 (Leibert) No Can Do | Good | 10 | .. 4/13/46 |
| 7656 | No. 6 (Baker) That Feeling in the Moonlight | | 9 | |
| 7657 | No. 7 (Leibrt) Chickery Chick | | 10 | |
| 7658 | No. 8 (Baker) Symphony | | | |
| 7659 | No. 9 (Baker) Aren't You Glad You're You | | | |
| 7660 | No. 10 (Leibert) Let It Show | | | |

### FILM VODVIL (5)

| | | | | |
|---|---|---|---|---|
| 7956 | Dick Stabile & Orch | | | |
| 7951 | Milt Britton & Band | | 11 | |
| 7952 | Randy Brooks & Orch | | 10½ | |
| 7953 | Morale's Copacabana Orchestra | Excellent | 11 | .. 2/23/46 |
| 7954 | Three Sets of Twins | Good | 10 | .. 5/ 4/46 |
| 7955 | Art Mooney & Orch | | 11 | |

### FLIPPY

| | | | | |
|---|---|---|---|---|
| 7601 | Catnipped | Amusing | 7½ | .. 3/ 2/46 |

### FOX & CROW

| | | | | |
|---|---|---|---|---|
| 7752 | Foxey Flatfoots | | 6 | |
| 7751 | Phoney Baloney | | 7 | |
| 7753 | Unsure-Runts | | 7½ | |

### PANORAMICS

| | | | | |
|---|---|---|---|---|
| 7902 | Strange Hunger | | | |
| 7901 | The Magic Stone | | 10 | |

### PHANTASIES (4)

| | | | | |
|---|---|---|---|---|
| 7702 | Kenge Roo | | 6 | |
| 7701 | Simple Siren | | 6½ | |
| 7703 | Snap Happy Traps | | | |

### SCREEN SNAPSHOTS (10)

| | | | | |
|---|---|---|---|---|
| 7851 | No. 1 (25th Anniversary Special) | | 9 | |
| 7852 | No. 2 (Harlow Wilcox & H. Von Zell) | | 10 | |
| 7853 | No. 3 (Fashions, Rodeo, etc.) | Interesting | 9 | .. 2/23/46 |
| 7854 | No. 4 (Hollywood Celebrations) | Interesting | 9 | .. 2/23/46 |
| 7855 | No. 5 (Movie Stunt-men & Doubles) | | 9 | |
| 7856 | No. 6 (Wendell Niles and Prindle) | | 9½ | |
| 7857 | No. 7 (Victory Show) | | 9½ | |
| 7858 | No. 8 (Looking Back) | | | |
| 7859 | No. 9 (Judy Canova Radio Show) | | 10 | |
| 7860 | No. 10 (Famous Fathers & Sons) | | | |

### SPORT REELS (10)

| | | | | |
|---|---|---|---|---|
| 7801 | Champion of the Cue | | 7½ | |
| 7802 | Puck Chasers | | 10 | |
| 7803 | Cadet Cagers | | 8½ | |
| 7804 | Mermaid's Paradise | Good | 9½ | .. 3/ 9/46 |
| 7805 | Rasslin' Romeos | | 9½ | |
| 7806 | Canine Champion | | 9½ | |
| 7807 | Timberland Athletes | | | |
| 7808 | Diving Aces | | | |
| 7809 | Horse Racing (untitled) | | | |

### SERIALS (3)

| | | | |
|---|---|---|---|
| 7160 | Hop Harrigan | 15 Chaps. | 4/13/46 |
| 7120 | Jungle Raiders | 15 Chaps. | |
| 7140 | Who's Guilty? | 15 Chaps. | |
| | Chick Carter, Detective | 15 Chaps. | |

## METRO-GOLDWYN-MAYER 1945-46

### CARTOONS (16)

| | | | | |
|---|---|---|---|---|
| W-731 | Flirty Birdy | | 7 | |
| W-733 | Quiet Please | | | |
| W-732 | Wild and Woolfy | | 8 | |
| W-734 | Lonesome Lenny | Fair | 8 | .. 4/ 6/46 |
| W-735 | Springtime for Thomas | Good | 9 | .. 4/ 6/46 |
| W-736 | Milky Waif | | 7 | |

### TRAVELTALKS (12)

| | | | | |
|---|---|---|---|---|
| T-714 | Glimpses of Guatemala | | | |
| T-713 | Land of Mayas | | | |
| T-712 | Merida and Campeche | Good | 8 | ..12/ 1/45 |
| T-715 | Visiting Vera Cruz | Interesting | 9 | .. 4/ 6/46 |
| T-711 | Where Time Stands Still | Good | 9 | ..12/ 1/45 |
| T-716 | The Mission Trail | | | |

### MGM SPECIALS (4)

| | | | | |
|---|---|---|---|---|
| A-701 | A Gun Is His Hand | | 19 | |
| A-702 | Purity Squad | Excellent | 20 | ..11/24/45 |

### PETE SMITH SPECIALTIES (10)

| | | | | |
|---|---|---|---|---|
| S-756 | Badminton | Good | 9 | .. 1/ 5/46 |
| S-753 | Bus Pests | Funny | 10 | .. 1/ 5/46 |
| S-759 | Equestrian Quiz | | | |
| S-757 | Fala at Hyde Park | Interesting | 11 | .. 1/26/46 |
| S-751 | Football Thrills of 1944 | Excellent | 8 | ..12/ 1/45 |
| S-755 | Gettin' Glamor | | 9 | |
| S-752 | Guest Pests | Very Funny | 9 | .. 1/19/46 |
| S-754 | Sports Sticklers | | | |
| S-758 | Studio Visit | | | |

### PASSING PARADE (6)

| | | | | |
|---|---|---|---|---|
| K-774 | Golden Hunch | Excellent | 10 | .. 2/ 9/46 |
| K-771 | Great American Mug | Very Good | 10 | ..11/24/45 |
| K-773 | People on Paper | Excellent | 11 | ..12/ 1/45 |
| K-775 | Magic on a Stick | | | |
| K-776 | Our Old Car | Excellent | 10 | .. 5/ 4/46 |
| K-772 | Stairway to Light | Good | 10 | ..11/24/45 |

### MGM MINIATURE (6)

| | | | | |
|---|---|---|---|---|
| M-781 | Strange Destiny | Good | 10 | .. 1/26/46 |
| M-782 | Spreadin' the Jam | Fair | 10 | ..11/24/45 |
| M-783 | Musical Masterpieces | Excellent | 10 | .. 4/ 6/46 |

## PARAMOUNT 1945-46

### GEORGE PAL PUPPETOONS (8)

| | | | | |
|---|---|---|---|---|
| U5-1 | Jasper and the Beanstalk | Good | 8 | ..10/27/45 |
| U5-2 | My Man Jasper | Fair | 8 | .. 3/16/46 |
| U5-3 | Olio for Jasper | | 7 | |
| U5-4 | Together in the Weather | | 7 | |
| U5-5 | Jasper's Derby | | 8 | |

### LITTLE LULU (6)

| | | | | |
|---|---|---|---|---|
| D5-1 | Man's Pest Friend | Good | 8 | .. 2/ 9/46 |
| D5-2 | Bargain Counter Attack | | 7 | |
| D5-3 | Bored of Education | | 7 | |
| D5-4 | Chick and Double Chick | | | |

### NOVELTOONS (6)

| | | | | |
|---|---|---|---|---|
| P5-1 | Friendly Ghost | Very Good | 7½ | .. 2/23/46 |
| P5-2 | Cheese Burglar | | 7 | |
| P5-3 | Old Macdonald Had a Farm | | 7 | |
| P5-4 | Sheep Shape | | 7 | |
| P5-5 | Spree for All | | | |

### MUSICAL PARADES (6)

| | | | | |
|---|---|---|---|---|
| FF5-1 | Little Witch | Very Good | 20 | ..11/10/45 |
| FF5-2 | Naughty Nanette | Entertaining | 20 | .. 2/16/46 |
| FF5-3 | College Queen | | 19 | |
| FF5-4 | Tale of Two Cafes | | 18 | |
| FF5-5 | Double Rhythm | | | |

### POPEYE (8)

| | | | | |
|---|---|---|---|---|
| E5-1 | House Tricks | Funny | 8 | .. 5/11/46 |
| E5-2 | Service With a Guile | Fair | 6 | .. 4/13/46 |
| E5-3 | Klondike Casanova | | 8 | |
| E5-4 | Peep in the Deep | | 7 | |
| E5-5 | Rocket to Mars | | | |
| E5-6 | Rodeo Romeo | | | |

### POPULAR SCIENCE (6)

| | | | | |
|---|---|---|---|---|
| J5-1 | No. 1 | Interesting | 10 | ..11/17/45 |
| J5-2 | No. 2 | Interesting | 10 | .. 2/16/46 |
| U5-3 | No. 3 | Interesting | 10 | .. 3/16/46 |
| J5-4 | No. 4 | Interesting | 10 | .. 5/11/46 |
| J5-5 | No. 5 | | 10 | |
| J5-6 | No. 6 | | | |

### SPEAKING OF ANIMALS (6)

| | | | | |
|---|---|---|---|---|
| Y5-1 | Animal-ology | Very Funny | 9 | ..11/ 3/45 |
| Y5-2 | Hillbillies | Very Good | 9 | .. 2/23/46 |
| Y5-3 | In the Postwar Era | Fair | 9 | .. 3/16/46 |
| Y5-4 | In the Wilds | | 9 | |
| Y5-5 | Lonesome Stranger | | | |
| Y5-6 | (Untitled) | | | |

### SPORTLIGHTS (10)

| | | | | |
|---|---|---|---|---|
| R5-1 | What a Picnic | Interesting | 9 | ..10/18/45 |
| R5-2 | Paddle Your Own | Good | 9 | ..11/17/45 |
| R5-3 | Running the Team | Good | 9 | .. 2/23/46 |
| R5-4 | Good Dog | | 10 | |
| R5-5 | Dixie Pointers | | 10 | |
| R5-6 | Rhythm on Blades | Excellent | 9 | .. 3/16/46 |
| R5-7 | Testing the Experts | | 9 | |
| R5-8 | Riding the Hickories | | 9 | |
| R5-9 | Birds Make Sport | | | |
| R5-10 | Feminine Class | | | |

### TWO-REEL SPECIALS

| | | | | |
|---|---|---|---|---|
| T5-2 | Don't Be a Sucker | | 18 | |

### UNUSUAL OCCUPATIONS (6)

| | | | | |
|---|---|---|---|---|
| L5-1 | No. 1 | Interesting | 10 | .. 2/16/46 |
| L5-2 | No. 2 | | 10 | |
| L5-3 | No. 3 | Good | 10 | .. 3/16/46 |
| L5-4 | No. 4 | Interesting | 10 | .. 4/13/46 |

## RKO RADIO 1945-46

### DISNEY CARTOONS (18)

| | | | | |
|---|---|---|---|---|
| 64103 | A Knight for a Day | | 7 | |
| 64101 | Canine Patrol | | 7 | |
| 64105 | In Dutch | Funny | 7 | .. 3/16/46 |
| 64102 | Old Sequoia | Funny | 7 | ..10/13/45 |
| 64104 | Pluto's Kid Brother | Good | 7 | .. 5/11/46 |

### EDGAR KENNEDY (6)

| | | | | |
|---|---|---|---|---|
| 63401 | Big Beef, The | Good | 17 | ..11/24/45 |
| 63402 | Mother-in-Law's Day | | 18 | |
| 63403 | Trouble or Nothing | Funny | 18 | .. 2/16/46 |

### FLICKER FLASHBACKS (7)

| | | | | |
|---|---|---|---|---|
| 64201 | No. 1 | Funny | 7 | ..11/17/45 |
| 64202 | No. 2 | Funny | 7 | .. 1/26/46 |
| 64203 | No. 3 | Amusing | 7 | .. 2/ 9/46 |
| 64204 | No. 4 | Good | 8 | .. 3/16/46 |
| 64205 | No. 5 | Good | 7 | .. 4/13/46 |
| 64206 | No. 6 | | 9 | |
| 64207 | No. 7 | | 7 | |

### HEADLINER REVIVALS (4)

| | | | | |
|---|---|---|---|---|
| 63201 | The Derby Decade | | 22 | |
| 63202 | Russian Dressing | | 18 | |
| 63204 | Sea Melody | | 19 | |
| 63203 | Twenty Girls and a Band | | 18 | |

### LEON ERROL (6)

| | | | | |
|---|---|---|---|---|
| 63701 | Beware of Redheads | | 17 | |
| 63702 | Maid Trouble | Funny | 18 | .. 2/23/46 |
| 63703 | Oh, Professor Behave | | 18 | |
| 63704 | Twin Husbands | | 18 | |

### RAY WHITLEY WESTERN MUSICALS (4)

| | | | | |
|---|---|---|---|---|
| 63501 | Western Welcome | | 18 | |
| 63503 | Ranch House Romeo | | 17 | |
| 63502 | Sagebrush Serenade | | 19 | |
| 63504 | Rhythm Wranglers | | 19 | |

### SPECIAL

| | | | | |
|---|---|---|---|---|
| 671 | The House I Live In | Excellent | 18 | ..10/13/45 |

### SPORTSCOPES (13)

| | | | | |
|---|---|---|---|---|
| 64304 | Arcaro Up | Fair | 8 | .. 2/ 9/46 |
| 64301 | Athletic Items | Good | 8 | ..11/24/45 |
| 64302 | Battling Bass | Good | 8 | ..11/17/45 |
| 64308 | Black Ducks and Broadbills | Good | 8 | .. 5/11/46 |
| 64309 | Tenderfoot Trail | | 8 | |
| 64303 | Ten Pin Titans | Good | 8 | .. 2/ 9/46 |
| 64307 | Quarter Horses | Good | 8 | .. 3/ 9/46 |
| 64305 | Ski Master | Good | 8 | .. 5/11/46 |
| 64306 | Winning Basketball | Good | 8 | .. 4/ 6/46 |

### THIS IS AMERICA (13)

| | | | | |
|---|---|---|---|---|
| 63102 | T. V. A. | Interesting | 18 | .. 1/26/46 |
| 63101 | Airline to Everywhere | Excellent | 17 | .. 1/ 5/46 |
| 63103 | Great Lakes | Excellent | 16 | .. 2/16/46 |
| 63107 | No Place Like Home | | 16 | |
| 63104 | Report on Japan | Interesting | 19 | .. 3/ 9/46 |
| 63105 | Street of Shadows | Excellent | 16 | .. 4/13/46 |
| 63106 | Two Million Rooms | Excellent | 15 | .. 5/ 4/46 |

### WAR ACTIVITIES

| | | | | |
|---|---|---|---|---|
| | Here Come the Yanks | Interesting | 19 | ..10/16/45 |

## 20th CENTURY-FOX 1945-46

### MOVIETONE ADVENTURE (10)

| | | | | |
|---|---|---|---|---|
| 6260 | Across the Great Divide | | | |
| 6258 | Along the Rainbow Trail | Excellent | 8 | .. 4/13/46 |
| 6254 | Bountiful Alaska | | 8 | |
| 6259 | Cradle of Liberty | | | |
| 6253 | China Carries On | | | |
| 6256 | Louisiana Springtime | | 8 | |
| 6257 | Lost Lake | | | |
| 6252 | Magic of Youth | | | |
| 6251 | Memories of Columbus | | | |
| 6255 | Song of Sunshine | | 8 | |

### SPORTS REVIEWS (6)

| | | | | |
|---|---|---|---|---|
| 6353 | Diving Dandies | | | |
| 6355 | Golden Horse | | | |
| 6301 | Pins and Cushions | Interesting | 8 | .. 3/ 2/46 |
| 6351 | Ski Aces | Excellent | 8 | .. 2/23/46 |
| 6352 | Time Out For Play | | 8 | |
| 6354 | Sea Sirens | | | |

### TERRYTOONS (20)

| | | | | |
|---|---|---|---|---|
| 6506 | Bad Bill Bunion | Funny | 7 | .. 3/ 2/46 |
| 6517 | Dinky Finds a Home | | 7 | |
| 6511 | Fortune Hunters | | 7 | |
| 6502 | Fox & the Duck | | | |
| 6520 | Golden Hen | Excellent | 7 | .. 5/11/46 |
| 6514 | It's All in the Stars | | 7 | |
| 6518 | Johnstown Flood | | 7 | |
| 6501 | Mighty Mouse in Gypsy Life | | 8 | |
| 6506 | Mighty Mouse Meets Bad Bill Bunion | | 7 | |
| 6508 | Mighty Mouse in Krakatoa | Amusing | 7 | .. 3/ 9/46 |
| 6513 | My Old Kentucky Home | Very Good | 7 | .. 5/ 4/46 |
| 6519 | Peace-Time Football | | 7 | |
| 6503 | Swooning the Swooners | | | |
| 6510 | Svengali's Cat | Amusing | 7 | .. 3/ 2/46 |
| 6509 | Talking Magpies | Good | 7 | .. 3/ 9/46 |
| 6507 | The Exterminator | | 7 | |
| 6515 | Throwing the Bull | | 7 | |
| 6516 | Trojan Horse | | 7 | |
| 6504 | Watch Dog | | | |
| 6512 | Wicked Wolf | Good | 7 | .. 5/11/46 |
| 6505 | Who's Who in the Jungle | Good | 7 | .. 3/ 2/46 |

### MARCH OF TIME (13)

| | | | | |
|---|---|---|---|---|
| 1 | Palestine Problem | Informative | 17 | .. 9/15/45 |
| 2 | American Beauty | Interesting | 18 | |
| 3 | 18 Million Orphans | Excellent | 17 | ..11/ 5/45 |
| 4 | Justice Comes to Germany | Impressive | 21 | 11/24/45 |
| 5 | Challenge to Hollywood | Interesting | 18 | .. 1/ 5/46 |
| 6 | Life With Baby | Very Good | 20 | .. 2/ 2/46 |
| 7 | Report on Greece | Very Good | 19 | .. 3/ 2/46 |
| 8 | Night Club Boom | Good | 21 | .. 4/ 6/46 |
| 9 | Wanted—More Homes | Informative | 20 | .. 5/ 4/46 |

## UNIVERSAL 1945-46

### NAME BAND MUSICALS (13)

| | | | | |
|---|---|---|---|---|
| 1309 | Banquet of Melody | Good | 1 | .. 5/11/46 |
| 1304 | Cuban Madness | | | |
| 1301 | Solid Senders | Very Good | 15 | ..11/24/45 |
| 1302 | Hot and Hectic | | | |
| 1306 | Melody Stampede | Good | 15 | .. 1/26/46 |
| 1381 | Sing and Be Happy | Very Good | 10 | .. 3/ 2/46 |
| 1307 | Swing High, Swing Sweet | Entertaining | 15 | .. 3/ 2/46 |
| 1303 | Syncho-Smooth Swing | Good | 15 | .. 2/23/46 |
| 1310 | Swinging Down the Scale | | | |
| 1308 | Takin' the Breaks | | 15 | |
| 1305 | Tin Pan Alley Tempos | Fair | 15 | .. 2/23/46 |

### PERSON-ODDITY (15)

| | | | | |
|---|---|---|---|---|
| 1361 | Gabriel Heatter Reporting | Interesting | 9 | ..11/17/45 |
| 1362 | Hill-Billy Artist | Interesting | 9 | ..10/27/45 |
| 1366 | Maestros of the Comics | Interesting | 9 | .. 3/ 2/46 |
| 1363 | Paper Magic | Interesting | 9 | ..11/10/45 |
| 1364 | Pottery Poets | Good | 9 | ..12/ 1/45 |
| 1365 | Front Line Artists | Good | 9 | ..12/ 1/45 |

| | | | | |
|---|---|---|---|---|
| 1367 | Wings of Courage | | 9 | |
| 1368 | Cartune Crusader | | 9 | |
| 1369 | Scientifically Stung | | | |
| 1370 | Lone Star Padre | | | |
| 1371 | Artist's Antics | | | |
| 1372 | Picture Pioneer | | | |
| | **SERIALS (4)** | | | |
| | Lost City of the Jungle | Juvenile | 20 | 5/11/46 |
| | Royal Mounted Rides Again | Actionful | 18 | 1/18/46 |
| | Scarlet Horseman | | | |
| | Secret Agent X-9 | | | |
| | **SING AND BE HAPPY** | | | |
| 1381 | Sing and Be Happy | Very Good | 10 | 3/ 2/46 |
| 1382 | Merrily We Sing | Fair | 10 | 5/11/46 |
| | **SPECIAL FEATURETTES** | | | |
| 1201 | Tiny Terrors of the Timberlands | | | |
| 1203 | Roosevelt—Man of Destiny | | 18 | |
| | **TECHNICOLOR CARTOONS (13)** | | | |
| 1324 | Apple Andy | Good | 7 | 2/16/46 |
| 1326 | Bathing Buddies | | | |
| 1323 | Mousie Come Home | | | |
| 1322 | The Poet and Peasant | Very Good | 7 | 10/27/45 |
| 1321 | Loose Nut | | | |
| 1325 | Who's Cooking Who | | | |
| | **VARIETY VIEW (15)** | | | |
| 1348 | Chimp on the Loose | | 9 | |
| 1347 | Dog Tale | | 9 | |
| 1342 | Go North | Very Good | 9 | 10/13/45 |
| 1364 | Grave Laughter | Amusing | 9 | 11/24/45 |
| 1344 | Doctor of Paintings | | | |
| 1345 | Jungle Capers | Amusing | 9 | 2/23/46 |
| 1341 | Queer Birds | Interesting | 9 | 11/10/45 |
| 1346 | Script Teas | | 9 | |

## VITAPHONE-WARNER BROS. 1945-46

| | | | | |
|---|---|---|---|---|
| | **BLUE RIBBON CARTOONS (13)** | | | |
| 2307 | Daffy Duck & Egghead | | | |
| 2306 | Fresh Fish | | | |
| 2303 | The Good Egg | | | |
| 2305 | Little Lion Hunter | | | |
| 2302 | Lyin' Mouse | | | |
| 2301 | Sunbonnet Blue | | 7 | |
| 2304 | Trial of Mr. Wolf | | | |
| | **FEATURETTES (6)** | | | |
| 2101 | Barbershop Ballads | Fair | 20 | 8/25/45 |
| 2102 | Star in the Night | Outstanding | 20 | 10/27/45 |
| 2103 | All Star Musical Revue | Entertaining | 20 | 12/ 1/45 |
| 2104 | Good Old Corn | Good | 20 | 12/ 1/45 |
| 2106 | Hitler Lives? | Excellent | 20 | 1/ 5/46 |
| 2105 | Musical Shipmates | | | |
| | **MELODY MASTERS (10)** | | | |
| 2601 | Spade Cooley, King of Western Swing | Excellent | 10 | 8/25/45 |
| 2605 | Headline Bands | Very Good | 10 | 3/ 2/46 |
| 2602 | Here Comes the Navy Bands | Fair | 10 | 10/13/45 |
| 2606 | Jan Savitt & His Band | Good | 10 | 4/ 6/46 |
| 2603 | Musical Novelties | Fair | 10 | 11/17/45 |
| 2607 | Rhythm on Ice | Good | 10 | 5/ 4/46 |
| | **MERRIE MELODIES—LOONEY TUNES** | | | |
| 1716 | Baby Bottleneck | Very Funny | 7 | 3/30/46 |
| 1717 | Elmer's Hare Remover | Excellent | 7 | 3/30/46 |
| 1718 | Daffy Doodles | Very Good | 7 | 5/11/46 |
| 1719 | Hollywood Canine Canteen | | | |
| 1720 | Hush My Mouse | | | |
| | **SPECIAL** | | | |
| 2901 | The Nine Hundred | Outdated | 10 | 10/27/45 |
| | **SPORTS PARADE (13)** | | | |
| 2507 | Fin 'N Feathers | | | |
| 2506 | Let's Go Gunning | Interesting | 10 | 5/ 4/46 |
| 2501 | Sports Go to War | Outdated | 10 | 10/13/45 |
| 2502 | Holiday on Horseback | | | |
| 2503 | Michigan Ski-Daddle | | | |
| 2505 | Snow Eagles | Excellent | 10 | 3/30/46 |
| 2504 | With Rod and Gun in Canada | Very Good | 10 | 4/ 6/46 |
| | **TECHNICOLOR ADVENTURES (6)** | | | |
| 2801 | Fashions for Tomorrow | | 10 | |
| 2802 | In Old Santa Fe | | | |
| 2803 | All Aboard | Fair | 10 | 4/ 6/46 |
| | **TECHNICOLOR SPECIALS (8)** | | | |
| 2001 | Frontier Days | Good | 20 | |
| 2002 | Forest Commandos | Excellent | 20 | 3/ 9/46 |
| 2003 | Movieland Magic | Good | 20 | 3/30/46 |
| 2004 | Gem of the Ocean | | | |
| | **VITAPHONE VARIETIES (6)** | | | |
| 2401 | Alice in Jungleland | Interesting | 10 | 11/17/45 |
| 2402 | Miracle Makers | | 10 | |
| 2405 | Peeks at Hollywood | Interesting | 10 | 3/ 2/46 |
| 2406 | Smart as a Fox | | | |
| 2404 | So You Think You're Allergic | Fair | 10 | 1/19/46 |
| 2403 | Story of a Dog | Interesting | 10 | 8/25/45 |

## Two More Durangos

The Charles Starrett-Smiley Burnette "Durango Kid" westerns, originally scheduled for four releases in the new season, will now grow to six, it was announced by Columbia this week. Eileen Gary and Ed Earl Repp have been assigned to write original stories for the two extras. "Big Bend Badmen" goes into work June 11.

## Miss Barrymore Accedes

Ethel Barrymore, who will co-star in RKO Radio's "Katie for Congress," has capitulated to Hollywood. She will take up permanent residence there.

## Kordas to Make 'Magic Mountain'

Zoltan Korda will join his brother Alexander Korda to produce Thomas Mann's novel "The Magic Mountain" for the screen, London Film Productions announced this week. Guy Marton, continental writer, will act as co-producer.

# CLASSIFIED ADVERTISING

**Ten cents per word (10 words minimum). No cuts or borders. No charge for name and address. 5 insertions for the price of 3. Money order or check with copy. Ads will appear as soon as received unless otherwise instructed. Address: Classified Dept., SHOWMEN'S TRADE REVIEW, 1501 Broadway, New York 18, N. Y.**

### 8-mm.—16-mm.

1946 PROJECTORS, brand new! Victor 40B 16-mm. sound projectors $425; Universal PC500 8-mm. 500 watt projectors $63.50; Shipped prepaid in U. S. A. Our reference: Dun, Bradstreet. Charlie Poorman, Dept. ST, Schuylkill Haven, Pa.

### NEW EQUIPMENT

24" BLADE PEDESTAL FANS, $49.50—Buy Now—require only 1/6 Horsepower motor; limited quantity blowers, 5,500 cfm $75.00; sizes up to 33,000 cfm; Griswold 35-mm. splicers; shelfworn, $19.95; Navy surplus—dimmers—2450W, $22.50; 2000W, $19.95; 1650W, $13.50; Dual Telephone set, $13.50; Panic Bolts, $22.50; Coated Lenses, $45.00. Spring Catalog ready. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

OPA APPROVED INCREASE, BUT WE'LL SELL SOUND screens at old prices until June first—Crystal Beaded, square foot, 44½c; Super Flextone Plastic Coated, guaranteed fungus-proof, washable, 37½c. Samples free. S.O.S. Cinema Supply Corp., 449 West 42nd St., New York 18, N. Y.

SIMPLEX TYPE DOUBLE BEARING MOVEMENTS $59.50; 15 ampere rectifier bulbs $5.55; Cetron photocells $3.95; Exciter lamps 39c; Splicers $4.69; Slides, 92c box of 50. What do you need? Star Cinema Supply Co., 440 W. 45th St., New York, N. Y.

### POPCORN

SPECIAL GIANT PREMIUM S. A. CORN $9.25 popping volume $85.—$100. Regular S. A. corn $8.25 approved OPA popping volume. FOB Nashville, Tenn. Blevins Popcorn Co.

### POPCORN SUPPLIES

KETTLE KLEENING KIT COMPLETE FOR $6.00 containing Char-X, liquid kettle cleaner, wipes, spatula, oil. Everything to keep your kettle Spic and Span. Blevins Popcorn Co., Nashville, Tenn.

### PRINTING

$3.95 THOUSAND PRINTED. 6¾ envelopes, 8⅓ x 11 letterheads, 8½ x 7¼ billheads—statements. Business Cards $2.00 thousand. Mail-N-Save Gift Service, P. O. Box 192-A, Gloucester, Mass.

### SITUATION WANTED

VETERAN: Projectionist desires employment, in Pennsylvania. Have Pennsylvania state license. George R. Snyder, 7 Trueman St., Pittsburgh, Pa.

### SOUND EQUIPMENT

NEW MULTICELLULAR HIFREQUENCY HORNS with PM unit, filter network, $125.00; New 868 type Photocells, $1.95; Automatic Record Changer, $29.75; New Zeiss Ikon 35-mm. Sound Projectors, $275.00; New 30W Theatre Amplifiers including Monitor, $125.00; RCA PA Amplifiers, $95.00. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

### STUDIO EQUIPMENT

MOVIOLAS, $195.00; Densitometer, $125.00; Hollywood 2000W Studio Fresnel Spots, $57.50; Belhowell Production Camera complete, $5,750.00; 16-mm. Sound Printers, $975.00; 16-mm. Single System Recorder, $880.00; Double System, $695.00; Freehead Tripods, $62.50; Akeley Newsreel Camera, Gyrotripod, $795.00; Eyemo Camera, $245.00. Send for list, S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

### THEATRE GAMES

DIE CUT BINGO CARDS—$20.00 in 10,000 lots. Smaller quantities, $2.25 per 1,000. 1-75, 1-100. IMMEDIATE DELIVERY. S. Klous, c/o Showmen's Trade Review. 1501 Broadway. New York City 18. N. Y

FOR YOUR BINGO GAMES. Buy your cards from us—controlled or uncontrolled, dye cut, play right, priced right—service supreme. Samples on request. Premium Products, 354 W. 44th St., New York 18, N. Y.

### THEATRE GAMES

CAN YOU USE $5,000.00 extra yearly profit? Boost your worst week night's attendance with Foto-Nite, which gives you Banknight's advantages without illegality. Write—Foto-Nite Shows, Div. American Theatre Supply Co., Inc., 2nd at Cherry, Seattle 4, Wash.

### THEATRE FOR SALE

THEATRE FOR SALE 1944 New Building 32' x 80' R.C.A. sound system 325 upholstered seats, Fountain, Popcorn Machine. 15 Room Hotel joining will sell one or both. A-1 opportunity to right party; Owner retiring. R. Borcherdt, Nucla Hotel & Theatre, Nucla, Colo.

### THEATRE SEATING

350 REBUILT, REUPHOLSTERED STAFFORD HEAVY PANELBACK boxspring chairs, $5.95; 150 American ditto, $5.95; 504 Irwin ditto, $5.95; 300 American rebuilt, reupholstered red striped velour padded back, boxspring, metal lined, $7.95; 408 American ditto, $8.45; 520 American 7 ply veneerback 5 ply seat chairs, $4.75; 575 American veneerback springless cushions, $5.35; Beautiful Cardinal Red Leatherette, 52" wide, 100 yards per roll, $1.14 yard; cut lengths, $1.25; Wire for stock list. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

THEATRE CHAIRS 1000 Streamlined full upholstered American Seating Company chairs. 1000 spring cushioned relacquered ¾" insert panel backs 900 spring cushions, 1000 veneer chairs. We upholster chairs. Write for prices and photographs. Phone Lenox 3445. Jesse Cole, 2565 McClellan Ave., Detroit, Mich.

### USED EQUIPMENT

MORE WAR SURPLUS BEADED 52" x 72" TRIPOD Screens, good condition, $9.95; fair $6.95; as is, $4.95; (tripods worth money alone); 16-mm. Reels or Cans, 400'—23c; 800'—34c; 1200'—44c; Heavy Duty Vacuum Cleaner, rebuilt, $97.50; Brandt Penny Direct Coin Changers, $99.75; Coinometers with Pennies, $69.50. Spring Catalog ready. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

VETS ESTABLISH YOUR OWN HOUSE—Complete Army Theatre Booth Outfits—Holmes professional latest type sound projectors, 2000' magazines; lens; Strong Arclamps; rectifiers; motors; adjustable heavy pedestals; 30 watt amplifiers; monitor; 2 way Multicellular horn system, everything ready to go, $1995.00. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

FOR SALE—Booth equipment available immediately—Western Electric Sound, Universal bases. Kentucky Theatre, Vanceburg, Ky.

FOR SALE—Three front shutter Motiograph heads, two Motiograph Sound heads, two Motiograph bases and lamphouses with large reflectors, Strong rectifiers, Ultraphone Amplifier using latest type tubes. Equipment now in use available three weeks. No reasonable offer refused. L & N Theatre Corp., Antioch, Illinois.

POWERS 6B MECHANISMS, REBUILT, RENICKELED, $99.50; Simplex, mechanisms, rebuilt $210.00; Simplex movements, good, $4.95; Peerless lamphouses, reconditioned, $165.00 pair; Morelite lamphouses, reconditioned, $119.50 pair; Write us your requirements. Star Cinema Supply Co., 440 West 45th St., New York 19, N. Y.

TWO HOLMES P-8 EDUCATORS, Strong Arclamps, Rectifiers, Twoway Horn system, complete, like new $1290.00 Delivered. Suprex Lamps $400. Pair, Forest Twinarcs 65/65 M.C.S. Rectifier $484.00 like new. American Theatre Supply Co., Inc., 619—2nd at Cherry, Seattle 4, Wash.

### WANTED TO BUY

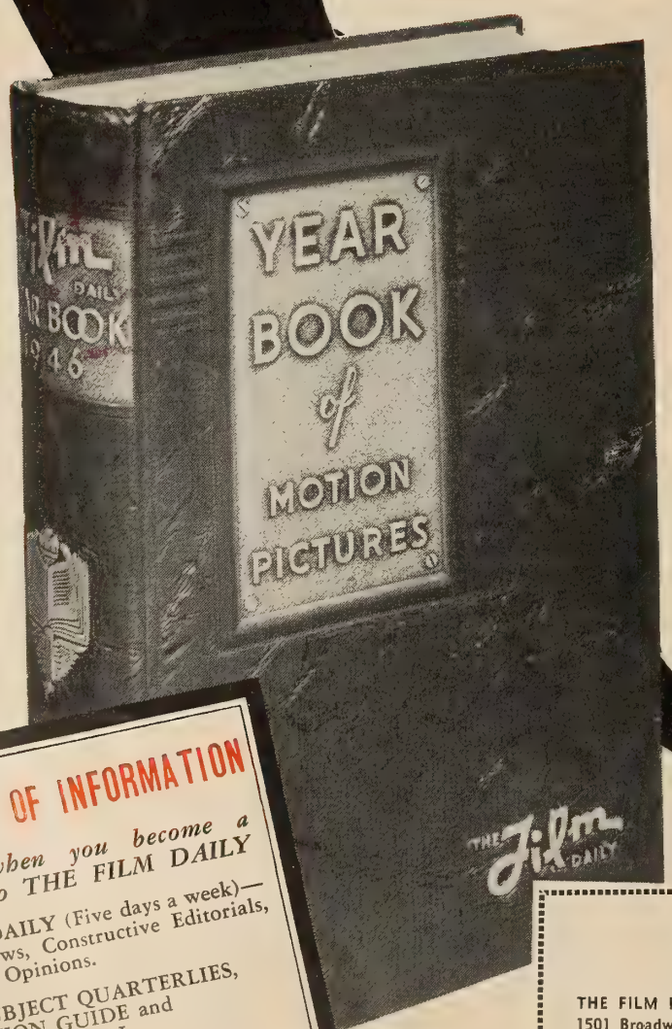
SIMPLEX, SOUND EQUIPMENT, LAMPHOUSES, RECTIFIERS, etc. Star Cinema Supply Co., 440 W. 45th St., New York 19, N. Y.

OLD EQUIPMENT CASHED IN—WHAT'VE YOU GOT? Box 715, Showmen's Trade Review, 1501 Broadway, New York, N. Y.

AIR CONDITIONING EQUIPMENT, compressors, Condensers, etc. Refrigerant type. Carrier, York, Carbondale, Curtis, Westinghouse, G.E. or other standard makes. Any size up to 300 tons, centrifugal preferred. Send full details. Box 716, Showmen's Trade Review, 1501 Broadway, New York, N. Y.

# NOW being distributed to all subscribers of THE FILM DAILY

YOU NEED THIS BOOK!




## THE 1946 FILM YEAR BOOK

of more than 1000 pages covers the industry from every angle—Production, Distribution, and Exhibition. Between its covers will be found: A list of more than 20,000 titles of pictures released since 1915—Credits on all pictures released in 1945—Features imported during the past year—The Ten Best Pictures of 1945 with all credits—Serials released since 1920—Short Subject Series and credits for 1944-45—Producers and Distributors—Personnel of Important Companies, Studios, Associations and Labor Organizations—Work of Players, Directors, Authors, Screen Play Writers, Cameramen, Film Editors, Song Writers and Dance Directors—Financial Structures of Motion Picture Companies—Name and addresses of Theater Supply Dealers—A complete section on Special Purpose films—A survey of the Foreign Markets—A complete list of Theaters in the United States, Canada and Alaska—Addresses of Producers, Distributors, Exchanges, Laboratories, Trailer Companies, Insurance Brokers, Projection Rooms, Play Brokers, etc.—Motion Picture Publications—Books—The trend in theater building and equipment—Television—And—

*a thousand and one other important Items of interest and Value*

MORE THAN 1,000 PAGES
WEIGHS OVER 4 POUNDS
BEAUTIFULLY BOUND

## Film Daily Year Books

Are used extensively throughout the year by important people in Production, Distribution, Exhibition and the Theater Equipment Field.

## free

• • •

Film Year Books are Given Free to Subscribers of THE FILM DAILY, the Industry's Oldest and most Widely Read Daily Paper.

## IMPORTANT

**The most valuable asset you can have is a full knowledge of the business in which you are engaged. The best way to obtain such knowledge and timely information is through THE FILM DAILY and THE FILM DAILY YEAR BOOK. The 1946 edition surpasses all others, GET IT! Keep it For Handy Reference! It's worth its weight in Gold!**

## THE FILM DAILY

**Is the Best $10.00 investment anyone can make who is interested in the Production, Distribution or Exhibition of Motion Pictures.**

*Sign the coupon and mail today*

## A WEALTH OF INFORMATION

*IS yours when you become a subscriber to* THE FILM DAILY

THE FILM DAILY (Five days a week)—News, Reviews, Constructive Editorials, and Topical Opinions.

SHORT SUBJECT QUARTERLIES,
PRODUCTION GUIDE and
DIRECTORS ANNUAL
SPECIAL EDITIONS

THE FILM DAILY YEAR BOOK (1946 edition now ready for distribution) and being mailed free to FILM DAILY Subscribers.

THE NEWSPAPER OF FILMDOM — THE Film DAILY — ALL THE NEWS ALL THE TIME

THE FILM DAILY
1501 Broadway
New York 18, N. Y.

Gentlemen:
Please enter my subscription to THE FILM DAILY and send the 1946 Year Book immediately. I enclose my check for $10.00 (Foreign Subscription, $15.00).

Name: .....

Street: .....

City: ..... State: .....

# SHOWMEN'S TRADE REVIEW

THE SERVICE PAPER OF THE MOTION PICTURE INDUSTRY

REVIEWED IN THIS ISSUE


| | |
|---|---|
| Anna and the King of Siam | 20 |
| Bedelia | 20 |
| Janie Gets Married | 20 |
| Mister Jim | 20 |
| The Runaround | 20 |
| Two Smart People | 58 |


**PRODUCT GUIDES**
Begin on Page 64


Vol. 44 No. 21

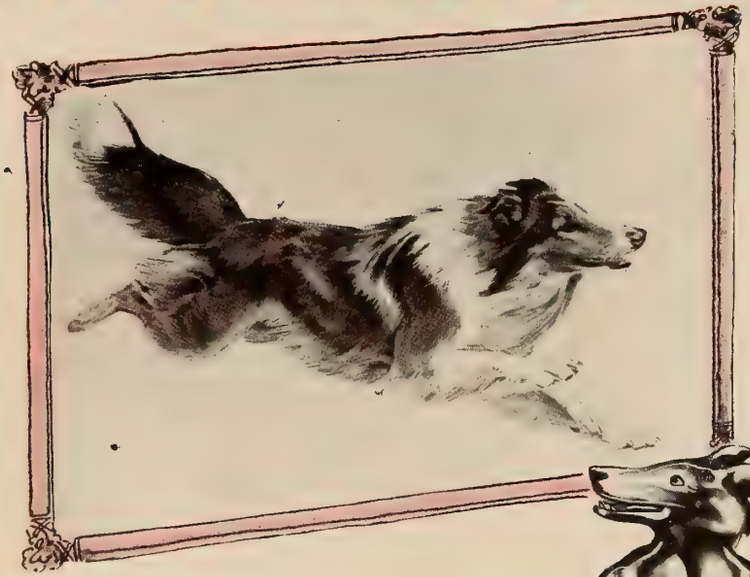
JUNE 8, 1946

Entered as second class matter February 20, 1940, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly by Showmen's Trade Review, Inc., 1501 Broadway, New York 18, N. Y., U. S. A. 10 cents a copy, $2 a year.

CHARLES E. 'CHICK' LEWIS
Editor and Publisher




# IT SHOULD HAPPEN TO A DOG!



**How about an Academy Award for Lassie!**



**The Trade Press is raving about M-G-M's NEW Technicolor Hit!**

# "COURAGE OF LASSIE"

**This review from M. P. Daily is typical:**

"The picture is the best of the Lassie jobs to date. Again in Technicolor and a supporting cast of strong names. Better than 'Son of Lassie'."

★

M-G-M Presents LASSIE in A New Adventure "COURAGE OF LASSIE" · In Technicolor · Elizabeth Taylor · Frank Morgan · Tom Drake · Original Screen Play by Lionel Houser · Directed by Frank M. Wilcox · Produced by Robert Sisk

# BEFORE THE ATOM BOMB FALLS ON BIKINI-

**FILM DAILY says:**
Leo is a smart lion. Witness the fact that Metro is releasing a Carey Wilson Special Miniature, "Bikini–the Atom Island" on June 15, before the atomic bomb test scheduled for early July...Metro is increasing the print order to 300, twice the usual number.

M-G-M has an absorbing Short Subject for Sure-fire Extra Revenue!






The eyes of the world are on Bikini. The most publicized event of years is of highest interest to your patrons. M-G-M's film shows the dramatic preliminaries. BOOK IT NOW!

Metro-Goldwyn-Mayer presents

A **CAREY WILSON** SPECIAL MINIATURE

# BIKINI–THE ATOM ISLAND"

# all UPS and

Recently we said that Universal was highly optimistic—so optimistic that it had increased its production budget approximately $10,000,000, and laid plans to enlarge its studios with new buildings and new stages.

Most important of all, it had mobilized some of the best producing, directing and writing talent in the industry to make pictures at and for Universal Studios.

Every movie company has its ups and downs, but with the developments of the past several months and with the added insurance that Universal is taking on every picture—as far as production resources are concerned—we feel more certain than ever that the current and

# no downs

forthcoming program from Universal will be marked with all UPS and no downs.

Again and again Universal has proved that properly paced variations of traditional entertainment formulae consistently insure good patronage.

Universal has frequently published its feeling about the necessity for variety in entertainment, and has always endeavored to make every kind of picture that every kind of audience will find entertaining.

We extend our greetings to our thousands of exhibitor-friends who have contributed so much to Universal's success story.

Here's hoping we both continue to entertain the public, to grow, and to prosper.



# UNIVERSAL IS PROUD OF ITS NEWSREEL

Universal is proud of its Newsreel, which for more than thirty years has piled up a unique and enviable record in the collection of news, in its editing and in its presentation of it.

We proudly salute the entire Universal Newsreel staff here and abroad for maintaining, year in and year out, that fine standard of news coverage which truly makes the Universal Newsreel a matter of public service.

# UNIVERSAL SALUTES ITS PERSONNEL ALL OVER THE WORLD

Truly, commerce has become global and motion pictures, more than ever, are speaking a language of One World.

Seldom in the rush of things do we take time out to acknowledge the fact that many of our employees are literally scattered to the four points of the compass.

It is with the realization that the remote has become the proximate that Universal salutes its foreign legions and extends to them greetings from all their friends in the home office and the studio.





# IT'S A FACT THAT THE OPENING OF ERNST LUBITSCH'S "CLUNY BROWN"

## AT THE RIVOLI ON BROADWAY BEAT THE BIGGEST

## FROM 20TH CENTURY-FOX

*"A boxoffice push-over!"*
*—New York Mirror*

*"Lubitsch has mined a bonanza!"*
*—New York Times*

*"The kind of comedy that comes once in a year!"—Life Magazine*

*CHARLES BOYER • JENNIFER JONES in ERNST LUBITSCH'S Production of "CLUNY BROWN" with PETER LAWFORD Helen Walker • Reginald Gardiner • Reginald Owen Sir C. Aubrey Smith • Richard Haydn • Margaret Bannerman • Sara Allgood • Ernest Cossart • Florence Bates • Una O'Connor • Produced and Directed by ERNST LUBITSCH • Screen Play by Samuel Hoffenstein and Elizabeth Reinhardt • Based on the Novel by Margery Sharp*
*A 20th Century-Fox Film*

# THE EDITORIAL PAGE

## Danger Signals

One need not be clairvoyant, nor even especially keen-sighted, to observe the danger signals that are flying everywhere as attacks from a motley band of critics lash against the motion picture—and especially the Hollywood motion picture. The matter is becoming altogether too serious for the industry to continue its present seemingly indifferent attitude toward the criticism and the invective issuing from a variety of sources that range from politicians, charging that the screen is being used for political propaganda, to the censors in cities and towns and even the newspaper columnists who are taking pot shots at pictures, but—again, curiously enough—Hollywood pictures in particular.

The flood of mounting jeers at Hollywood pictures overleaps the national boundaries, and we find Hollywood taking a pasting from commentators and even Clergymen in Canada, and from what we read in English newspapers, the critical standard of the average British film reviewer seems to be, "if it comes from Hollywood it stinks."

Now Hollywood is far from perfect as a producer of pictures, but every reliable gauge of merit says emphatically that Hollywood far surpasses every other film-producing source in the world as a creator of popular entertainment via the screen. The box-offices of America, Canada, England—and every other country where Hollywood films get a chance of being shown—say that Hollywood's the tops. So why this current smearing of Hollywood as the source of "phoney" and "juvenile" and at the same time "immoral" pictures?

It seems mighty strange that the Hollywood that is so "too, too Juvenile" and "childish," can at the same time be so very subversive of morals and social behavior as is charged by some of the detractors who shout across the borders about "gangsterism" and "horror" and "murder."

And when it comes to this matter of "artistic" treatment (we've read and laughed at that one by the director who said Hollywood was "phony" because they don't show people fishing through the ice frozen over a river somewhere or other, but use borax for snow) when it comes to this precious artistic stuff, where was the technique of lighting, of closeup, of "timing"—of practically every instrument of the art and craft of the motion picture—invented and developed? In Hollywood, of course.

In our news pages you may read what a Congressman has to say as to his observations of how the film industry in the U. S., while having within its ranks the greatest publicity brains and talent in the world, appears to be doing a very poor job of public relations for itself as a whole.

We hope the responsible men in all branches of the industry will read what that Congressman has to say. We hope they will realize that the time is here for action. For a job of meeting this mounting menace of attacks on pictures—and particularly U. S. pictures—as they should be met; which is with some hard-hitting facts about the industry, its artistic achievements, its contributions to mankind, its service to its country and its country's Allies during the war, and its ability as well as willingness to go on serving mankind and society and its country—and countries which are friends of its country—now and in the future as in the past.

▲ ▲ ▲

## Motion Seconded

In New York this week, George Skouras received tribute for his unselfish and very efficacious work in behalf of Greek War Relief, at a luncheon tendered him in honor of his tour of 39 cities to organize agencies for raising funds for the great cause of helping unfortunates in the war ravaged country of Greece.

We, who have word direct from friends on the spot in cities where George Skouras worked hard and most effectively for the cause he now serves with such unselfish devotion, wish to concur heartily in the expressions of high respect and gratitude to a really swell guy, an able showman and a man who is doing grand work for a very great humanitarian purpose.

▲ ▲ ▲

## Thirteenth Year

Elsewhere in this issue we talk about SHOWMEN'S TRADE REVIEW, its beginnings and the ideas behind it and active in its performance today as thirteen years ago when the paper was established. But this thirteenth birthday, we feel, also should be noted, however briefly, here too.

So we wish again to say Thank You to our many friends in the industry who have favored us by subscribing to the paper and reading it, and the many also who have entrusted the paper with the important task of circulating their messages to all corners of the industry via their advertisements.

We wish, also, to re-affirm that we regard it a duty to adhere to the policy upon which the paper was originally founded and which, we are confident, stands approved and endorsed by the many who are subscribers to it.

*—"CHICK" LEWIS*

## 'No Politics in Gov't Films'

**Arch A. Mercey, OWMR motion picture chief, this week told delegates to the annual convention of Southeastern Theatre Owners Association in Jacksonville, Fla., that the Government has no intention of offering films of a "partisan or propagandistic" nature to the nation's theatres.**

**"The Government's approach to the use of films in the public theatre," he said, "will be made with great care and through the cooperation and in concert with theatre men and show people themselves. No film will be offered for exhibition unless the subject is of utmost importance. No film will run in length any longer than the subject itself justifies and no films will be offered which are of a partisan or propagandistic nature."**

**Speaking of the nation-wide job done by theatres, during the war, Mercey added: "It is interesting to point out that of all of the mass communications media which participated in the titanic job of informing the American people on the issues of the war program, the motion picture industry was the first to volunteer its complete facilities. Months before any of the other national media offered to help, the motion picture industry had its machinery in operation."**

# Local Checkers, 16-mm. Face Fire of Southeastern Meet

### *SETOA Votes to Join American Theatres Ass'n; Retain MPTO Membership*

Outspoken criticism of alleged abuses on the part of Confidential Reports in insisting upon using local checkers and the spread of unfair competition in the 16-mm. field formed the principal topics of discussion at a peppery post war meeting of the South Eastern Theatre Owners Association held in Jacksonville, Fla., Monday and Tuesday.

The association, which represents theatre owners throughout the vast southeastern area, unanimously voted to join the American Theatres Association and elected Mack Jackson of Alexander City, Ala., to succeed Nat Williams as president.

The local checker controversy exploded early in the second day's proceedings and followed ATA Board Chairman Ted Gamble's reference to possible ATA interest in the matter.

#### Gamble for Trade Code

Gamble also stated that he favored a code of ethics to be adopted by distributors for their exchanges in business relations with exhibitors.

These two references started much speculation that ATA was going to get into trade practices shortly but Gamble would not elaborate on his remarks stating that whatever stand ATA takes will be made known officially through that organization.

In a closed session after the Gamble talk the storm broke over the local checker question which observers said definitely established this as one of the principal exhibitor grievances. Reports said that exhibitors who claimed they had valid objections to local checkers had written Confidential Reports in protest but that they had received no satisfaction. Speaker after speaker, the majority of whom said they knew they could not prevent checking but that they thought it was bad business to have a member of the same community do the checking arose to speak. Some even complained of the personnel of the checking service.

Outcome of the session was a committee appointed to study the matter which reported back with a resolution noting the evils of the local check systems and stressing the possibility that indiscreet local checkers might be the indirect source of added tax moves and other legislation.

#### 16-mm. Competition Feared

Oscar Lam of Rome, Ga., led off on the subject of 16-mm. film competition. Lam said their competitive threat to 35-mm. was increasing and claimed that there were several sources which offered to furnish complete equipment and features to any one who wanted to run a show.

He was interrupted by Mack Jackson who quoted an exclusive story in SHOWMEN'S TRADE REVIEW (May 25, p. E-14) on automatic 16-mm. theatres. Jackson said that if this should get under way one man could run the whole show simply by unlocking the doors and sweeping up since all other operation would be automatic.

Lam, returning to his subject declared that the best solution to the 16-mm. competitive problem was to bring pressure on major and independent companies not to make product available indiscriminately. He urged however

(*Continued on Page* 18)

## Canadians Form Ass'n Similar to MPAA

Formation of the Film Producers Association of Canada, an organization similar to the Motion Picture Association of America, took place in Toronto this week.

Postwar growth in the Canadian producing field led to the formation of the central body, which has a provisional active membership of 12 companies across the country. The group now comprises of the Queensway Studios, Ltd., Associated Screen News, Ltd.; General Film, Ltd.; Audio Pictures, Ltd.; Crawley Films, Ltd.; and Shelly Films, Ltd. Organizations such as the Film Board of Ottawa will hold associate memberships.

Elected president was Frank E. O'Byrne, general manager of the J. Arthur Rank-founded Queensway Studios; Leon Shelly of Toronto is vice-president; Frank R. Crawley, Ottawa, treasurer; James Cowan, Toronto, secretary. The directors consists of these officers with Hans Tiesler of Audio Pictures and Leslie P. Thatcher of Toronto.

## 16 mm. Band Reel Films For Dance Hall Shows

A series of 16-mm. package shows featuring dance bands with specialty act "floor shows" were offered to dance halls and taverns in the New York area this week. Sponsors of the shows expect them to offer a keen brand of comptition to juke boxes, while exhibitors were inclined to view the development as a potential added counter-attraction to the theatres if successful at bars, grilles and dance halls competing with picture shows.

As described by officials of the Amusement Research Co., Yonkers, N. Y., the films, titled "Movie Dance" comprise a series of shows featuring dance bands and specialty performers which can be projected on screens 9x12 or 12x24 feet in size. The sponsors believe that pictures showing name dance bands in action can build a popular following for dance halls and offer a greater interest than the juke box renditions of popular tunes.

A representative of the company said that the pictures would not be offered in competition to "organized" musicians.

At least one distributor for the system has opened up in the New York area, advertising for "franchise" holders who would purchase equipment and the program and in turn solicit locations to be played on a percentage or flat rental basis. The plan calls for each franchise holder to take out one projector, screen and sound system (which he may purchase either from the distributor or outside sources) and 5000 feet of what was termed specially prepared 16-mm. dance band film. As he increases his locations the franchise holder is expected to take out additional equipment.

An STR reporter was told that the company would produce its own dance and "floor" show programs to insure adequate product for the franchise holder.

## Columbus Houses Drop Servicemen Prices

Theatres in Columbus, Ohio, which had been offering specially reduced prices or free admissions to men and women in uniform discontinued that policy this week.

Simultaneously the majority of neighborhood and subsequent run houses raised adult admissions five cents with children's admissions in many instances increasing from 16 to 20 cents. The top neighborhood price is now 45 cents compared with the first run top of 65 cents.

## Warners' in 16-mm. Field

Warner Bros. this week entered the 16-mm. field for Latin-America and the Far East with preparation on the prints starting immediately.

Distribution will be through the regular Warner channels with exhibitors using 35-mm. receiving the assurance that no 16-mm. prints would be sold in competition to them.

### INDEX TO DEPARTMENTS


| | |
|---|---|
| Advance Data | 70 |
| Anniversary Section Starts Opposite | 56 |
| Box-Office Slants | 20 |
| Feature Booking Guide | 64 |
| Feature Guide Title Index | 64 |
| Hollywood | 60 |
| Newsreel Synopses | 58 |
| Regional Newsreel | 41 |
| Selling the Picture | 26 |
| Shorts Booking Guide | 71 |
| Theatre Management | 22 |


**SHOWMEN'S TRADE REVIEW**

***Title and Trade Mark Registered U. S. Patent Office***
**Published every Friday by Showmen's Trade Review Inc., 1501 Broadway, New York 18, N. Y. Telephone LOngacre 3-0121. Charles E. 'Chick' Lewis, Editor and Publisher; Tom Kennedy, Associate Editor; James A. Cron, General Manager; Ralph Cokain, Managing Editor; Harold Rendall, Equipment Advertising Manager; West Coast Office, 6777 Hollywood Boulevard, Hollywood 28, California; Telephone Hollywood 2055; Ann Lewis, manager. London Representative, Jock MacGregor, 16 Leinster Mews, London, W. 2; Australian Representative, Gordon V. Curie, 1 Elliott St., Homebush Sydney, Australia. Member Audit Bureau of Circulations.** **All contents copyright 1946 by Showmen's Trade Review, Inc.** **Address all correspondence to the New York office. Subscription rates: $2.00 per year in the United States and Canada; Foreign, $5.00. Single copies, ten cents.**

NATIONAL NEWSREEL

# Says Hollywood Needs a Good Press Agent

## *Congressman Sees Lack in Publicity Job for U. S. Film Industry As a Whole*

Though the motion picture industry has some of the best advertising and publicity talent in the world at its disposal, it is apparently missing the mark in national and international public relations, Congressman F. Edward Hebert (D. La.) declared in Washington this week.

Hebert—former reporter, columnist, motion picture reviewer and city editor of the *New Orleans States* at the time that paper broke stories on the Louisiana scandals which culminated in the shattering of a political machine and the inprisonment of several of its leaders—told SHOWMEN'S TRADE REVIEW, that he believed the industry was making "a super colossal mistake which eventually will cost it much."

The international situation in particular has grave aspects, he believed.

"I'm not posing as an authority on the motion picture industry," he said. "I speak only as an ex-newspaperman and as a legislator. When I handled movies for the *States* I was never at loss for information on pictures or stars. The individual companies did a fine job in keeping the press and public informed—even about trivialities. But the industry as a whole is doing a very bad job, in my estimation, of keeping the country and the world informed of the truth about itself.

### Lose Out on Tax Proposals

"Much of this anti-movie legislation, which ranges from a current craze for city admission taxes to bills for government regulation arises from mistaken impressions of the industry and much of it gets a hearing only because the public at large is not well informed about the industry.

"The situation abroad is even more peculiar. Europeans apparently want Hollywood pictures, but for several reasons they don't get them. The commercial angle of this is understandable. But what is not easy to understand is how some stories get around which belittle or smear Hollywood and American movies. without the industry seeming to take any steps to counteract them.

"Let's look at the situation in England, for example. The English and the Americans are in the main on friendly terms. We fought a war together. We need each other now and will continue to need each other through the years ahead. But from what I hear, there seems to be a growing hostility and in some quarters, an openly scornful attitude toward American films.

"This attitude, takes the slant that anything which emanates from Hollywood is slipshod, laughable, inferior—and often immoral. If this arose from soundly critical grounds and demands of artistic perfection that were impartially applied, it would be understandable. But it seems to be a campaign against Hollywood, and if it is allowed to go unchallenged or uncorrected, it may have serious consequences, since it seems to be spreading, even to Canada.

### Bad Even When Religious

"In Canada for instance, an official denounces American motion pictures as portraying horror, crime and the like and has little to say about British pictures on the same subject. Such films as 'Going My Way' and 'The Bells of St. Mary's' actually have been attacked. Hollywood is accused of trying to make drunkards of its audiences portraying drink sequences.

"All of this, of course, is in the main untrue. I don't believe that these attacks, rumors and the like if they are part of a campaign, are instituted by any responsible elements of British opinion or British motion picture interests. But as they exist they should be met vigorously by the American industry. And so far as I know, the American industry with all the publicity brains at its disposal, has done little effective fighting back."

Hebert was interested in a SHOWMEN'S TRADE REVIEW account that a Chicago newspaper had printed a Dutch accusation that theatregoers in Holland could not see American films though they wanted to see them, because excessive rentals were demanded.

"That more or less establishes my point, doesn't it?" he asked. "If I had read that story I would have accepted it as fact. Yet a spokesman for the American industry asserts that it is untrue and accuses a Dutch film monopoly of spreading falsehoods about American films.

### Hurts in Foreign Field

"If," he emphasized, "the full and true picture of what is going on in Holland had been made known to the press and the public, it's a ten-to-one shot that this propaganda would not have been printed. And if it were printed, it is almost certain that the same news story would then have carried the American side also.

"American films can meet competition in the open market. They're good and the industry can be proud of the demand that exists for them in Europe. But American films should not be the subject of false rumors and smears. I believe a united film industry should meet these rumors and force them into the open with the truth.

"It's the same story at home. Whenever some legislation arises that pertains to the industry, some very fine talkers come down to Washington and explain their position to us.

"But the voter at home seldom hears about this. More misconceptions can be fostered in the various congressional districts than anyone would believe. And these misconceptions can come to plague a congressman. What's more, when legislation harmful to the industry does arise, the place to stop it is not only in Washington.

"For the same motivepower which brings such legislation to the nation's capital, often bounces back to the various states, emerging there as a sort of unrest against motion pictures which results in censorship bills, taxes and other matters which while they may have their merits, are to the industry's disadvantage.

### Tell the Public About It

"The public should be kept advised on these matters. I appreciate the fact that it is comparatively easy to make the leisure hours and the diet of Ingrid Bergman attractive to the public and that it is terribly difficult to make many legislative matters comprehensible. But it should be tried."

Hebert declined to comment on theatre divorcement saying that as long as the subject was being considered in court that it was not in his province to discuss it. He expressed a personal dislike for censorship on the grounds that it is a threat to free communication of ideas and that the purposes for which censorship are established can be better covered by community opinion and laws relating to indecency. About federal admission taxes, he said:

"Right now when so much money is needed to help a war-scarred world, I don't believe there is much point in considering tax reductions on amusements. I do think though that a sensible attitude should be taken on these matters and that if everyone rushes to tax an industry which though highly profitably has a high element of risk in it, communities may find out eventually that the old fable about the goose and the golden egg is still good philosophy.

## *Divorce Bill But No Price Ceiling*

**Sen. William Langer, (N. Dakota) this week in Washington emphatically denied reports that he planned a rider fixing a ceiling on film rentals which he would attach to the OPA measure.**

**Langer told Showmen's Trade Review that he was preparing an anti-block booking bill which would also provide for theatre divorcement, but that he had no plan to propose a ceiling on film rentals either in his own bill or as an OPA amendment.**

## *Must Uphold Films*

**In a nation-wide radio broadcast over CBS, Dr. Esther Brunauer, U. S. representative on the UNESCO Preparatory Commission, called for an end to "senseless restrictions" on motion pictures.**

**One of UNESCO's principal duties, Dr. Brunauer said, is "to break down the barriers to a free flow of information between countries.**

**"It is," she said, "strictly within UNESCO's sphere to explore what this means and how to achieve it. There are now, I am told, 53 restrictions on the distribution of films in Europe alone. It's up to UNESCO to free the movies, the press and radio of senseless restrictions."**

### Confirm Lawson Odeon Head

Confirmation of the Hon. J. Earl Lawson, K. C., of Toronto as president and general manager of Canadian Odeon theatres was announced this week following a meeting with Rank Representative John Davis.

## Latest CPA Order Hits Theatre Construction, Repairs

The Civilian Production Administration this week aimed a new blow at theatre construction in an order from Washington which includes rigid supervision of even maintenance and repairs.

The agency, in its toughest reading of the construction restrictions, ordered all its field offices to reduce the dollar value of their construction authorizations by two thirds "for at least the next 45 days."

Admittedly a crackdown on theatre and other "non-essential construction," the order calls for rigid supervision of all types of building and use of materials. Theatre construction already under way, however, is not affected by the order, although Housing Administrator Wilson Wyatt had requested CPA to recall many authorizations, including those for theatres, previously okayed.

The agency told SHOWMEN'S TRADE REVIEW that "under no circumstances" would construction of new theatres be approved during the next 45 days. Even materials for repair and maintenance will be difficult to obtain.

# NATIONAL NEWSREEL

## Coast Labor Feud Fails To Halt Film Production

Hollywood's factional labor situation continued to simmer, seethe and boil this week as the Conference of Studio Unions and the Los Angeles Central Labor Council denounced each other loudly and fought each other silently in a turbulent jurisdictional struggle which so far has not impaired studio production schedules.

The main source of the current trouble arises from difference of opinion as to who should have jobs as between the International Association of Machinists local union and the Cine Technicians Union Local 23968. The former was an AFL union which dropped out and remained in the Conference of Studio Unions, whose president is the several times arrested, frequently attacked, but undaunted Herbert K. Sorrell. The CSU is an affiliate of the IATSE and the AFL.

The Los Angeles Central Labor Council, siding with the Cine Technicians and with other AFL influence put into effect an order for members not to handle any job on machinery work done which International Association of Machinists members were employed. The followers of the Los Angeles Central Labor Council pointed out this was no strike against the industry. The International Machinists, the Motion Picture Painters and Scenic Artists retaliated with advertisements charging that the Council could not call a strike. Meanwhile the AFL "no handling" order seemed to hold with the Teamsters' Union refusing to operate vehicles serviced by the International Machinists and similar incidents occurring at Warners and MGM.

### Sues for Conspiracy

Last week the International Brotherhood of Electrical Workers filed suit in the Los Angeles Superior Court in another jurisdictional struggle charging the IATSE Sound Technicians Local 695 with conspiracy to evade the strike settlement made by the AFL in 1945 and naming George E. Browne and William Bioff as co-defendants.

Up to Thursday only six machinists had lost their jobs due to the Los Angeles Labor Council ruling. These six reportedly had appealed to the National Labor Relations Board. Meanwhile the Council reportedly was moving against another non-AFL union—the costumers and IA-AFL business agents were said to be delivering strong protests to Universal and Warners' studios against employment of non-AFL union members.

## *Next to Religion . . . Film*

**Next to religion, the motion picture plays the most important part in the lives of a wide cross section of people, J. J. Fitzgibbon, president of the Famous Players Canadian Corporation declared at a good will dinner held in Oshawa, Ontario.**

**Fitzgibbon cited the place the motion picture industry played in community life, claiming that Famous Players operation in Oshawa left 16 per cent of its income in that city.**

**He declared that over a period of years religious films had been highly successful and denied that while some pictures at present were based on Roman Catholic themes, that this was the result of any influence extended over production by the Roman Catholic Church.**

## *Fight Jackson Park Injunction*

**Attempts to introduce new evidence in their opposition to a requested injunction which would change Chicago's clearance system were scheduled to be made Friday in Federal Court in that city by five major distributors and two theatre circuit defendants in the Jackson Park case.**

**The defendants—Warner Bros., Vitagraph, Loew's Inc., 20th Century-Fox, Paramount, Balaban and Katz and Warners' Theatres—planned to argue that the original jury verdict which favored the Jackson Park Theatre does not preclude introduction of new evidence in the injunction seeking sequel and that an injunction should not be issued until this added evidence is considered.**

**The original case which awarded $360,000 triple punitive damages to the Jackson Park Theatre which had charged conspiracy against the defendants, was upheld by the United States Supreme Court in a history making decision.**

**As a result of this the Jackson Park Theatre returned to court in Chicago seeking $600,000 additional punitive damages and an injunction which would set aside present clearance systems, order the defendants to allow Jackson Park Theatre to buy film in an open market and the theatre circuits to divest themselves of interests in the Mayfair and Jeffrey Theatres.**

**The injunction phase of the hearing was set for Friday. Hearing on the damage phase of the suit, for which a jury trial has been asked, has not been set.**

## Harley Named to 20th-Fox International Post

Francis L. Harley, 20th Century-Fox's managing director for Great Britain, this week was raised to the post of managing director for all of Europe, Scandanavia, the mid-East and Africa as far south as the Equator.

In announcing the promotion, 20th Century-Fox International President Murray Silverstone said that Harley had been invited to become a vice-president of the corporation and that his unexpired contract had been extended for a total of seven years.

Harley will headquarter in the 20th-Fox Champs-Elysees offices in Paris, Silverstone explained, since the French capital has now become a center for wide activities as a result of the recently concluded treaty between the governments of the United States and France which reopens France to American motion pictures.

## Producers-AFM Sign

Contracts between the motion pitcure industry and the American Federation of Musicians embodying raised wages and altered working conditions (SHOWMEN'S TRADE REVIEW, May 4, p. 8) which had previously been agreed upon, were reported to have been formally signed this week according to word from St. Petersburg, Fla., where the AFM is in convention. Only modification of the original agreement is reported to be in wording of the clause by which producers agreed not to make their films available for television.

### Goldwyn Gets 50% of Studio

Samuel Goldwyn this week signed a lease starting from November, 1948, which gives him control of 50 per cent of the property occupied by the Hollywood studio in which he produces. The control was acquired through a 20 year lease with Lady Sylvia Stanley, the former Mrs. Douglas Fairbanks. Mary Pickford retains her interest in 50 per cent of the ground on which the studio is built.

### RKO Elects Board

The following were elected members of the RKO board of directors by the annual stockholders meeting in Dover, Delaware this week: Ned E. Depinet, Harry M. Durning, Frederick L. Ehrman, L. Lawrence Green, L. Boyd Hatch, Floyd B. Odlum, N. Peter Rathvon, George H. Shaw, J. Miller Walker.

## Vast Potential Market In Latin America—Hicks

Latin America has a vast market potential for 16-mm. films, Orton D. H. Hicks, head of Loew's International 16-mm. department told a conference of Central and South American managers in New York Tuesday.

Hicks pointed out that 19 of the countries in this area all spoke Spanish thereby reducing the print preparing problem.

Loew's International President Arthur M. Loew told the conferences that "all the resources and technical experience gained in the United States for selling and exploiting MGM's pictures will be applied" to the Latin American territories.

Regional Director Sam N. Burger said there must be no let up in providing the "best in screen fare" and all possible promotional aid for both 16 and 35-mm. pictures.

## Justice Department Will Reject Schine Plan

Stating that the Schine-proposed reorganization plan for that circuit would not materially affect the present setup, the Department of Justice in Washington said this week that it would refuse to accept this plan now before federal court. The Department evidently is seeking to force Schine to dispose of theatres. The Schine plan calls for realignment of theatres. corporations which would be owned practically by the same organization as at present but which would allegedly be independent of central control.

## *Video May Make Films*

**The American Broadcasting Company will get motion pictures for television if it has to make them itself, President Mark Woods told Showmen's Trade Review.**

**Woods, who appeared before the Federal Communications Commission in Washington to argue for an ABC television permit, said he anticipated "no trouble" in getting motion pictures. He told the FCC that his company would spend more than $10,000,000 in a three-year television development plan, $2,000,000 of which would be spent in one year for a New York outlet.**

# This is the kind of FUN that's comin'!

HIS COAT-OF-ARMS WAS
A WOLF AND A CHISEL.....and on her it looked good!



*Universal Presents*

## GEORGE BRENT LUCILLE BALL VERA ZORINA

A FESSIER-PAGANO PRODUCTION

# Lover Come Back

with **CHARLES WINNINGER** CARL ESMOND RAYMOND WALBURN ELISABETH RISDON
LOUISE BEAVERS WALLACE FORD FRANKLIN PANGBORN

Original Screenplay Written and Produced by Michael Fessier and Ernest Pagano

Directed by WILLIAM A. SEITER Executive Producer: HOWARD BENEDICT A UNIVERSAL PICTURE

## NATIONAL NEWSREEL

# Enterprise Will Distribute Six Yearly Through Universal

### *Pictures Will Be Sold Individually; Will Have Special Sales Manager*

Enterprise Pictures this week announced that it had selected Universal to handle world distribution of its product and that each Enterprise production would be sold individually.

The announcement also said that Enterprise was preparing its second block of pictures which would include "The Snake Pit."

Enterprise's decision to select Universal reportedly came after conferences between President Charles Einfeld, Board Chairman David Loew, Vice-President A. Pam Blumenthal, the Enterprise directors and participating stars, among whom were: Ginger Rogers, Ingrid Bergman, Barbara Stanwyck, John Garfield, Joel McCrea.

The deal requires Universal to select a special sales manager to take charge of Enterprise product, whose seasonal budget is estimated to reach $13,000,000.



Nate Blumberg

The announcement of the distribution agreement was made both by Universal and Enterprise in separate statements. President Nate J. Blumberg, speaking for Universal said:

"We believe that Universal is adding a progressive and vital producing organization to its family. The men who head Enterprise have proven their ability in every phase of the industry through their long years of experience. We are most enthusiastic in adding to our own product six pictures of such great distinction which Enterprise will provide us this season for the advantage of our exhibitor friends. Universal feels fortunate in securing the distribution of the Enterprise product which we will market in the most equitable manner so that all exhibitors will have the opportunity to contract for them."

### Assured Wide Distribution

The Enterprise announcement read:

"We have chosen Universal to distribute our product because we believe that company has an outstanding conception of our aim in projecting American pictures in the world market. . . . The alliances and organization they have perfected promise us maximum availability of our pictures to the greatest number of exhibitors in every quarter of the globe."

The six productions announced for the 1946-47 season to be released starting in the early Fall are:

Erich Maria Remarque's "Arch of Triumph"; Harry Sherman's production of "Ramrod" now on shooting location at Zion National Park, Utah; Erich Maria Remarque's newest book to be published in the Fall, "The Other Love," starring Barbara Stanwyck, which will start production about Sept. 1; "The Burning Journey"; starring John Garfield; "Maggi July," starring Ginger Rogers; "Coup De Grace," from a novel by Joseph Kessel.



Charles Einfeld



David Loew

### *Ad 'Strike' Ends*

**"Strike" of many local Columbus, O., neighborhood and subsequent runs against the increased advertising rate placed in force April 1 by the Columbus Citizen is just about over. All but eight of the theatres which withdrew their advertising when the rate was upped from $1.87 to $2.25 per square inch have returned to the Citizen ad columns. Most of the returning theatres, however, have trimmed their space to stay within pre-raise budgets.**

## Columbia Sales Heads Meet in Chicago

Columbia's home office executives and division managers met in Chicago Tuesday for a three day sales conference which will review the current season's sales problems. Among those attending were: General Sales Manager A. Montague, Assistant General Sales Manager Rube Jackter; Circuit Sales Executives Louis Astor and Louis Weinberg; Short Subject Sales Manager Maurice Grad; Assistant Treasurer Leo Jaffe; Exchange Operations Manager H. C. Kaufmen; Accounting Manager Joseph Freiberg; Contract Department Manager Seth Raisler, the following executives assistants—George Josephs, Irving Sherman, Vincent Borelli, and the following district managers —Nat Cohn, S. A. Galanty, Jerome Safron, Carl Shalit, B. C. Marcus, R. J. Ingram, J. Underwood, H. E. Weiner.

## Fabian Receives Beacon Award for WAC Work

Si Fabian, president of Fabian Theatres and of the American Theatre Association Tuesday night received the Motion Picture Associates of New York second annual Beacon award for meritorious and patriotic service.

The award, presented at the MPA annual dinner dance at the Waldorf-Astoria, was made on the basis of Fabian's work as chairman of the War Activities Committee Theatre Division. In presenting it, MPA President Fred Schwartz extolled Fabian's hard work and diplomacy during the war years. About 800 attended the affair.

### Release 'Green Years' July 4

National release date for "The Green Years" which will be sold as a special has been set by MGM for July 4. Other MGM release dates are: July 18, "Boy's Ranch"; July 25, "Easy to Wed" (Technicolor); Aug. 8, "Courage of Lassie"; Aug. 22, "Faithful in My Fashion"; Aug. 29, "Three Wise Fools."

### *International Circuit*

**What may develop into an international theatre circuit whose American outlets would play foreign language pictures and stage shows, seemed in the making this week as Leon Siritzky announced in New York that he would change the policy of his 1200-seat Ambassador Theatre in New York.**

**The house at present is playing American product, double-billed on subsequent runs. In September it will change to a foreign language film house, playing French product upon which Siritzky holds distribution rights as well as Italian and other foreign product, in conjunction with stage shows in the same language as the picture.**

**Siritzky said he was seeking to expand this possibility into a circuit covering other American cities. At one time he controlled the largest theatre circuit in France.**

**At present he is operating some of these theatres and is seeking to regain the houses in what were occupied territory which, because the German invaders had seized them, are now sequestered by the French government.**

## Picture Purchases of Stage Plays Drops in '46

Indications that the motion picture industry may be leaning less heavily on stage plays as a source of screen material was seen in some circles this week as figures published by the *New York Times* for the season ending May 31, 1946, showed a decrease of $1,714,000 paid for plays in comparison with the amount paid for the same period in 1945.

This view gained support as the result of the recent MGM action in closing its play department to the accompaniment of unconfirmed reports that MGM was no longer greatly interested in the stage as a source of screen plays.

Other sources claimed that the decrease in money spent for plays during the 1946 Broadway season was due to the fact that it offered less that appealed to the screen than the 1945 season did.

In 1946 motion pictures spent $2,026,000 for play rights; in 1945 it spent $3,740,000. Top 1946 prices of $300,000 plus 50 per cent of the producer's gross each went to "Dream Girl" and the Pulitzer Prize winning "The State of the Union" both of which are still running.

## Pianist Schnabel Sought for 'Fear'

The possibility that Pianist Artur Schnabel would be added to the prospective cast of "Fear" was expressed in New York this week by Director Herman Millakowsky, whose last picture was "Murder in the Music Hall" for Republic.

Millakowsky explained that "Fear," based on the Stefan Zweig novel of the same name, would be a drama with music and that he wanted Schnabel to appear as well as play in several musical sequences. The director said he had come east to sign Greta Garbo up for a role in the part but was unsuccessful.

## United States to Make 6

United States Pictures will make six productions for distribution through Warners' during 1946-47, President Joseph Bernhard announced. They are: "Cloak and Dagger," "Pursuit," "So Goes the Nation," "Distant Drums," "Golden City," "Gentle Sin."

# This is the kind of LOVIN' thats comin'!



*Universal Presents*

## GEORGE BRENT LUCILLE BALL VERA ZORINA

A FESSIER-PAGANO PRODUCTION

# Lover Come Back

with CHARLES WINNINGER CARL ESMOND RAYMOND WALBURN ELISABETH RISDON

LOUISE BEAVERS WALLACE FORD FRANKLIN PANGBORN

Original Screenplay Written and Produced by Michael Fessier and Ernest Pagano

Directed by WILLIAM A. SEITER Executive Producer: HOWARD BENEDICT A UNIVERSAL PICTURE

# NATIONAL NEWSREEL

## PICTURE PEOPLE

**Sam Seidelman,** who spent 15 years with United Artists as manager of the Latin American Division, dusted off his new desk this week over at PRC where he has been appointed foreign manager.

Story Productions Vice-President **Stanley Kramer** will head that outfit's west coast division, Arrangements for studios to produce "This Side of Heaven" are now under way, President Armand S. Deutsch announced before enplaning for Hollywood.

Walt Disney Assistant General Sales Manager **Leo F. Samuels** is back from a six week trip in Latin America. Business, he says, is booming, but admissions are low compared to other commodity costs.

Film Highlights President **Martin Ross** reported a deal closed with Universal this week which gives him 50 16-mm. versions of Universal features, including eight in Technicolor.

Equipment in the 16mm. field is still scarce in the east, Warners' International Vice-President **Wolfe Cohen,** back from a four months tour of China, Burma and India declares. Wolfe says Ceylon alone needs 100 projectors, while India could use 1,000. The Philippines though have a large number of 16-mm. sets in operation.

You have to pay $1,800 in Chinese money (don't be alarmed it's 90 cents American, or less than a Broadway admission) to see a movie in Shanghai, **Harro Zeppelin,** China Branch Manager for Western Electric of Asia, said on his return to New York last week. Shanghai's 70 houses are doing a land-office business, he added with MGM's "Dragon Seed" hitting the bull's eye.

## SHOWMEN'S SILHOUETTES by Dick Kirschbaum




**Next Week** . . . . . **JOHN J. FRIEDL**

The traveling Metroites this week include **Howard Dietz** due back from the coast June 15, **Howard Strickling** and **Alan F. Cummings.**

You just can't keep those Warnerites away from plaques and the like. This time it's **Lt. Charles Dixon,** who shot "Story of a Dog," the Warner short, who is scheduled to get the Boston Press Photographers plaque.

**Francis A. Bateman,** formerly Pacific Coast Sales Manager for Republic, has moved over to Screen Guild Productions as western sales manager. Temporarily he will handle the eastern sales division also until an eastern division sales manager is appointed.

RKO's Executive Vice-President **Ned Depinet** hit on a nice gesture for the company's trade in Tennessee when he sent a souvenir cover bearing the stamp honoring the 105th anniversary of the admission of Tennessee into the union to all exhibitors on the sales promotion list.

Paramount's studio foreign department head **Luigi Luraschi** is home after three months of surveying France and Italy for the studios.

Universal International this week took on **America Aboaf** as a home office executive. Prior to 1939 he was a managing director for Paramount in Italy and the Balkans.

RKO Near East General Manager **Gregory E. Georgoussy** is scheduled to arrive in New York this Saturday to talk it over with home office officials.

### Cleveland, Chicago Raise Admissions

Price raising in Cleveland and Chicago were noted this week as the Cleveland houses went up to a night top of 70 cents and a matinee top of 55 cents. Neighborhood houses went up to 35 cents.

In Chicago Essaness Circuit raised the Plaza evening admissions from 35 to 40 cents.

### Reeves Studios Move

Reeves Sound Studios were moving this week into their new five floor location in the former Beaux Arts Institute Building in New York this week, President Hazard E. Reeves announced. Executive Vice-President Chester L. Steward will remain in charge of production and recording.

### Ferguson Quits Guild

Screen Publicists Guild President Robert S. Ferguson resigned Tuesday. Vice-President Roger Lewis will hold down the Guild presidential post until a special election is called.

### Dawson to Help DeBra

Mrs. Marjorie Granger Dawson joined the Motion Picture Association of America last week as assistant to Community Relations Director Arthur DeBra. She is former headmistress of Riverdale Country School.

### *'Music' for Good Neighbors*

**A special "good neighbor" version of "Make Mine Music," incorporating sequences with popular Latin American stars is being scheduled by Walt Disney for distribution in Mexico, Central and South America. Among those to be used are Chucho Martinez Gil, Trio Calaveras, Estelita Rodriguez, Edmundo Santos, Salvador Baguez, Rodolfo Hoyos, Carlos Valadoz.**

# This is the kind of FEUDIN' that's comin'!

He claimed men were "DIFFERENT"..

'Till she went "WOLFIE" on the Town!



*Universal Presents*

# GEORGE BRENT LUCILLE BALL VERA ZORINA

# Lover Come Back

A FESSIER-PAGANO PRODUCTION

with CHARLES WINNINGER CARL ESMOND RAYMOND WALBURN ELISABETH RISDON

LOUISE BEAVERS WALLACE FORD FRANKLIN PANGBORN

Original Screenplay Written and Produced by Michael Fessier and Ernest Pagano

Directed by WILLIAM A. SEITER Executive Producer: HOWARD BENEDICT A UNIVERSAL PICTURE

## NATIONAL NEWSREEL

# Theatres Weakly Represented on Tax and Other Matters, Gamble Declares

(*Continued from Page* 10)

that all exhibitors maintain a 16-mm. set up to cooperate with schools and other institutions in visual education.

Several speakers reported that 16-mm., playing school houses, meetings of Parent Teachers Associations, veterans organizations and the like, as often as three times a week, were offering competition to the local theatres.

Another source said that competition from semi-tent shows could become serious, especially in the south where a long warm weather period makes such an operation feasible. One such tent theatre, built around a floor of concrete blocks, was reported operating successfully within a short distance of Jacksonville.

Luke Stein of Jacksonville told the convention that all majors had assured him no 16-mm. product would be made available to any one within 20 miles of an established theatre but his hearers thought that little protection.

### Grabs at Negro Trade

Nat Williams pointed out that 16-mm. shows were digging deeply into the Negro business and warned exhibitors that they must build, remodel and renovate for the Negro before the smaller film took hold. He added that there was a plentiful supply of Negro pictures in 16-mm. which were now being distributed in the south.

Williams also said that the promise of some companies not to sell to schools or churches in a community only had the effect of allowing the exhibitor to decide whether he should hurt his business through unfair competition or by making enemies.

David Palfreyman, exhibitor organization contact man for the Motion Picture Association told the convention that the only control that could be exercised by most companies was through copyright and pointed out that when these rights reverted back to the producer from the distributor, the film often was resold to the 16-mm. field.

The convention opened Monday with President Nat Williams introducing Si Fabian, Charles E. (Chick) Lewis, Leon Bamberger, Rudy Berger, Walter Brooks, Paul Mooney, Hugh Owner, Ben Strozier and Polly Griffith.

Mitchel Wolfson of Wometco Theatres spoke in behalf the Motion Picture Theatre Owners of America and cited the need of competent leadership in the exhibitor field. He said there was room in the industry for both MPTOA and ATA.

### Gamble Speaks on ATA

Gamble, speaking on behalf of ATA minced no words in telling exhibitors that they had not been properly represented in Washington when the amusement admission tax came up and that due to present conditions they could not expect a tax reduction there for the next 10 years.

He warned that post war problems demanded a strong national exhibitor organization while growing tax demands must be met by strong local and national resistance. In many instances, he told his audience, taxes amount to 50 cents on every dollar taken in at the box office. Censorship, he said, could best be fought by unified local strength.

Gamble's remarks on lack of exhibitor representation in Washington, his approval of a code of ethics and his statement, "ATA will take a strong position against anyone who attempts to speak for exhibitors who are not exhibitors themselves," caused considerable discussion in the lobbies during convention intermissions.

His appeal to SETOA to join ATA so that "we can all walk down the road together," resulted in unanimous approval of such a move.

A resolution was brought in authorizing SETOA to join ATA but deciding not to withdraw from MPTOA. The resolution declared that if MPTOA should become inactive, then SETOA would urge upon ATA to take action on trade practices. Otherwise it would seek affiliation with some other national body which had a trade practice program.

The convention reelected its 28 directors and, in addition to President Jackson elected the following officers:

Vice-Presidents—J. H. Thompson, Hawkinsville, Ga.; M. C. Moore, Jacksonville; Kermit Stengel, Nashville; William R. Griffin, Cullman, Ala.; Secretary—J. H. Harrison, Griffin, Ala.; Treasurer—Tom Orr, Albertville, Ala. Thanks were extended Luke Stein for his handling of convention details and a resolution expressing regret over the illness of Frank Rogers was adopted. Allied President Jack Kirsch and MPAA Vice-President Francis Harmon, scheduled to speak, sent their regrets.

### *Kill Illinois Tax*

**The proposed Illinois state 10 per cent amusement admission tax, backed to provide funds for a state veteran bonus, was apparently killed this week as Gov. Dwight H. Green reportedly withdrew the admission levying section from his tax bill.**

**The tax had been vigorously opposed by theatremen who attacked it as discriminatory. ATA Executive Director Robert Coyne attended one of the hearings.**

## All 'Quality' Kicks Are Checked, Say Checkers

A spokesman for Confidential Reports Chief Isidore Lubin Wednesday declined to comment on the SETOA resolution concerning local checkers but insisted that whenever complaints are filed about the "quality" of the personnel employed as checkers, they are immediately investigated.

## RKO Will Use Credits For French Production

RKO plans to make a series of films in France, using up its frozen credits to cover production costs it was reported in New York this week.

No specific number of pictures were mentioned but the first was to be "Golden Silence," starring Raimu and directed by Rene Clair. The RKO French production will be in association with Pathe Cinema and it is planned to use a narrator's sound track for foreign language versions instead of dubbing.

### Consolidated Sells Stills

Sales of Consolidated Film Industries still department to Film Fotos, Inc., was announced last week by Consolidated's Fort Lee Resident Manager Arthur J. Miller.

### 'Janie' to Open in N. Y.

Warners' will premiere "Janie Gets Married" at the New York Strand June 14. Film's first out of town showing will be at the new Malco in Hot Springs, Ark., June 16.

### Set Bondage Showing July 1

Warners' has set "Of Human Bondage" for national trade showing on July 1 as one of its 20th Anniversary of Sound Pictures releases.

### *'Get the Lead Out . . .'*

**Exhibitors must keep on their toes in the present era, Retiring SETOA President Nat Williams told the convention in Jacksonville this week. Said Williams pithily:**

**"We have some interesting days ahead of us. The business of keeping theatres modernized, employees and patrons satisfied, film rentals paid and popcorn profits protected becomes more involved every day. It's no time to sit on our fat and happy fannies and imagine we have no more problems to solve. With 16-mm., ambitious tax law authors, television, those with national ambitions, etc., there are still lots of avenues in which we can get loused up. Maybe there's still a need for Southeastern!"**

## PCCITO Trustees Vote Resistance to ATA

The Pacific Coast Conference of Independent Theatre Owners this week took a definite stand against the American Theatres Association when the PCC trustees at a meeting in Seattle drew up and adopted a resolution that not only declared against participation in the ATA organization, but also moved to "actively resist" further encroachment of the new group on independent exhibitors in the territory covered by PCC.

In making known its position concerning extension of ATA to the coast, the PCC trustees also voted to place PCC on record as casting its lot with the Conference of the Independent Exhibitors Association by ratifying the CIEA constitution, which had been introduced at a meeting in Chicago on May 20.

The resolution against joining ATA follows:

"Whereas the PCCITO was formed to further and maintain the interests of independent exhibitors and their organizations, and, whereas, the PCCITO has functioned in this capacity and has consistently represented the independent exhibitors of the Pacific Coast in a progressive manner, and whereas: the trustees of the PCCITO are convinced that it is to the best interest of their members that the PCCITO refrain from participating in the ATA and now be it resolved: that the PCCITO shall not participate in the ATA and shall actively resist extension of ATA membership among the independent exhibitors of the territories represented by the individual unit members of PCCITO."

### *Showtime? Anytime*

**Time and tide may not wait for any man but the showman who runs the Mt. Carroll Theatre in Mt. Carroll, Ill., doesn't wait around on time.**

**Reports from that community indicate a difference of opinion, which usually makes for a horse race, actually making for confusion as 69 local business firms, the Catholic, Baptist and Methodist churches embraced an unofficial daylight saving time, while eight other firms, the Church of God, the First Lutheran, the AAA, six taverns, a bank and the post office, as well as the city employes, stayed on standard time.**

**The theatre just extended its operating hours so it could keep up with both schools of thought.**

# This is the kind of KISSIN' thats comin'!



They're getting their lips together for the *GAYEST KISS OF THE YEAR!*

*Universal Presents*

## GEORGE BRENT LUCILLE BALL VERA ZORINA

A FESSIER-PAGANO PRODUCTION

## *Lover Come Back*

with **CHARLES WINNINGER** CARL ESMOND RAYMOND WALBURN ELISABETH RISDON

LOUISE BEAVERS WALLACE FORD FRANKLIN PANGBORN

Original Screenplay Written and Produced by Michael Fessier and Ernest Pagano

Directed by WILLIAM A. SEITER Executive Producer: HOWARD BENEDICT A UNIVERSAL PICTURE

# THE BOX OFFICE SLANT

## Anna and the King of Siam

**20th-Fox** **Drama** **120 mins.**

**AUDIENCE SLANT: (Family) An unusually entertaining and absorbing picture, has universal appeal.**

**BOX-OFFICE SLANT: Ought to do exceptionally well because it will build as result of the wide class of theatregoers to whom it is slanted.**

**Cast:** Irene Dunne, Rex Harrison, Linda Darnell, Lee J. Cobb, Gale Sondergaard, Mikhail Rasumny, Dennis Hoey, Tito Renaldo, Richard Lyon, William Edmunds, John Abbott, Leonard Strong, Mickey Roth, Connie Leon and others. **Credits:** Director, John Cromwell. Producer, Louis D. Lighton. Original screenplay by Talbot Jennings and Sally Benson from a biography by Margaret Landon. Photography, Arthur Miller.

**Plot:** On a night in 1862, an Englishwoman arrives in Siam to teach the children of the King. Her struggles against barbarian customs, woman's inequality and the indomitable will of the monarch cover a period of many years. Finally, she is rewarded by having the son of the king ascend the throne upon the death of the ruler, and he asks her to help him abolish outworn customs and regenerate the people.

**Comment:** Here is a unique picture that has definite appeal for all types. Wholesome, well delineated drama, the offering is marked by superior production values and topflight acting and direction. Irene Dune is well cast in the role of the Englishwoman who battles Rex Harrison, the king. Harrison does a magnificent job as the monarch, and Lee J. Cobb's portrayal as the prime minister, is also noteworthy among the many splendid characterizations. Here is a screen play that will elicit tears from many an audience, with no one likely to forget its moving pathos and splendidly enacted story.

## Janie Gets Married

**WB** **Comedy-Drama** **89 mins.**

**AUDIENCE SLANT: The further adventures of Janie will click as entertainment of all who enjoyed the first picture.**

**BOX-OFFICE SLANT: The wide audience approval given the previous Janie picture should guarantee a profitable take.**

**Cast:** Joan Leslie, Robert Hutton, Edward Arnold, Ann Harding, Robert Benchley, Dorothy Malone, Hattie McDaniel, Dick Erdman, Clare Foley, Donald Meek, Barbara Brown, Margaret Hamilton, Anne Gillis, Ruth Tobey, William Frambes, Mel Torme, John Sheridan, Art Kassel, John Miles. **Credits:** Produced by Alex Gottlieb. Directed by Vincent Sherman. Original screenplay by Agnes Christine Johnston. Based on the characters created by Josephine Bentham and Herschel V. Williams, Jr., in their stage play, "Janie." Director of Photography, Carl Guthrie.

**Plot:** Further adventures of Janie, who marries her sergeant Dick, when he returns from two years of service abroad. Everything is serene until the arrival of an overseas buddy of Dick's—a pretty Wac—and the appearance of a big publisher, bent on purchasing Janie's father's newspaper. Climax is Janie's first dinner party which turns into a violent free-for-all with both families taking part. Peace is restored when the Wac takes over and settles everything.

**Comment:** Warners brings back to the screen, for the enjoyment and general entertainment of the average patrons, the further adventures of Janie. This is the second and, to date, the last Janie picture; the first having been released several years ago. Like the original, this is a hilarious comedy with lots of homey situations. The original cast has been kept intact, which is another reason for the excellence of this sequel, for where could one find a better comedian than the late Robert Benchley? Regardless of how much amusement one gets from the picture—and there is enough of that to keep one in a constant state of guffaws—the one scene in which Benchley explains marriage to his young son, before the wedding, will long be remembered and carried by word-of-mouth for a greater box-office take. Edward Arnold, Ann Harding and Barabara Brown, who with Benchley comprise the older members of the two families, are all excellent.




**BADMEN ALL. New York's Victoria Theatre set up this lobby display emphasizing that all the western badmen could be seen in one picture, RKO Radio's "Badmen's Territory."**

## The Runaround

**Universal** **Comedy** **86 mins.**

**AUDIENCE SLANT: (Family) A rough-and-tumble comedy that is calculated to please all audiences except the romantic-drama lovers. It will.**

**BOX-OFFICE SLANT: The cast names have only fair drawing power, but the story is escapist in its purest state. The "take your troubles off your mind" angle and the cast, if well exploited, should bring a satisfactory gate. Can take the top spot in the neighborhoods.**

**Cast:** Rod Cameron, Ella Raines, Broderick Crawford, Frank McHugh, Samuel S. Hinds, Joan Fulton, George Cleveland, Joe Sawyer, Nana Bryant, Dave Willock, Charles Coleman, Jack Overman. **Credits:** Screenplay by Arthur T. Horman and Sam Hellman. Original story by Arthur T. Horman and Walter Wise. Directed by Charles Lamont. Produced by Joe Gershenson. Photography, George Robinson.

**Plot:** Cameron and McHugh leave Crawford's detective agency and both firms are assigned the job of finding Hinds' daughter, who has run away to marry a sailor. First one, then the other catch up with Ella Raines and in the process get back from San Francisco to New York. It develops that Ella is really Hinds' secretary and so Rod feels free to marry her.

**Comment:** This somewhat zany comedy offers 86 minutes of pure escapist entertainment. It doesn't make sense, and doesn't have to. There are fist fights galore to add excitement, an auto wreck, and various other pictorial climaxes that keep things moving right to the end. The surprise twist at the end is artfully planted earlier, and to such good effect that the audience will never guess it.

## Mister Jim

**MGM** **Comedy** **92 mins.**

**AUDIENCE SLANT: (Family) They'll like the kid and the homey touches, although the corn will be too, too for the more sophisticated patrons.**

**BOX-OFFICE SLANT: Obviously aimed at the class of housewives who listen eagerly to morning radio serials, this unpretentious film will draw its quota in the small houses, and can be used on a double bill anywhere except in the artier situations.**

**Cast:** Jackie "Butch" Jenkins, James Craig, Frances Gifford, Luana Patten, Spring Byington, Chingwah Lee, Laura La Plante, Henry O'Neill, Morris Ankrum, Celia Travers, Ruth Brady, Sharon McManus, Buz Buckley, Carol Nugent, Jean Van. **Credits:** Produced by Orville O. Dull. Directed by Fred Zimmermann. Screenplay by George Bruce, based on novel, "Army Brat," by Tommy Wadelton. Photography, Lester White.

**Plot:** Butch, being brought up in an Army camp with the help of Chingwah Lee, faces tragedy when Mother Gifford dies and Daddy Craig takes to drink to ease his sorrow. His main reliance becomes Chingwah, who turns out to be an important personage in Chinese affairs. When Craig hears his son praying that people won't call his daddy a drunk anymore he cuts it out; and when Chingwah suddenly appears in the uniform of a Chinese general Craig asks for, and receives, a detail to China so he can be with his friend. Butch gaily sets out for military school, determined to follow in his father's footsteps.

**Comment:** Butch Jenkins is a cute kid, James Craig and Frances Gifford are marquee names—there you have all of it. A simple, corny story carries this little picture through 92 minutes of cute stuff designed to catch an audience of housewives who oh! and ah! at children who are placed in difficult situations. Actually, Craig and Gifford are somewhat submerged by Butch and Chingwah Lee, who run away with the picture. The latter, indeed, is the focal point of the whole story and he makes the most of it. A bad picture for Craig, incidentally. You know your own audience. If they like the simpler things and the corny situations, like the drinker throwing the bottle through the window after hearing his son's prayer, you've got a good number here. Butch oozes charm, and the doting housewives are sure to purr over him; the other children are cute too, especially the "leading lady," Luana Patten, and also the dog. It is too cute for anything. For any dual bill except in the more sophisticated situations.

## Bedelia

**(Reviewed in London)**

**GFD (Eagle Lion)** **Drama** **90 mins.**

**AUDIENCE SLANT: (Adult) Slow moving version of Vera Caspary's successor to "Laura" will do best where British films are appreciated.**

**BOX-OFFICE SLANT: With a good title, the success of the book by the author of "Laura" and Ian Hunter and Margaret Lockwood for the marquee can stand alone but is better suited to a dual bill.**

**Cast:** Margaret Lockwood, Anne Crawford, Ian Hunter, Barry K. Barnes, Jill Esmond, Barbara Blair, Ellen Pollock, Olga Lindo, and others. **Credits:** Based on the novel by Vera Caspary. Screenplay by Vera Caspary, Herbert Victor, I. Goldsmith. Director, Lance Comfort. Producer, Isadore Goldsmith. A John Corfield production made at Ealing, London.

**Plot:** Barnes forces his presence on Margaret and Hunter, a honeymoon couple and,

(*Continued on Page* 58)






Universal Presents

# GEORGE BRENT
# LUCILLE BALL
# VERA ZORINA

# Lover Come Back

A FESSIER-PAGANO PRODUCTION

with **CHARLES WINNINGER** CARL ESMOND RAYMOND WALBURN ELISABETH RISDON

LOUISE BEAVERS WALLACE FORD FRANKLIN PANGBORN

Original Screenplay Written and Produced by Michael Fessier and Ernest Pagano

Directed by WILLIAM A. SEITER Executive Producer: HOWARD BENEDICT A UNIVERSAL PICTURE

# THEATRE MANAGEMENT



## The Brass Tacks of Efficient Picture Theatre Management

### GET RID OF DETAILS THE EASY WAY

**By Jack Jackson**

The multiple duties of theatre managers and the many ways in which the less imposing and dominant factors can be overlooked—and thereby take a sizeable bite out of the owner's pocketbook—frequently have been treated in these columns. Several times it has been suggested that managers compile a list of the units of operation that demand daily attention—such as film condition reports, house lighting, rest rooms, uniforms, appearance of staff, etc. and arrange for a daily check from department heads.

I am reluctant to suggest anything that will add to the hydra-headed monster of detail already perched on the desk of a theatre manager but it seems to me that if a fellow can maneuver a system whereby most of the daily curriculum can be condensed into a routine and disposed of with the least expenditure of time such systematizing would be reducing rather than increasing managerial duties. In addition it would leave the manager's mind entirely free of those harassing mental flashbacks as to whether the "these and those" of "this and that" department had been properly cared for and permit of uninterrupted attention to the more important problems.

### Making a Key Chart of Details

What I have in mind is one major form prepared to cover either weekly or monthly supervision. This form would outline in detail the exhausting detail of theatre supervision from the booth to the back wall, including closets, dressing rooms, store rooms, etc. It would be a composite of all the reports demanded of the department heads and, by a series of checks and x's, would provide a day-to-day register of what attention was being paid to each unit of the operation. Also it would let him know how rapidly ills were being corrected and needed repairs made since the condition marks would change as the work was performed.

Such a form would show at a glance how long it had been since uniforms were cleaned or repaired, how much attention was being given to keeping the store rooms clean and orderly, how fast corrections were being made in irregularities in any department. A missing report from any department head would be noticed early in the day's work and allow for an immediate "jacking up" of the negligent staff member —a practice that would eliminate any possibility of the employe becoming lax in allotted duties. It would show, by quick comparison, how the general conditions of the operation were being carried out from week to week or month to month, depending on the style of form adopted. With such a form, a constant check on the capabilities of those assigned responsibility, also, would be provided.

### Checking Protects the Manager

A daily check of this kind would place responsibility exactly where it belongs and go a long way toward stopping carelessness. For instance: a daily check where the operators themselves were required to sign their names as to the adequacy of supplies on hand, the condition of equipment, the condition of the film being exhibited, the receipt of trailers for coming attractions, etc., would cut down on telegraph expense for missing or late screen service, would place responsibility for film condition and thereby eliminate unjust claims from distributors for film damage. And, at the same time, it would be a constant reminder to the men in the booth of their responsibility for the condition of equipment, careful handling of film, the necessity for protective measures against fire, and the many other details that are so often overlooked.

The advertising and art departments would benefit materially in so many ways that space prohibits enumeration but, for one thing, there would be no last minute requests for missing accessories; no ad missouts in the newspaper and no "Garrison finishes" in getting the fronts in place.

In the cleaning department such a report would put a stop to wastage of supplies—provided daily reports of consumption were demanded—as well as force more attention to proper care of the theatre. After all, the cleaning department is seldom manned by other than menial labor and constant reminders of what to do and when and how often to do it are of vital importance. If the head of the work is required to report daily on the attention given to each of the numerous maneuvers and is constantly being checked to determine that work is efficiently performed—and if he has a written report to remind him of each unit—the manager can be certain that his theatre is in condition to receive patrons every morning.

### Cashier's Report Important

A report from the cashier—made out each night when her reports are submitted—regarding the supply of tickets on hand and estimating the needs of the following day will enable the removal of these supplies from the safety cabinets and their placement where they will be at hand immediately the occasion demands.

A report of this kind will insure longer life to the staff uniforms—the chart will indicate when they were last given attention—and insure that spic and sparkling appearance that does so much to lift the morale of the organization and impress the patrons. It will correct those ragged "hairdos" on the girls, make the boys pay attention to their shoes, finger nails, etc. and as a consequence make them all more conscious of their importance to the establishment and more careful of their conduct to customers.

### Saving on Supplies

As far as the engine room is concerned you'd be surprised how much you can save on supplies and how much trouble you can prevent if you are in constant touch with that department and demand daily reports from the engineer. Careful and constant checking is imperative if the heating and cooling of the theatre is to be properly regulated and constant checking of inlets and outlets as well as the moving parts of the equipment is a necessary requirement. And, let me tell you that it won't be done—or at best will only be cursorily examined—unless the management keeps after the department head.

When it comes to the maintenance department I don't need to draw any word pictures to illustrate how such a daily report will keep track of the damaged or unserviceable seats and how quickly they are attended. How, the condition of car-

(*Continued on Page* 25)


NOTHING CAUSES
SO MUCH TALK...
SO MUCH BUSINESS...
AS A SCANDAL

# THEATRE MANAGEMENT

## Girl in Box-Office

**Maybe it isn't fair to the plainer girls, but the fact remains that a good-looking girl in the box-office is a real asset to any theatre. And since her hands are so much in evidence it follows that they should always be perfectly manicured. Of course, you can't be too choosey about employing a brunette or a blonde, but it is undeniably true that blondes are showier in a box-office window—or does your wife dislike blondes?**

## Wisconsin Prison Official Tells About Jail Theatre

Because some of our readers have evidenced curiosity about how a theatre in a prison is run we offer a note on the subject by L. Neil Larsen, business manager of the Wisconsin State Prison at Waupun, Wis. It seems that the job is not so greatly different from that of the civilian manager, even to some worry about getting money to pay film rentals. Says Mr. Larsen:

A modern DeVry 35-mm. projector and sound equipment are used, installed in a fireproof room at the prison, in the main mess hall. The machine is operated by one of the prisoners.

The rental of films is arranged through the manager of the Classic Theatre at Waupun, and they are practically the same films shown in the local theatres in the city. With the coming of warmer weather the showing of films is discontinued, as the men are out in the recreation yard playing baseball and other games.

The cost of the films is paid for out of the profits of a canteen operated within the prison, all sales in the canteen being restricted to the inmates of the institution and the various farms and camps operated in connection with the state prison.

Some very good films are shown, the manager reports.—EDITOR'S NOTE: One of the recent films was "The Fallen Angel."

## Why Not Take Advantage Of Cooling as Booster?

With the approach of warm weather it may not be amiss for exhibitors to make the most of their cooling systems as an advertising adjunct of the theatre. Those little marquee signs telling the world that your theatre is air-cooled or air-conditioned, with perhaps a bit of frosting as trimming, are mighty inviting to the hot, humid pedestrians whose feet may be curling from the warmth of the sidewalk.

A good cooling system is something to boast about and neglecting to take full advantage of this selling point is an unpardonable managerial sin. Why not plan this summer on a more elaborate ballyhoo? Perhaps a board on either side of the box-office retailing the cool delights of your theatre, or maybe a whole panel of the regular front would not be too much on this important feature.

## Solicits New Mail List

**Century Theatres of Brooklyn and Long Island, one of the few circuits in the East which continues to distribute programs by mail, have gone into an intensive campaign to secure new names for mailing lists.**

**Displays have been placed in the theatres to obtain names of patrons not already on file.**

## Borland's Institutional Slant




Ever alert to the importance of institutional advertising, Manager Hugh Borland of the Louis Theatre, Chicago, has come up again with a business-building idea that is bringing plenty of attention to his house.

The Chicago theatreman designed a four-page folder (see reproduction of inside spread above) which pointed-up the Louis' advantages for the patron in appointments, beauty, sound, projection, screen, comfort and service. The front cover featured a sketch of a "stepping out" dancing girl and the tie-in copy, "The Louis Steps Out," while the back page was devoted to merchant's advertisements which paid for the cost of the folders.

Borland saw to it that his institutional advertising campaign reached every prospective patron in the neighborhood. To be sure, he went along with an usher who knocked on doors and announced, "I have a message of good cheer from the Louis Theatre." When the doors were opened, the usher said, "Sorry to disturb you, but I have a very important message for you." Forthwith he handed them the special institutional folder, along with the program for that week.

Judging from his special activities along institutional lines, it's a safe bet that Borland keeps his patrons ever mindful of the pleasures that are theirs when they attend his Louis Theatre. And he backs up his claims by seeing to it that the Louis delivers all that is promised. Other showmen who have forgotten that their theatres are salable items, just as much as their attractions, would do well to follow Borland's example.

## Dual Bills Less Popular With Women, Poll Shows

American women are less interested in seeing double-feature shows now than in 1945, according to a survey by the Women's Home Companion. Tne survey, figures on which were made public this week, covered various areas of the country and represents all age and income groups, according to its sponsors.

The drop in popularity of duals is reflected in the figure of 18 per cent this year in favor as compared with 22 per cent last year favoring double-feature bills.

The preferred length or running time for a show is two hours and 35 minutes (those favoring duals placed a preferred program time of three hours for the shows). Other findings of the survey:

"Gone With the Wind" headed the list of pictures that those polled would like to see again, with "Going My Way" second and "It Happened One Night" third. Sixty-four per cent of the women go to see a picture because of the stars. The most popular male star among women of all ages is Bing Crosby. Greer Garson leads the women, followed by Ingrid Bergman.

## Mailing List Check Advocated This Summer

Mailing out programs regularly every week to your patrons is great stuff for the box-office, but it doesn't do any good if the addresees have moved. Your mailing lists are really never set, so make it a habit to recheck them as often as you possibly can. Keep them up-to-date.

## Got Money's Worth

**At least one family made sure of getting its money's worth during the two-day showing of "Little Giant," starring Abbott & Costello, at the State Theatre, Harrisonburg, Va.**

**While relieving the doorman late one afternoon, Manager Cyril Mee observed a patron returning with sandwiches and soft drinks. When questioned, the patron explained that his family of eight had seen the show twice and were getting hungry, but didn't want to lose their seats for the third show.**

THEATRE MANAGEMENT

# Good Checking Takes Off Pressure, Says Jackson

(*Continued from Page 22*)

pets, electrical fixtures, display boards, ticket choppers, ticket machines, show cases? Will evidence of approaching need for repairs be observed sufficiently in advance to allow for the solicitation of bids, in the instance of large jobs, or the selection of the proper agency to do the work correctly?

You'll know when to order chair covers, seat covering, brackets, bearings and all of the other parts needed to care for seats well in advance and not be forced to close off certain sections—which always happens when the biggest crowds are jamming the auditorium.

A chart of this kind will do so much for the manager in a half hour each morning—provided he makes the presentation of department heads a "must" each day—that he will have time for the study of future bookings, scheduled compilation, the selection of short subjects, the proper building of coming shows without once demanding that time be taken out to attend this or that trivial duty that "just happened" to be overlooked when the house opened.

He will be free for those "outside" contacts so important to the theatre. He will have time to prepare selling campaigns sufficiently far in advance to allow for the proper solicitation of expected cooperators—without making it necessary for the cooperators to "decide right now" because of the closeness of release. There will be no more "rush acts" given the newspapers on contest material. No more "now or never" setups for the civic clubs. Time will always be available to allow for proper consideration of the theatre's requests for advertising or exploitation cooperation.

Plenty of potential merchant helpers have been made pretty sore at times because of those "rush acts."

### Avoiding Theatre Pressure

As I see it, a chart of this kind will enable the manager to actually run the theatre and under the present "hit or miss" systems most theatres are actually running the managers.

While such a chart system requires organization, the manager who lacks the faculty of organizing his help is lost anyhow. It will not eliminate the necessity for his taking time out a couple of times each week to personally see that false or careless reports are being rendered. It will not eliminate his responsibility for seeing to it that no imperfection in operation or equipment is allowed to remain uncorrected. It will not excuse him from personally checking inventories of supplies and carefully observing the size and frequency of requisitioned material.

Nor does such a chart eliminate the necessity for a periodic check of the roof, the upright, the marquee, the billing route, and all the other things not subject to coverage in the daily or weekly checkup.

It would—and will—make his job a lot easier by relieving his mind of the seemingly inconsequential things that others can and should take care of and thereby leave him with uncluttered and untroubled mental powers to cope with the actual problems of the "current and coming" programs at the theatre.

Because of the variety of houses, size, class, communities served, etc. it is impossible for me to set down here any standard outline of the subjects and details the form should carry. Each theatre manager should do that for himself, since he alone is conversant with the units of his particular operation. However, I hope I have succeeded in outlining the material value of such a form or chart to any theatre, and hope to be in receipt of a sample form from one or more readers that can be reproduced on these pages sometime in the future.




Arnold Pressburger presents

GEORGE SANDERS
SIGNE HASSO
CAROLE LANDIS

in

"A SCANDAL IN PARIS"

with AKIM TAMIROFF
GENE LOCKHART

Alma Kruger • Alan Napier • Jo Ann Marlowe
Vladimir Sokoloff • Directed by DOUGLAS SIRK
Screenplay by Ellis St. Joseph
Produced by ARNOLD PRESSBURGER

"Paris" in the Spring from U.A.

# SELLING THE PICTURE

## Big Ballyhoo and Newspaper Set-up Kicks Off Albany Drive-In Opening

The State Police were out, the Army was out, the fireworks and the shooting, and the bands, and the Mayors and the beautiful girls all combined last week to make the opening of the Fabian-Hellman Drive-In Theatre on the Albany-Schenectady road one of the most glamorous affairs in the history of New York state. This big opening splash was carefully arranged by Larry Cowen, director of publicity for Fabian Upstate Theatres, and his staff, and it took a deal of doing.

### Extensively Decorated

The theatre itself on opening night was a flash of flags, bunting, streamers and floodlights. Troop G of the New York State Police augmented local and private police to handle the crowds. Captain Van Markem of the Army recruiting in Albany helped the ballyhoo with a large Army sound truck and a staff of 25 uniformed G.I.s, all veterans of the war. As the loud-speakers blared martial airs the soldiers kept lit a line of red flares 200 feet long which could be seen for miles.

A heavy newspaper campaign had prepared the public well in advance of the opening.

Daily ads and stories appeared in the Albany *Times-Union, Knickerbocker News,* Schenectady *Gazette, Union Star* and the Troy *Record.* There was a co-operative full page ad in both Albany and Schenectady. Full page co-operative ads hit the *Times-Union* on Thursday, May 30 and on Sunday, the day after opening, and in Schenectady on Saturday, the day of the opening.

A rhumba contest has already been announced to run in the *Knickerbocker News* for the month of June.

### 3 Mayors Attend

The Mayors of Albany, Schenectady and Troy, attending the opening of the new Drive-In, proclaimed it a great civic improvement. Mayor Ahern of Troy said the new Drive-In was his idea of the finest way of eliminating the parked car menace.

Decoration Day parades were taken advantage of and heralds announcing the opening of the Drive-In were given to the crowds lining the line of march in the three cities of Albany, Schenectady and Troy. A thousand 3-sheets announcing the opening covered the highway from Schenectady to Albany. These were paid for by a local gasoline station.

The General Electric Station of Schenectady, WGY, broadcast the opening for one week and the Roving Reporter of WOKO also broadcast the opening.




**FOLLIES TIEUP. This is the way Manager Sam Gilman, Loew's, Harrisburg, localized the national tieup with Tintex Dye for his showing of "Ziegfeld Follies." Gilman cut out colored reproductions of the famous Petty Girl paintings, supplied them with easel backs, resulting in the impressive display shown here.—HA.**

## RKO Publicists Essay Lively 'Veil' Campaign

By capitalizing on facts that apparently were publicity weaknesses RKO Metropolitan Theatres' publicists, under the direction of Harry Mandel, turned their campaign on Universal's "The Seventh Veil" into a rousing success. "The Seventh Veil" is a British made film—its two stars were unknown to American audiences. These were the facts that had to be overcome to essay a successful campaign—and that's just what the RKO publicists did.

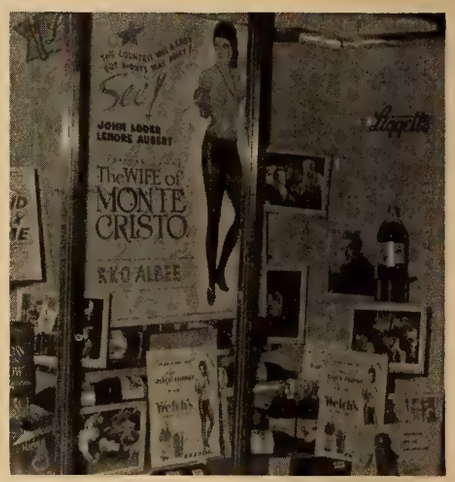
First, they arranged a special screening of the picture for music educators and the deans of the leading music schools to emphasize that one of the film's outstanding attractions is music by the London Symphony Orchestra. This was followed by mailing 900 letters to music teachers in New York's schools, informing them of the music to be heard in the picture, and when it would be shown at RKO Theatres. The music schools also received 450 posters for bulletin boards and 10,000 student announcements also were forwarded for distribution. A final letter to music critics on the Metropolitan dailies also was mailed.

### Follow U's Lead

Publicists Fred Herkowitz and Vincent Ligueri of the Emde Division and Pat Grosso and Ray Malone of the McDonald Division, followed the lead of Universal's out-of-town campaigns on the picture by arranging for Trans-Atlantic telephone calls to be made by British War Brides to their homes in England and enlisted the cooperation of local daily newspapers such as the Brooklyn *Eagle,* Bronx *Home News,* Long Island *Press,* Long Island *Star Journal* and the newspapers in White Plains, New Rochelle and Mt. Vernon, all of which had reporters and photographers cover the events. Advance stories and picture breaks plus current stories were carried.

### 7 Theatres Participate

Telephone calls were made from the manager's office in the theatre on the day before the picture's opening. The theatres that participated in this tie-up included the RKO Fordham, Max Mink, manager; Keith's White Plains, Al Pluchos, manager; Proctor's New Rochelle, William Cook, manager; Proctor's Mt. Vernon, Baker Shelton, manager; Bushwick, Jack Riess, manager; Richmond Hill, John Heinz, manager; and Keith's Flushing, Leo Koken, manager.




**NATIONAL TIEUP. Bill Morton of the RKO Albee, Providence, localized PRC's national tieup with Welch's Grape Juice to the extent that he was able to get 125 windows like this in stores handling the Welch products for the showing of "Wife of Monte Cristo."**

## 'Paradise' Contest Stunt Big Success in Atlanta

Universal's "Night in Paradise" continues to be the basis of successful contests in key cities with the cooperation of the U. S. Army Recruiting service by which re-enlisting soldiers compete in an essay contest on why they reenlisted. The latest of the series was put on in Atlanta, Georgia, by Perry Spencer, southern exploiteer for Universal and Frank Bickerson, Paramount Theatre manager.

### Army Big Help

Through the recruiting service of the Fourth Service Command GI's in the command's seven states were invited to compete in the essay contest with Private L. F. Johnson adjudged winner. Offered a choice of more than 100 local pin-ups as an escort, Johnson turned them all down in favor of his wife, who was driven from Alexander City in an Army car to enjoy the four nights (and days) in paradise as guests of Universal and the theatre. Johnson's choice of his wife instead of a local pin-up queen as escort for the entertainment was the subject of feature stories in Atlanta newspapers.

The Johnsons had a suite at the Ansley Hotel, were wined and dined at the city's leading restaurants and clubs, met Mayor William B. Hartsfield and toured the city in a private limousine, escorted by MP's on motorcycles. High point of their frolic was their appearance at the opening of the picture at the Paramount. Reporters and photographers accompanied the pair on their tour.—AT

## 'Reservations' Ads Start

As part of a comprehensive pre-selling campaign, RKO Radio's advertising department, under the direction of S. Barret McCormick, has launched a large-scale national advertising campaign on Jesse Lasky's "Without Reservations" directed by Mervyn LeRoy and co-starring Claudette Colbert and John Wayne. The schedule includes most of the top publications in the United States and Canada with a total grand circulation of over 31,000,000 copies.


Heartbeat

ROBERT & RAYMOND HAKIM

*present*

# GINGER ROGERS

*in* SAM WOOD'S

# Heartbeat

## JEAN PIERRE AUMONT

## ADOLPHE MENJOU

Melville Cooper • Mikhail Rasumny

Mona Maris • Eduardo Ciannelli

Henry Stephenson

*and*

## BASIL RATHBONE





Produced by Robert & Raymond Hakim · Directed by Sam Wood ·

so Neat!
so Sweet!
-So-o-o
Indiscreet!



Ginger in Paris...
running away from
her past...stumbles
*smack* into her
future...a tall, dark
and handsome future!



Released by
RKO
RADIO
PICTURES

Adaptation by Morrie Ryskind • Director of Photography, Joseph Valentine, A. S. C.



*The Nation's Millions*

WILL BE ATTRACTED TO

**Heartbeat**

through a national magazine advertising campaign of four-color, full page ads in

**LIFE · McCALL'S · LOOK**
**LIBERTY · TIME · TRUE**
**STORY · FAN LIST and**
**CANADIAN MAGAZINES**

*—Comprehensive coverage bringing one of the brightest and most striking show messages in years to a total of*

**22,976,270**
CIRCULATION

Released by
RKO RADIO PICTURES

SELLING THE PICTURE

# 'Breakfast' Selling Just As Crazy in Harrisburg

Tom Breneman's "Breakfast in Hollywood" continues on its crazy exploitation way with Bob Sidman, manager of the Senate, Harrisburg, putting on the latest episode by enlisting the city's business men in a tieup with institutions for the blind to supply orchids, nylon hose, beauty kits, ticket for a beauty salon going over, cleaning and glazing a fur coat and a woman's slip as prizes in the now famous crazy hat contest with its accompanying auction. Proceeds from the auctions went to the local and national organizations for the blind.

Newspapers gave considerably more space to the film due to the interest created by the contest and its tieup with charitable institutions. At the first matinee showing Sidman gave an orchid to an 87 year old lady and distributed the other promoted prizes.

### Shows Ingenuity

Sidman showed considerable ingenuity when a shipment of crazy hats from Breneman and Hedda Hopper did not arrive in time from Hollywood, by concocting as ridiculous set of hats as Miss Hopper ever dreamed up. The hats, auctioned off to women in the audience were composed of electric light bulbs and various articles from the theatre's lost and found department. The hat auction was repeated at the Saturday night show, with the free gift project a feature of every 1:30 matinee performance.

During the film's run, the 11 a.m. broadcast from Hollywood was aired from the theatre, with two local women who have been putting on similar broadcasts in nearby towns, acting the parts at the Senate.—HA

## Radio Laughers for 'Kid'

Paul Pierce, producer and radio writer, is currently at work on transcriptions for exploiting Samuel Goldwyn's "Kid From Brooklyn" which will include chuckles, giggles and guffaws by famous radio laughers, including Tom Breneman, Baby Snooks (Fanny Brice), Don Wilson, Billie Burke, Jimmy Durante and Garry Moore. William Herbert, Goldwyn's ad and publicity chief supervises.

# RCA-WB 20th Anniversary of Sound Tieups Will Benefit Warner Films

RCA-Victor, one of the co-sponsors with Warner Bros. in celebrating the 20th anniversary of sound, will put on one of the biggest promotional campaigns in its history to help publicize the event to the public.

In connection with a special album of Cole Porter music from the Warner musical film, "Night and Day," RCA has arranged for a nation-wide window display contest on the sound anniversary and the picture. The top winners in this competition, which is outlined in detail in a special section of the June issue of Victor Record News, will get a free trip to Hollywood and a visit to the Warner Studios.

Enclosed with each copy of the Cole Porter-"Night and Day" album will be a special four-page insert devoted entirely to the sound anniversary, including shots of the Warner studio, RCA equipment, and scenes from "Night and Day."

### Radio Highlight

A highlight of RCA's radio promotion on the anniversary will be the RCA Hour of Sunday, August 4, over the full NBC network of 144 Stations, with the program devoted entirely to the talking picture celebration and to Cole Porter's music.

In addition to the anniversary material that will be published in Victor Record News, a series of articles has been set by RCA for the Victor Record Review, Record Retailing and similar music trade publications. Activity in the retail music field also will include special dealer ads tieing in the anniversary and "Night and Day." A streamer and a one-sheet for national distribution are included in this material.

Other RCA advertising in national educational magazines like *American School Board Journal, Nation's Schools, School Executive* and *School Management,* will include comments about the talking picture celebration and "Night and Day."

In addition, the RCA public relations staff will cooperate with Warners on various special events, as well as on general publicity.

## WB Sets Ad Campaign For Sound Anniversary

Twenty-one leading national publications, with an aggregate reader circulation of 150,495,560, will be used by Warner Bros. as part of the advertising campaign to bring the company's Twentieth Anniversary of Sound to the attention of the public, according to Mort Blumenstock, vice-president in charge of advertising and publicity.

This will be the biggest single advertising schedule in the company's history. Full-page ads will appear in *Fortune, Redbook, McCall's, Newsweek, Liberty, Script, Time, Saturday Evening Post, Ladies' Home Journal, Cosmopolitan, Good Housekeeping, Woman's Home Companion, American, Christian Herald, Parents' Magazine, Extension, Salute, Collier's, Life,* and *Look. Christian Science Monitor* also will carry 1,000 lines.

Mentioned in the ad are all the co-sponsors with Warners in the talking picture celebration, including A. T. & T., Western Electric, Bell Telephone Laboratories, Eastman Kodak, RCA-Victor, Society of Motion Picture Engineers, and Thomas A. Edison, Inc. Several of these co-sponsors also have prepared extensive national advertising schedules tied in with the sound anniversary.

## Features Co-op Ad in 'Utopia' Pre-Selling

Simply by offering the credit line, "Perfections in Fashions—from the Sportsmen's 'Utopia'" to a department store in Richmond, Manager Charles Hulbert of the Colonial Theatre set a ⅞ page cooperative advertising page in the *Times-Dispatch,* heralding his opening of Paramount's "Road to Utopia." The ad featured a large photo of Bob Hope wearing a sports jacket, and included an illustration of the record album of songs from the film, as recorded by Bing Crosby. The ad gave prominent credits to the film and the opening at the Colonial.

### Cola Tieup

Other features of Hulbert's campaign included a tieup with Royal Crown Cola by which all trucks of that company servicing Richmond were bannered with information about the picture; a Decca Record window display; radio plugs a week in advance via a man in the street broadcast and other radio plugs a week in advance via a Club program on another station.

## Promotes Sermons

On one of the very few films for which church cooperation is obtainable, Abe Tietel, World Playhouse, Chicago, screened MGM's "The Last Chance" for representatives of churches of all denominations, which resulted in sermons of the film in churches the following Sunday.

## Distributes Fan Photos

With the backside imprinted with the program for the week, the Palace Theatre, Greenfield, Tenn., distributed color fan photos of Roy Rogers and his horse, Trigger, in connection with the showing of Republic's "Utah."




**IMPRESSIVE. The huge blow up that forms the background of this impressive window display is a ballet scene from Republic's "Spectre of the Rose" which premiered at the Empire Theatre, New Bedford, Mass. Copy on the center card reads, "Our theme — a world Premiere — Our Inspiration, the World Premiere of Ben Hecht's 'Spectre of the Rose' — Empire Theatre." This was one of several window displays arranged by Lee Septembre, Republic's special representative.**

SELLING THE PICTURE

# B & K Easily Handle Record Sinatra Crowd

## *Loop Managers, Assistants Assigned to Theatre As Aides—Usher Staff Tripled*

Frank Sinatra's record-breaking one-week engagement at the Chicago Theatre was treated by the Balaban & Katz theatre operations and advertising-publicity staffs as the company's most extraordinary event in years.

Plans for crowd movement and handling, in anticipation of an all-time record attendance based on 49 shows for the week, were the most detailed ever worked out by David B. Wallerstein, B & K district manager, who has handled such events in the past as the "Northwest Mounted Police" premiere and the "Dolly Sisters" premiere. These plans dovetailed with one of the most intensive exploitation-publicity campaigns Chicago has seen in years. Sinatra was treated throughout as news, not as a theatre-page personality.

### Makes Page One

The original booking brought page one announcement stories that same day in Chicago afternoon papers and in morning papers of the next day. Within 24 hours trailers were on the screens of all Balaban & Katz neighborhood theatres playing "The House I Live In" and all principal radio news commentators had made announcements of the forthcoming engagement.

Into immediate work went posters for 35 Balaban & Katz neighborhood and loop theatres, a special circuit trailer, special snipes for all candy vending machines, for juke boxes, posters for record stories, a city-wide tieup with State Street stores on a quickly arranged National Bow Tie week, an intensive tieup with Columbia records, a special radio campaign for stations WIND and WJJD, used extensively by B & K, and other exploitation.

A week later came Sinatra's cancellation on grounds of illness, but with a glimmer of hope that he might still play the date.

Then two weeks later, Sinatra confirmed by wire to John Balaban that he would play the engagement and the press again played up the story in its news columns.

### Dimout Threatens

On Thursday, May 2, came another setback —the Chicago dimout due to the coal shortage. Neither Sinatra nor Balaban & Katz knew then whether the playdate could be kept. W. K. Hollander and his ad-publicity staff went ahead on the theory that it would, however, and at the height of the dimout, when Sinatra broadcasted from Chicago, obtained from Frankie an announcement that he would play the date, even if diesel generators had to be installed to provide electric power.

Cancellation of the dimout on May 10 found the campaign in high gear, with all the city's disc jockeys, principal record stores, 36 theaters, two radio stations webbed into a closely knit campaign piled with press notices, and Sinatra himself giving the playdate a final advance plug on Wednesday , May 15.

Meanwhile special plans for crowd and press handling went into the S-Day minus seven stage. A full week in advance they had been worked out by Wallerstein and the co-managers of the Chicago, Ray Thompson and Charles Nesbit, for every possible contingency. Every Balaban & Katz loop manager and several top men from neighborhood theatres were assigned to the Chicago for opening day and the week-end. The usher staff was tripled. An outside telephone booth was converted into a fourth box-office.






**HEY, FRANKIE-E-E! HELP! Part of the record-breaking crowd (top) that stormed Balaban & Katz's Chicago Theatre entrance early in the morning of opening day to see Frank Sinatra in person. Police department supplied 25 traffic specialists to handle the expected rush, and handle it they did, as illustrated by the straining cops in the photo just above. Everything worked out okay with just one fainting bobby-soxer reported—and B & K doubt the authenticity of that one.**

A detail of 25 traffic policemen was assigned to the theatre. A loudspeaker system was installed.

On opening day this planning kept crowds orderly in spite of a four-hour delay before the first stage show. Sale of tickets began at 6:45 a.m., but first there was a loudspeaker announcement that Sinatra's plane had been delayed and that the crowd would have to wait until 1 p.m. for the first stage show. Many disappointed early arrivals walked away, as did thousands more during the morning.

Wallerstein had Sinatra met at the airport by a police squad car and a motorcycle escort. The crooner was whisked into the stage door without crowd interference just 25 minutes from the time his plane landed at the airport, 15 miles southwest of the center of the loop.

To fill the time gap an extra feature was pressed into service, preceding "Up Goes Maisie," the regular feature.

Newspaper people saw the show from a mezzanine box. Photographers by the score worked, during the stage show proper, in the pit.

Sinatra, unfazed by delay and lack of sleep, followed his first stage show with a one-hour press conference, asked no favor or quarter, answered all questions.

Opening day the conservative Daily News carried nearly a full page of pictures; other papers were as avid in their coverage.

Tieups included ads by Goldblatt Bros., Lyon and Healy, Hudson Ross & Co., window displays in State Street and loop stores, a special cocktail party for the disc jockeys, a huge teen-age mass interview for editors of high school papers, and perfect timing with the Chicago Daily News on the "Little Abner Comic Strip." News had Sinatra singing Daisy Mae's lament on its front page day before Frankie's opening by arrangement with Everett Norlander, managing editor.

First three days of the engagement more people were handled than ever before and without incident.

## 'Badman's' Ballyhoo Campaign Successful

Area premieres on RKO Radio's "Badman's Territory" have been staged via Terry Turner's colorful Pony Express Ballyhoo, consisting of parades and newspaper tieups in Milwaukee, Chicago, Boston and Cincinnati territories with others to be staged soon in Pittsburg, Minneapolis, St. Paul and Kansas City.

The Pony Express idea, in which real, live ponies are given away to youngsters, with the cooperation of participating newspapers, and radio stations, have been preceded by gay youngsters and grownups in each city where the premieres have taken place. Newspapermen, radio and civic officials have given thorough cooperation in the various campaigns.

## Movie Edition of 'Siam'

A popular priced movie edition of "Anna and the King of Siam" has been brought out by the John Day company, publishers of the novel originally, to coincide with 20th Century-Fox's release of the motion picture, providing an additionally valuable medium for local exploitation.

## SELLING THE PICTURE

# Contest, Tieups, Radio in L. A. 'Devotion' Campaign

Recognizing that romance was the motivating theme of Warner Bros. "Devotion," publicists in Lou Halper's West Coast Division of Warner Theatres in Los Angeles capitalized on this principal avenue of approach through the medium of radio by holding a private screening of the film for every woman commentator on Los Angeles radio stations. With their wide daytime radio coverage, it was felt that this type of selling would do much to reach women in their own homes with the message that "Devotion" was just what they had been waiting for. Net result of the screening was a jack-pot of excellent plugs on the following programs: Frances Scully, KECA; Miriam Lane, KMPC; Joan Schaeffer, KFI; Jane Judson, KFWB; and Marilyn Leww, KXLA.

### Other Approaches

Other avenues of sales approach used by the publicity crew included the important educational field. With the Bronte Sisters figuring prominently in the film's story, schools in Los Angeles were reached through the distribution of a specially prepared Study Guide. A supply of these brochures was given to the supervisor in charge of Social Studies and Motion Picture Appreciation classes. The Los Angeles Board of Education was particularly cooperative.

Los Angeles Public Library and its 38 branches were also utilized to put over the "Devotion" message. More than 10,000 bookmarks were distributed by librarians which listed Bronte books on one side and advertising copy on the other.

Main and branch libraries also used display cards and stills on bulletin boards in direct tieup with the picture.

One item in the campaign which resulted in country-wide coverage was a "Devotion" contest conducted in 20 community newspapers. Contestants submitted 100 words on situations or incidents which exemplified real devotion. This contest was also planted in the *Downtown Shopping News* with a circulation of more than 450,000. Contest ran two weeks.

Exploiteers garnered a bank of 14 windows in the J. J. Hagarty store in downtown Los Angeles which displayed costumes and furniture used in the picture. Also displayed in scores of jewelry store windows were glamorous photos of Ida Lupino.

### Radio Campaign

In addition to the comprehensive radio campaign which began two weeks in advance, station KFWB featured a nightly 15-minute broadcast featuring theme music from the production. These started two weeks in advance and continued through the engagement. On the night before opening KFWB presented a "Devotion" tribute broadcast with stars Ida Lupino and Arthur Kennedy appearing on the program.

Extra space in newspapers included a special story and picture in Prudence Penny's column in the *Examiner* featuring English dishes and a specially posed still of Ida Lupino demonstrating a new make-up in Babette's column also in the *Examiner*.




**PRETTY PUSS. This is the way manager Sam Gilman's usherette looked as she paraded the streets of Harrisburg to ballyhoo Loew's cartoon carnival. She attracted plenty of attention, too. Nice? —HA**

## New 'Cinderella' Angle Worked at Chicago House

A new angle on the "Cinderella Jones" glass slipper stunt was worked by Miss Lucia Perrigo, Warner Bros. field representative, when she staged an interview with Dr. Harold L. Emiley, head of the Chicago Chiropodists Association, on what bobby soxers were doing to their feet with the type of saddle shoes and moccasins now being worn.

Yarn landed in the news columns for nearly half a page with pictures as well as the story and captions calling attention to the film's showing at the Chicago Theatre.

The Search for Cinderella Contest to find the local miss whose feet would fit the glass slippers was conducted via radio with Tommy Bartlett, NBC master of ceremonies. Contest was announced daily for ten days prior to opening.

## O'Rear Blankets Town With 'Kitty' Windows

"Kitty" smiled at passersby from virtually all the downtown shop windows during the two weeks of her stay at the Colonial, Harrisburg. Jack O'Rear, manager, used a series of window displays, counter ads, and department store tieups for promotion, using the interest in the novel as a basis for most of the publicity.

Windows which attracted attention were erected in Murphy's, Green's Five and Ten, Woolworth's, Green's Card Shop, the Penn Book Shop and Green's Card Shop. In addition, indoor displays were placed in the Book shop, the card shop, and other stores.

One of the largest book sections of a downtown store, Pomeroy's, ran short of the novels during the campaign, and the display had to be removed.

O'Rear spotted announcements on radio stations WHP, WHGB, and WKBO, and arranged with commentators to say a few words about the picture. He placed a standee and cutout in the lobby two weeks in advance of the run, and during the two week appearance, added a set piece to the marquee, box-office and attached panels to each side of the theatre front.

Attendance was at an unusually high peak through the two weeks, with the first Saturday crowd so heavy O'Rear turned on the cooling system for the first time this season.—HA.

## Utility Aids 'Tomorrow'

Manager Bob Whelan RKO Orpheum, Minneapolis, arranged with the Minneapolis Gas & Light Company to use its 60,000 name mailing list for the distribution of tieup literature on Warner's "One More Tomorrow." By supplying cards carrying a still of Jane Wyman with the line, "Goodbye, noise and trouble. We're changing to a Servel!" the utility company mailed the cards to customers, along with the periodical gas and light bills.

## Gets Full Page Co-op

Wannie Tyers of the Capitol, Niagara Falls, Ontario got together a full page of cooperative advertising as the highlight of his campaign on David O. Selznick's "Spellbound," with a streamer head across the top of the page in 72 point type naming the film.



**DIFFERENT, BUT ALL GOOD. Here are three treatments of window displays for 20th Century-Fox's "Dragonwyck." They all are of the movie edition of the best seller book and illustrate ideas of some of the country's best window dressers. By clipping this layout and showing it to window display men in other cities, managers and publicity men can suggest a treatment for windows in their own locality. Shown here (l to r) a display in the H & S Pogue Company, Cincinnati; the J. C. Penney store in San Francisco and McAlpin's department store, Philadelphia. Cincinnati windows were arranged by Arthur Frudenfeld, RKO district manager and the coast display by Fay Reeder, advertising and publicity director for Fox West Coast Theatres**

# ALAN LADD

GERALDINE

# FITZGERALD

IN

# "O.S."

with Patric Knowles · John Hoyt
Written and Produced by Richard Maibaum
Directed by Irving Pichel



smashed every house

record in the Gotham Theatre's 13-year

history – by thousands and thousands of dollars – in

the first weekend* of its Broadway world premiere!

PARAMOUNT

scoops the field with

"the first picture of a new cycle"!

*And, first Monday in day-long deluge of rain doubled best previous Monday figure!

# SELLING THE PICTURE

## Money Dates for July

**With actual war hostilities having long ceased and the efforts of United Nations Representatives progressing comparatively smoothly toward the kind of permanent Peace that makes for untroubled brows in America and the rest of the world, this 4th of July, Independence Day, will be marked with national celebrations, the like of which will have seldom been seen in America. Independence Day is the biggest—the only—big money date in July and showmen should start now to make extensive plans for its celebration and to make theatres the center of such celebrations in each community. The American Legion, Veterans of Foreign Wars, The Army and Navy Union and the American Veterans Committee posts and garrisons in each neighborhood will be more than glad to cooperate with theatremen everywhere in the upsurgence of Americanism that, more than ever, will be experienced this year. Remember that money is still plentiful, some of it may have been expended for new automobiles; that there is plenty of gasoline available for the jaloppies; that the lure of outdoors is always strong at this time and that to offset these factors, plenty of institutional exploitation must be the order of the day to prevent seasonal slumps. Check the month's sectional observances and anniversies for other possible state and local tieups.**

National Observance Periods

JULY 4—INDEPENDENCE DAY. This will be be a day of ceremony and observance this year, perhaps at a greater pitch than ever before. There will be patriotic editorials, news stories, merchants displays, special radio broadcasts in which theatres may take a prominent part. Display the American flag and wherever possible include the flags of the United Nations. Employ red, white and blue bunting in festoons around the marquee. Decorate the lobby with flag clusters. If obtainable in your vicinity get a copy of the Declaration of Independence, blow it up to 40 x 60 and make it the center of a special lobby display in advance of the 4th. Notify schools that the Declaration is on display in the theatre. Try to set an essay contest with schools on, "What Independence Day means to me." Book whatever patriotic short subjects may be available. Conferences with exchanges will bring these to light far enough in advance to book them. Plan with the veterans' groups for a stage celebration and if the weather is good arrange for an old fashioned patriotic parade leading right up to the doors of the theatre. Be careful in arranging for the stage celebration not to put too much stress on the activities of any one group—invite them all. Most of them will accept with enthusiasm. In arranging for speeches be sure that the subject matter has nothing to do with politics—make them just patriotic. PTA and other women's groups might sponsor a special show for youngsters the morning of the 4th (Thursday). During off hours Americanism groups might sponsor a showing of patriotic shorts. A contest among drum and bugle corps or with bands of various societies is always a good bet. Educational exhibits and historical exhibits tracing Americana should be displayed and advertised. Cooperate with the U. S. Army's Recruiting Service for a lobby booth. Use every publicity and advertising media to tell your town about "Cool Comfort." Build goodwill with a party for newsboys, for orphans or other underprivileged groups. Smart booking and smart showmanship will ring the bell—it always has. Don't let the Fourth pass without expanding every showmanship effort to make it an institutional and box office success for your own theatre.

Sectional Observances

July 1: Dominion Day in Canada.
July 3: Iowa admitted to the Union, 1890
July 16: District of Columbia established, 1790
July 24: Pioneer Day in Utah
July 25: Occupation Day in Puerto Rico.

Anniversaries

July 4: First road test of auto, 1894
July 4: Nathaniel Hawthorne, born 1804
July 4: First rodeo held in American at Prescott, Arizona, 1888
July 7: Japan invades China, 1937
July 7: Air Mail Service, New York to California—established 1929
July 10: Howard Hughes started (at Brooklyn) fastest round-the-world flight, 1938
July 11: John Quincy Adams, born 1767
July 11: Triborough Bridge, New York, opened 1936
July 14: Bastille Day—first celebrated in U. S. in 1914
July 14: First World's Fair in U. S. 1853
July 18: United States-Canada St. Lawrence Treaty, 1932
July 26: General of the Armies Douglas MacArthur takes command of American Army in Philippines, 1941
July 26: Postal System, established 1775
July 26: New York ratifies Constitution, 1788
July 28: Beginning of World War I, 1914.




**HIZZONER WELCOMES. Master Sergeant John Gildee, Jr., and Mrs. Gildee are welcomed to New York City by Mayor John O'Dwyer at City Hall. The Gildees came to New York for a "Night In Paradise" as guests of Merle Oberon and Turhan Bey, stars of Universal's "Night In Paradise" and were afforded a round of entertainment at night clubs, radio broadcasts, etc. Gildee won an essay contest on "Why I re-enlisted in the Army," with the entertainment and trip to New York as first prize. They came to town in an Army jeep from Baltimore when the railroads were on strike.**

## Colbert 'Dress' Contest Wows Them in Hartford

One of the most successful contests of its kind ever sponsored by Loew's Poli Theatre in Hartford, according to Manager Lou Cohen, was the "Design a Dress for Claudette Colbert" event conducted in connection with the Hartford showing of "Tomorrow Is Forever." Planted in the *Courant's* Parade of Youth section, it attracted more than 750 contestants of all ages and sexes. Twenty prizes of war savings stamps and guest tickets were awarded. Winner was 16-year-old William Witkowsky, an art student at Hartford Public High School.

### Radio Broadcast

Also in connection with "Tomorrow," Cohen lined up a half-hour lobby radio broadcast over station WTHT. Joe Girand, popular local announcer, devoted the entire 30 minutes to getting customer reaction to the film. This promoted broadcast received a great deal of attention and worked out very successfully. Cohen also engineered a display in the Hartford Public Library under the title: "Great Books Make Great Films." Stills from the film were carried over an admonition to "Read the Book; See the Film."

Before leaving on a vacation to Philadelphia, Baltimore and Washington, Cohen launched a "Ziegfeld Girl Contest," which was won by Audra Hawkins, 22-year-old Hartford girl, who was given a course in modeling (value $150) at the Celle Modeling School here, and a gold-plated "Z" inlaid with rhinestones. Contest attracted a considerable number of contestants. Runners up received nylons.—HA.

## Those Cartoon Shows in Front as Business-Getters

And still the kiddie cartoon shows continue to score successes. No sooner is one reported than along comes another. Not to be outdone, Michael Stranger, manager of Loew's State, White Plains, decided to stage an Easter Week cartoon carnival featuring 20 Technicolor cartoons. It was a complete sell-out, so he held another on May 4. That, too, brought out the kiddies en masse, many of them with their parents. Those attending the May 4th show were invited to remain to see the two regular features on that day's program.

### How to Do It

How did Stranger go about selling his kiddie cartoon shows? Well, he used special trailers two weeks in advance, ran special copy in newspapers, sold tickets in advance (always sell your tickets in advance, otherwise you'll be so mobbed on the morning of the show that the harassed cashier won't be able to take care of the crowd), distributed 10,000 heralds, promoted plugs on the local radio station's Quiz Program, set up special lobby boards and arranged for announcements on school bulletin boards.

If you haven't yet held one of these kiddie cartoon shows, better do it now. Take it from Stranger and others who have tried them.



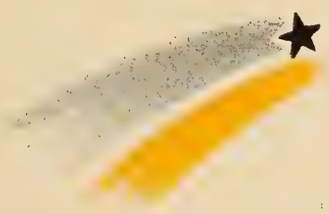

**GABLE FOR FREE. Michael Stranger, manager of Loew's White Plains Theatre, set up this impressive Gable-Garson window by supplying inexpensive Gable photographs to Woolworth's Five and Ten to be given away. There are about 20 pictures of Gable and many of Miss Garson, with other MGM players shown.**

## Reisinger's At It Again!

The fifth full page cooperative ad in the same number of weeks has just been set by H. W. Reisinger of Loew's Dayton Theatre with the Home Store. This one shows a five column by eight inch photo of Rhonda Fleming in "Abilene Town," and accompanying copy tells readers that she stars in United Artists "Abilene Town" coming to Loew's. Nice? Reisinger also just set up a seven by eight inch coopertive on recordings from new films, illustrated by a still of Ann Dvorak in the same film. All for free, too.

*A NEW NAME IN*
*MOTION PICTURES*

# UNITED WORLD PICTURES



Watch for 18 important releases through
United World Pictures

# SELLING THE PICTURE






**WHOOPING IT UP! Republic's dual showing of "In Old Sacramento" and "Along the Navajo Trail" at the Fox Theatre, St. Louis, was heralded by the spectacular ballyhoo (top) of a western stage coach, accompanied by masked outriders who "yippied" all through the city's streets. Just above is shown the impressive front treatment given the two films by M. L. Plessner, director of publicity for Fanchon and Marco.**

## Spectacular Exploitation Campaign For 'Sacramento' and 'Navajo Trail'

An extensive exploitation campaign highlighted by the proclamation of "Western Motion Picture Week in St. Louis" by the Mayor of St. Louis, and the use of an original Deadwood to Cheyenne horse-drawn stagecoach ballyhoo was employed to publicize the opening of Republic's dual showing of "In Old Sacramento," and "Along the Navajo Trail," at the 5,300 seat, first-run Fox Theatre in St. Louis. The Republic program was promoted as a "Once in a Lifetime—All Out Western Treat" by M. L. Plessner, Director of Publicity for Fanchon and Marco.

Calling attention to the fact that St. Louis has always played a leading role in the development of the West, and that motion pictures have devoted many stories to the West, the Mayor's proclamation also declared that "Republic Pictures has become one of the most important producers of these western motion pictures." The Deadwood to Cheyenne horse-drawn stagecoach toured the city with a mounted cowboy escort on the day of the opening, attracting widespread public attention.

### Continuous Plug

As part of the campaign mapped by Plessner, a screen over the theatre's orchestra entrance projected continuous plugs for both pictures. A "cow-poke" mounted on an electric steel and wood horse at the foot of the main stairway directed patrons to seats.

Trailers in eight theatres cross-plugged the pictures, and colorful 40x60 displays were utilized in the lobbies of the Missouri, Shubert and St. Louis theatres, as well as the Fox Theatre. Over 25,000 circus-type heralds were distributed to school kids by two boys dressed in cowboy outfits.

Elaborate displays were built into the lobby of the Fox Theatre to herald the program. A huge, compo silhouetted horse and rider rocked in front of a painted Western backdrop displaying the names of the two pictures. A "corral" fence of real timber, mounted longhorns and saddle equipment, and a glowing simulated ranch window supplemented the display.

Store window tie-ins were arranged including western displays in Famous-Barr Department Store and the Newell Store, and a special western book window at Stix, Baer and Fuller.

### House Staff Costumed

All members of the house staff—ushers, cashiers, receptionists, candy girls, treasurers, assistant managers, etc.—were dressed in western period costume.

Special longhorn-decorated showcases in the lobby displayed elaborate western saddles and leatherwork exhibits loaned by The Newell Store. One of them contained a fifteen-hundred ($1,500) silver-dollar-encrusted saddle, a gun belt with gold buckle, and a holster studded with rubies.

Extensive newspaper advertising and radio coverage rounded out the campaign.

## Unexpected Rewards for Campaign by Horwitz

It takes a good deal of work by the theatre personnel to put over a stunt like the "Ziegfeld Girl Contest," but everybody usually seems to feel the effort is not wasted, and sometimes extra rewards crop up that are unexpected. There Was Loew's Poli-Hartford Theatre, for instance. The staff had their noses to the grindstone for this one and when they added up the score they found they had not only put over MGM's "Ziegfeld Follies of 1946," but also had greatly advanced the fame of the house itself.

The reason was that, in conducting the contest, a lot of the publicity received really resolved itself into what might be called indirect institutional publicity for the house. The simplest way to explain is to show how Assistant Manager Sam Horwitz inadvertently got into the middle of things. Among other matters, Sam participated in a local "Man on the Street" radio program. The topic discussed was single and double features, but he got in plenty of plugs for the picture, you may be sure. Naturally, he himself had to be identified with the theatre, so that radio listeners actually received a personal tieup with the Poli-Hartford.

### Press Interview

Then, on the opening day, the first-prize winner, Audra Hawkins, and Horwitz took part in an interview that created considerable interest about the city. Later the Hartford *Times* broke with a photo on the contest. In the photo were the sponsor (a modeling school), the first, second and third winners, and—Horwitz. And, of course, Sam was on the stage for the presentations.

Now, this may all look as if Sam was hogging the limelight, but actually he was merely doing his important part in putting over the promotion. That he got institutional value on the side for his work was not premeditated.

The "Ziegfeld Follies" campaign in Hartford as a whole was an example of how thoroughly the Loew theatre personnel and the MGM home office had prepared the ground. Outstanding in the campaign were five beauty ad tieups that broke in both local papers during the week and on two Sundays, the distribution of 10,000 heralds and circulars and 1000 souvenir programs (you know the Petty girl stuff), and a number of stories about both the picture and the contest that kept the local citizenry interested.

### Lobby, Marquee, Trailer

Lobby art, marquee space and a special trailer constituted the selling utilized by Forrest Thompson, Majestic Theatre, Dallas, for the MGM Tom & Jerry cartoon, "Springtime for Thomas."

## *Railroads in Tieup on Short*

**One of the most extensive promotional tieups ever made in connection with a short subject has been arranged by Warner Bros. on "All Aboard," Technicolor Adventure Special, with a railroad background.**

**In addition to more than 20,000 posters being put up in railroad stations throughout the country, the president of every railroad is writing a personal letter to all employes urging them to see the picture at their local theatres.**

**Public relations departments of the railroads also are designating one of their representatives in each key city to work with the local Warner exchange in promoting the picture, which has gone into general release.**

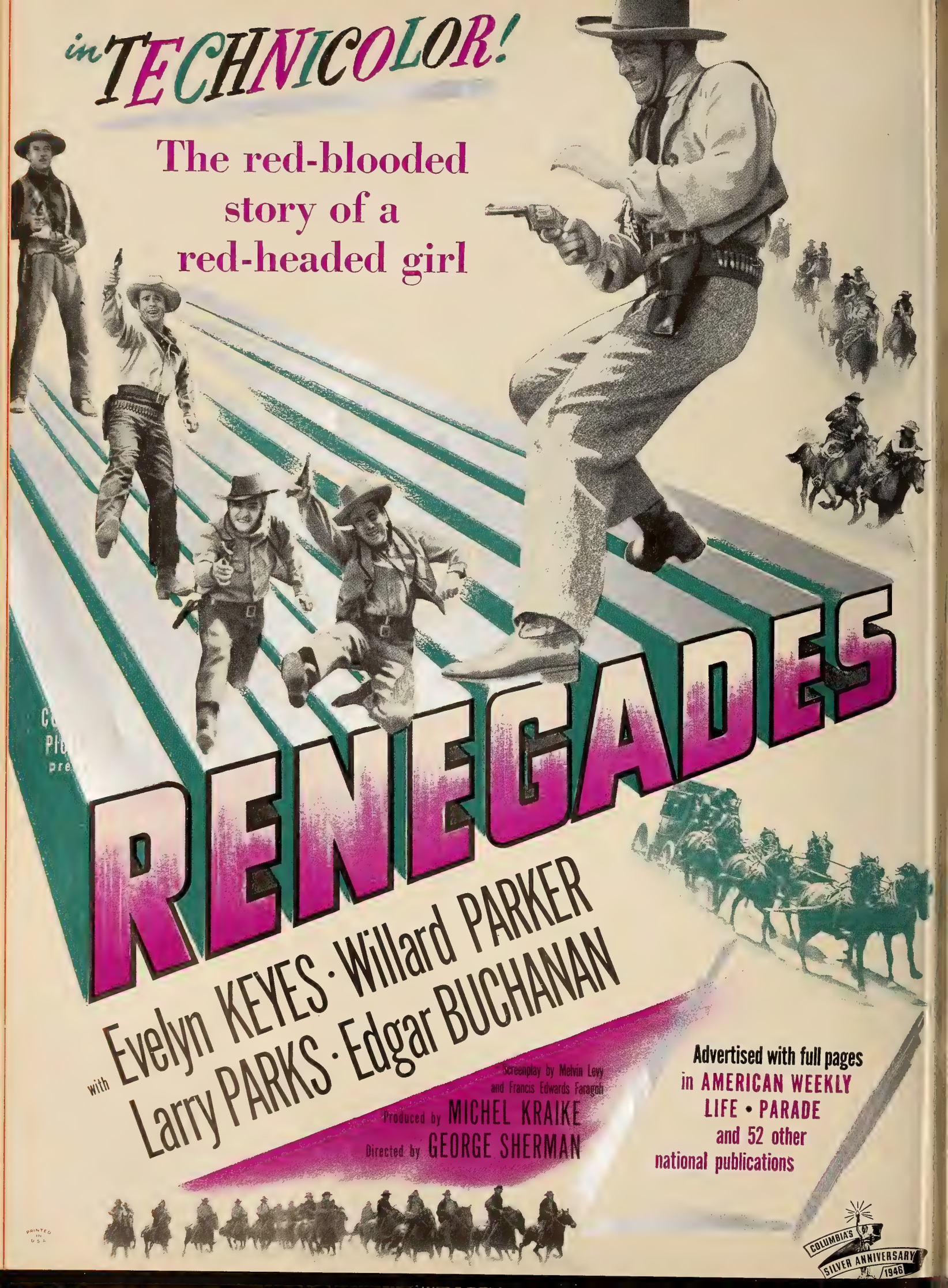
**First report on localizing the tieup comes from Arnold Mills, manager of the Newsreel Theatre, Portland, Ore., who lined up the five biggest railroads operating into that city to put on displays in their downtown ticket offices and to distribute 7500 printed slips announcing the picture's engagement with pay-checks to employes.**

**Railroad unions also cooperated by announcing the showings at meetings and by posting announcements on bulletin boards.**


"I'm Hannah Dembrow...outlaw...
and I follow my man..."

in TECHNICOLOR!

The red-blooded
story of a
red-headed girl



# RENEGADES

with Evelyn KEYES · Willard PARKER
Larry PARKS · Edgar BUCHANAN

Screenplay by Melvin Levy
and Francis Edwards Faragoh

Produced by MICHEL KRAIKE

Directed by GEORGE SHERMAN

Advertised with full pages
in AMERICAN WEEKLY
LIFE • PARADE
and 52 other
national publications

COLUMBIA'S SILVER ANNIVERSARY 1946

PRINTED IN U.S.A.

# REGIONAL NEWSREEL

## ALBANY

Upstate Theatres, Inc. held their annual election of officers on Monday with the following results: President, Joseph Grand, owner of Eagle Theatre, Albany; Treasurer, Sidney Dwore, owner of Cameo Theatre, Schenectady; Secretary, Richard McKay, owner of Sherburne Theatre, Sherburne.

Edward Mullins of United Artists has been visiting various exchanges in town.

Holiday week-enders included Adam Mlinarik, Columbia shipper, to New York; Dorothy Finklestein, MGM booker, to Buffalo; Martha Hoffman, MGM contract clerk, to New York.

Film Row vacationers are Katherine Buckley, RKO secretary, to New York for one week; Lillian Selzer, Warner Bros. Theatres' clerk, to Wilmington, Delaware for one week; Annemera Kretzens, Universal inspectress, to New York for one week; James McCabe, Warner Bros. shipper, motoring to Detroit for two weeks.

Warner Bros. Charline Shirley Murphy, who was married June 1, is honeymooning in Canada.

Visitors along Film Row included Morris Shulman, Clark Mills; Sam Davis, Phoenicia; Walter Becker, Long Lake; C. Deitcher, Schenectady; H. Bernstein, Schenectady; Kingsley Ryan, Ausable Forks; George Thornton, Saugerties; J. Bird, Manchester Depot.

The Universal sales convention is scheduled for June 24-27 at the Waldorf-Astoria, New York City, and branch manager Gene Vogel, together with salesmen Eugene Lowe and head booker Al Marchetti, will attend.

Mrs. Ben Smith, wife of the Film Classics salesman, has returned from a two-week trip to Toronto.

Vic Bunz, manager of the American Theatre, Troy, has opened his cottage at Saratoga Lake for the summer season.

Cartoon carnivals held by managers Andy Roy, Stanley Theatre, Utica, and Sid Sommer, Troy Theatre, Troy last Saturday morning brought thronging youngsters to their doors.

Andy Roy, manager of the Stanley Theatre and president of the Kiwanis Club, Utica, will attend the national Kiwanis Club convention at Atlantic City the middle of June.

## NEW ORLEANS

Harold Wyckoff is the new head booker at Paramount. He came here from the Atlanta office.

Irving Wormser, divisional sales manager for Film Classics, visited the New Orleans' branch a few days last week.

The "singing salesman," George Nungesser, and salesman Joe Fahrbacher of Monogram Pictures returned from their respective territories the middle of the week for a two day sales conference with their manager, Henry Glover.

H. J. Ballam, sound engineer of Altec Service Corp. recently installed Voice of The Theatre Speaker system in the Lake Theatre at Mandeville, La.

Mrs. Henry Lazarus has returned after an extensive combined business with pleasure trip in the East and midwest.

The railroad strike of last week did not cause excitement in this film exchange area. It had practically no effect on the usual movement of films, which were delivered in and out on record time due to J. L. Boyer, branch manager of National Screen Service Corp. Mr. Boyer, nominated to control the affair, called the names of theatres and towns and each of the delivery companies answered which one could deliver the films to isolated territories. Within a few hours every theatre was slated to be handled by one of the four delivery services.

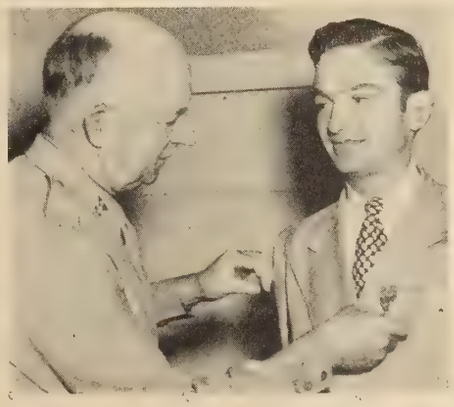
Mr. and Mrs. Ed Frankl of the Century Theatre, Mobile, Ala., were New Orleans and film row visitors on Tuesday last.

The newly formed Gulf States Film Delivery Service recently started operation. It covers the territory of Mississippi, portions of Alabama and Florida originally covered by Flash Motor Film Delivery Service. It is managed by J. A. Shaffer of Shaffer Film Delivery Service.

A. S. Johnstone, International representative of I.A.T.S.E., after a few days rest here from an extended trip through New Orleans territory is on his way again, this time to Pensacola, Fla.

## REGIONAL NEWS INDEX


| | |
|---|---|
| Albany | 41 |
| Atlanta | 44 |
| Boston | 45 |
| Chicago | 50 |
| Cleveland | 54 |
| Columbus | 46 |
| Dallas | 45 |
| Denver | 52 |
| Des Moines | 41 |
| Harrisburg | 44 |
| Hartford | 50 |
| Indianapolis | 50 |
| Kansas City | 47 |
| Little Rock | 56 |
| Los Angeles | 44 |
| Memphis | 56 |
| Milwaukee | 52 |
| New Orleans | 41 |
| New York | 53 |
| Omaha | 41 |
| Philadelphia | 46 |
| Portland | 52 |
| St. Louis | 47 |
| Toronto | 47 |
| Vancouver | 56 |
| Washington | 54 |

**STAR FOR BOB. For heroism in rescuing wounded buddies in the Battle of the Bulge Bob Smith, assistant manager of the Roxy Theatre, Atlanta, receives the Bronze Star—presentation being made by Colonel Ira C. Ryder. The day after receiving the decoration, Bob chased down and captured a man who was seen to rifle a woman's handbag in the theatre.—AI.**

## OMAHA

Three Paramount employes were to receive 25-year Club admission and gold watches at a special banquet at the Athletic Club Friday night. Hugh Braly, Paramount drive captain, and George Smith, divisional manager from New York were to attend. The three are Branch Manager Jess McBride, Cashier Julia Leahy and Henry Goldberg, traveling auditor.

A. E. Thacker, South Sioux City exhibitor, has sold the Sun Theatre at Walthill, Neb., to H. C. Johnson.

Serious illness of her mother kept Alice Neal, Warner office manager, at home.

Bob Ballantyne, owner of the theatre equipment company bearing his name, is all smiles about a second granchild born to Joyce Ballantyne Augustine in Chicago.

Paramount and United Artists exchanges both are lining up summer picnics.

Frank Hollingsworth, Beatrice exhibitor, spent a weekend in Chicago.

Ruth Coren, Paramount stenographer who is recovering from an appendectomy, will remain in the hospital and undergo another operation.

Abe Sadoff, who leases the Fourth Street Theatre in Sioux City to RKO, will take over operation of the house himself July 1.

Harold Johnson, Universal branch manager, is spending two weeks at his cabin in Minnesota.

Viola Colburn, MGM inspectoress, broke her arm in two places in a fall.

Jerry McGlynn, MGM branch manager who became ill in Des Moines several weeks ago and was taken to a hospital there, is back in Omaha and probably will return to work soon.

Hans Nielson and Lesley Bierhaus are now running the theatre at Campbell. They took over from W. C. White, new owner of the Utica Theatre, Utica.

Joyce Andersen, branch manager's secretary at United Artists, spent the weekend in Des Moines.

Vivian Schertz is pinch-hitting as a biller at 20th-Fox for Mae Withaur, who recently broke an arm.

W. H. Trunick, with RKO's Chicago sales staff, was in town for a visit.

Mrs. Ras Anderson, wife of the Paramount screening room operator, is out of the hospital after an operation. Now the son, Jim, goes in with a compound arm fracture.

Keith C. Burns, Sioux City veteran, is trying to revive the old Model Theatre in his home city and reopen it as the Family Theatre.

Harry Day, who recently sold his theatre at Darlington, Wis., and formerly had theatres in this territory, was a visitor to the Row.

Phyllis Christensen, RKO stenographer, is spending a vacation with her mother at Walnut, Ia.

## DES MOINES

Theatres in Des Moines got by the railroad strike without any serious difficulties, only to run into the Des Moines *Register and Tribune* curtailing all advertisements, starting with the Monday morning issue following the strike's end. The paper had only a week's supply of newsprint and was holding down on space for at least two or three days until a new shipment arrived. The theatres jumped to radio for spot announcements while the newspaper carried in its news column a list of current showings.

Stanley Mayer, veteran manager of the 20th Century-Fox exchange at Des Moines, is relin-

(*Continued on Page* 44)

# STAMP *of* SCREEN SUPREMACY

DAVID O. SELZNICK • MARY PICKFORD • CHARLES CHAPLIN • HUNT STROMBERG • WILLIAM CAGNEY • BING CROSBY PRODUCTIONS • SOL LESSER • BENEDICT BOGEAU

SEYMOUR NEBENZAL • JULES LEVEY • DAVID LOEW-ALBERT LEWIN • ARNOLD PRESSBURGER • SAM COSLOW • CHARLES R. ROGERS • MORROS-LE BARO

ANDREW STONE • CONSTANCE BENNETT • VANGUARD FILMS • SELZNICK INTERNATIONAL • HOWARD HUGHES • PRESTON STURGES • COMET PRODUCTIONS • PRODUCER

CORP. OF AMERICA • GOLDEN PICTURES • G. C. F.— J. ARTHUR RANK • EDWARD SMALL • LESTER COWAN • JOHN GRIERSON • MOREY & SUTHERLAND CARTOON


United Artists
A TRADITION
A POLICY
Since 1919, to foster the best independent combinations of producer, cast and story, and with superior sales manpower, to offer for distribution, motion pictures for the best possible boxoffice success

# REGIONAL NEWSREEL

(*Continued from Page* 41)

quishing the reins to Gordon Halloran, former salesman at Omaha, who will be in charge until September 1 when Mayer returns to duty. Halloran holds the title of assistant manager. Mayer, who was forced to decline a trip to London and Europe awarded recently by his company because of ill health, is planning to make a three-month trip to Canada and northern Minnesota. He will leave in about two weeks.

Hugh Braly, western captain of the 35th Paramount drive; George Smith, western division sales manager; and Ralph C. Libeau, district manager held the first meeting of the district at Paramount exchange in Des Moines at which all employes of the exchange attended. Harry Hamburg, Des Moines exchange manager, appointed Ralph Hayden, office manager, and Johnny Murano, head shipper, as captains for the drive.

Julian H. King, manager of King Enterprises in Des Moines and Kansas City, is recovering from an appendectomy in a Des Moines hospital. He became ill while attending a convention in Chicago and was operated upon after reaching Des Moines.

Paul Leatherby has been named office manager and head booker for the Columbia exchange at Des Moines. Leatherby, former salesman, succeeds Bill Barker, who has been transferred to the Omaha branch as a salesman. Herbert Berman, formerly of Omaha, has been appointed salesman for the northeast Iowa territory.

Charles Pershing of East Moline, Ill. has purchased the Lyric Theatre at Preston.

## HARRISBURG

Jack O'Rear, manager of the Colonial, suffered actual loss through last week's flood when the Susquehanna River overflowed its banks here. O'Rear's summer home, along the river north of the city, was flooded, but he and his wife had the foresight to remove all their furniture and personal belongings to the upper floor before the flood stage was reached. Damage was principally by water and mud which flowed over the first floor and basement.

Although not suffering any property or personal damage, Gerry Wollaston, State manager, and Bob Sidman, head of the Senate, had made preparations to remain in the theatres during the flood, since they were unable to reach their homes on the west shore of the Susquehanna. A number of employes of all the city theatres, residents of the other side of the river, also remained in Harrisburg.

State Police have reported the arrest of Robert L. Snyder, a 16-year-old pyromaniac, who, they say, admitted setting fire to a number of establishments, including the Star Theatre on March 24. In Snyder's confession, given in the presence of the Star's owner-manager, William L. Whyte, the lad admitted he piled up a lot of rubbish in the rear of the theatre after he had seen the movie and set a match to it. Fortunately, the blaze was discovered before it did much damage. Snyder is held for Grand Jury action in default of $10,000 bail.

The Most Rev. George L. Leech, D.D., J.C.D., Bishop of the Harrisburg Diocese of the Catholic Church, has urged the support of his parishoners in protesting alleged efforts of city movie men to bring "The Outlaw" here for a showing.

Two organizations meeting here recently have taken steps to oppose Sunday movies. The Anti-Saloon League, in an executive committee session, passed a resolution protesting against liquor propaganda in movies, against Sunday movies, and against the advertising of liquor on radio programs, while the United Council of Churches of Greater Harrisburg and Dauphin County, in its second annual conclave, agreed to push its program against sales of liquor and Sunday movies.

New at Loew's Regent is Eleanor Bolt, office secrtary, while Julia Napoli has been named to operate the candy counter, newly-installed at the Senate.

The City Council shelved the proposal to obtain sites for veterans' homes in the area when Mayor Howard E. Milliken announced all activities along that line had been dropped. Bob Sidman, Senate manager, was chairman of the AVC committee leading the campaign for houses.

A movie party at the Seltzer in Palmyra followed a luncheon which was attended by several hundred members of 75 Schoolboy Patrols of Lebanon Valley.

Ira L. Schiffman, manager of the Rialto and National, and Mrs. Schiffman, were proud parents at the commencement exercises at William Penn high school, when their daughter, Barbara, was cited for outstanding scholastic honors.

## LOS ANGELES

Jerome Safron, Columbia Western district manager, left for Chicago to attend the national convention, which started June 3 at the Ambassador East Hotel. Wayne Ball, branch manager, joined him from Denver, where he was vacationing.

Len Rose, son of Charlie Rose, San Francisco exchangeman and former Angeleno, was in town to promote "Adventure in Music," which is the first of a number of films he is handling.

F. T. Murray, Universal's chief of branch operations, returned to New York after a two-week visit at the local office.

Lloyd "Stony" Goad, Exhibitors Service booker, is a popular man these days. "Stony" recently established a connection with a dairy and thereby supplied Film Rowites with over 300 pounds of butter!

Peter C. Latsis and his wife celebrated the birthday of their child, Victoria Georgia, just turned one year. Latsis is assistant manager of the Fox Uptown.

Charlie Wolcott, former Columbia booker, is now working with Wayne Bateman at Republic on the booking desk.

Jack Morell of the Projection Equipment & Maintenance Company returned from a three-month illness at the Veterans Hospital in Sawtelle.

Charles Feldman, Universal district manager, and Foster Blake, branch manager, are back at work following vacations.

Bill Brenner, MGM's checking department head, paid the local office a visit. George Hickey, Pacific Coast district manager, lapped up some sunshine at Palm Springs.

Fox West Coast is revamping its first-run setup. The El Rey will go first run, as will the Orpheum and the Hollywood Vogue. The Los Angeles, Egyptian, Belmont and Wilshire are receiving new equipment and getting a general face-lifting, and started new policies on June 4.

Recent visitors to the Row: Tommy Thomas, Riviera, Avalon; Ben Peskay, Lakewood, Lakewood Village; Dave Fred, DeLuxe; C. A. Simons, Needles; Al Keough, Seville, Chula Vista; Dave Rector, Ebell, Long Beach.

Mr. and Mrs. Ralph Carmichael vacationed with the Harry Rackins at the latter's "Rancho Lumbago" in Fall Brook. Both men are impresarios of Exhibitors Service.

Martie Hartnek is now secretary to Red Williams at Kroehler Pushback Seats. She is a newcomer to the Row.

On June 14 Paramount will honor four new members of the 25-year Club. Ish White, salesmanager; Chet Roeder and Jack Curry, salesmen; and E. J. Hurley, accounting department, will all be feted. Charles M. Reagan, national salesmanager, and Claude Lee, public relations chief, will also be present.

Harvey Golrman, of the Pix and Princess theatres, is back in the saddle after being ill. Also back at work is Dud Forey, Monogram office manager, who has been on the sick list.

Receiving congratulations of a special sort is Keith McCallum, recently returned vet who toils for Exhibitors Service. Keith is the extra-proud pappy of twin girls, Carol Jane and Diane Jean.



**FAREWELL AND HAIL.** Bob Sokol, **new assistant manager at Loew's Regent, Harrisburg, Pennsylvania, and Skee Yovan, of Loew's staff in Harrisburg for 15 years and now transferred to Indianapolis, were guests of Sam Gilman, manager, a "so-long and hello" party recently. Among the guests at the party shown above were Chancy Miller and Maurice Caldwell, operators; Franklin Mowry, assistant manager at the Colonial; Spike Todorov, assistant at the State, and Red McCarthy, orchestra leader.**

## ATLANTA

Film Row was virtually deserted last week—everyone who could get away was in Jacksonville, Fla. for the three-day convention of the Southeastern Theatre Owners Association. It was the first gathering of the association in six years.

Roberta Benton, Loew's Theatre's pretty secretary, is home from the hospital following an operation, but will not return to her post until July 1.

E. E. Whitaker, former district manager of Georgia Theatres Company, recently released from the Army with the rank of captain, has returned to the firm as manager of the newly established candy and popcorn department.

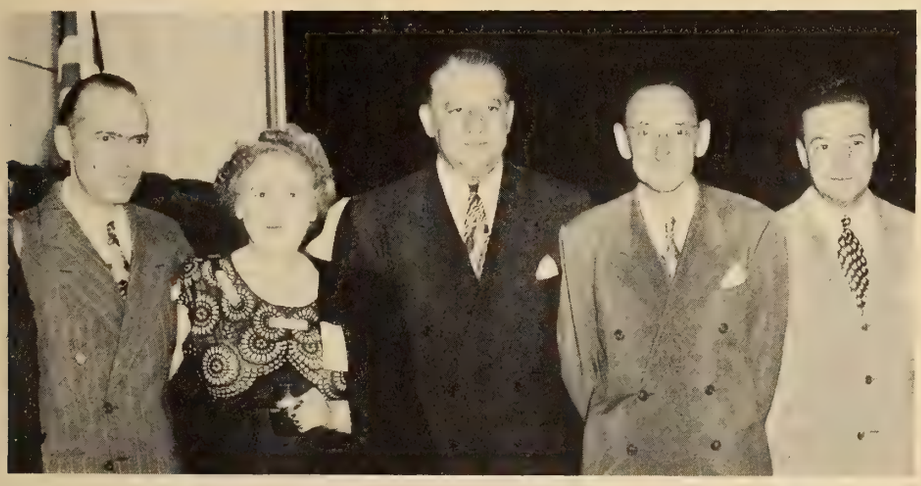
D. E. Mayo, home office representative of National Screen Service, visited the local branch.

Colonel Charlie Kessnick, MGM southern division manager, has returned from Chicago.

Emmett Grimsley, city manager of Martin

# REGIONAL NEWSREEL





**DOWN IN ARKANSAS. Notables of the industry's theatre branch assembled recently in Little Rock, Arkansas, for the convention of the Arkansas Independent Theatre Owners. Among those present were the film folk you see above: at top (front row)—W. E. Malin, Augusta, Ark.; C. C. Mundo (president of AITOA); Leon Bamberger, RKO; Ben Cammack, RKO. (Back row)—O. G. Wren, Little Rock; Paul Myers, McCrory, Ark.; L. F. Haven, Jr., Forrest City, Ark.; Sam Kirby, Little Rock. In photo immediately above: Robert W. Coyne, American Theatres Association; Mrs. O. W. McCutcheon, Blytheville, Ark.; Si Fabian, president, ATA; Bamberger; Ted Gamble, chaiman of the board of ATA.**

Theatres in Monroe, Ga., and Mrs. Grimsley, are the parents of a baby girl.

Mrs. Helen Starr, who recently doffed a U. S. Marine uniform, has joined the force at MGM.

While here as the guest of Ed Stevens of Ideal Pictures, Adolph M. Wertheimer, vice-president of the Radiant Manufacturing Corporation, addressed the Film Council of Atlanta.

Merritt Davis, southern division manager, Bill Talley, branch manager, and George Jones, Eddie Foster and Harry Dashiell of the sales department, have returned from the Republic Pictures convention in Chicago.

Film Row visitors included H. Greene, Orr Theatres, Albertsville, Ala.; Fred McLendon, McLendon Circuit, Union Springs, Ala.; A. L. Shephard, Grand Theatre, Waynesboro, Ga.

## DALLAS

A two-album set of recorded lessons in Spanish were given to Karl Hoblitzelle, Interstate executive, last week by the Dallas Junior Chamber of Commerce for his contribution toward a statewide Spanish-education program in grammar schools. John Stuart, who made the presentation, said the Jaycee drive to raise $5,400 for recording the first master set of lessons was helped by Hoblitzelle. From the master set, 400 Texas schools have purchased impressions for teaching the language to grade school pupils.

The newspaper retrenchment program has hurt theatre advertising throughout the entire southwest, and in a number of Texas theatres have had no advertising whatsoever during the past week. The labor strike caused even worse suspensions, with almost every major newspaper eliminating all display advertising, but its settlement eased the situation somewhat.

As we went to press this week attention here was centered on the meeting to organize a Texas chapter of the American Theatres Association, and Si Fabian, Ted Gamble and Robert Coyne were in town to spark plug the meetings. The interim committee, composed of John Rowley of Robb & Rowley circuit, Henry Reeve, who is president of Texas Theatre Owners Inc., Julius Gordon, who is president of the Jefferson circuit, H. A. Cole, president of Texas Allied Theatres, "Rip" Payne, vice-president of R. E. Griffith Theatres, and R. J. O'Donnell, general manager and vice president of Interstate, had charge of the meeting. Purposes of ATA were explained. Social activities included a 12:30 Tuesday luncheon at the Adolphus hotel.

The big event down at Brady last week was the show put on by Universal on behalf of veteran Bob Shanks' new theatre there. It was highlighted by a personal appearance on the part of Yvonne De Carlo. E. W. Olsmith, Dallas universal manager; Al Horwitz, the studio's national publicity manager; and David Susskind and Charles Simonelli of Universal's Hollywood staff were on hand to beat the drums.

Local Film Classics boys are happy with the deal they have made for 84 playdates on the Interstate circuit covering reissues of Goldwyn and Hitchcock films.

Sam Milner, PRC exchange boss here, has announced that Jerry Fry has resigned and been replaced by Ted Malone, former RKO salesman.

T. E. Laird has been appointed branch manager of United Artists' Dallas branch, succeeding Forest F. Wine, who resigned.

## BOSTON

Sam Pinanski, the "P" of M and P Theatres, has been made a trustee of the children's Hospital, largest hosiptal in the East for care of crippled and handicapped. Pinanski also is a member of the Easter Seals Sales Committee of the Bay State Society for the Crippled and Handicapped.

Louis Krasnow is back in harness again, this time as manager of the Ideal Theatre at Uphams Corner in Boston.

Uphams Corner Theatre, an M and P owned house, has been completely remodeled with handsome new marquee, new lights, new murals, new seats.

James J. Mage in town looking over his interests here, including Laffmovie, the Tremont and Old South theatres.

James Winn, division manager for United Artists, is fast recovering from a long illness.

Barbara Bell, daughter of Floyd L. Bell, Boston publicist, will be graduated from Beaver Country Day School this week.

The Variety Club of Boston, under direction of Chief Barker John Dervin, plans a big campaign of entertainment during the summer months. Dervin's committees are arranging picnics, special days at baseball games, and other similar events.

Betty Ann Hill, former motion picture publicist in this area, is now in Paris with the American Red Cross as a nurse. She may remain there for several years.

Captain and Mrs. Lee Ackerman are starting on a nation-wide aviation tour which will take them to every state capital on a mission to shoot several thousand feet of film depicting the glories of United States Capitols and their surroundings.

Geoffrey Whalen, one of the pioneers of the film business in New England and former publisher of "The Playhouse," weekly digest of things theatrical is back from long sojourn in Hollywood.

Charlotte Worthen, former trade paper representative, will be married June 8 to John Brooks Reece, of a socially prominent Boston family. Miss Worthen was Chairman of the Junior League Provisionals last year.

At 20th Century-Fox Salesman Sig Horowitz is again covering the Vermont, New Hampshire area, Norbert Murray is back on the Maine territory, and Murray Schaeffer has been assigned to the Rhode Island district.

Phil Berler has tendered his resignation to the E. M. Loew Circuit. He plans to leave July first. He has bought into a chain of theatres in the South and plans to move there.

Phil Trent, salesman with PRC, was elected to membership of the Motion Picture Sales-

(*Continued on Page* 46)

**New Ideal Theatre Chairs**
**JOE HORNSTEIN has it!**

WHENEVER YOU WANT SPECIAL TRAILERS
Specially FAST Specially GOOD
SEND YOUR NEXT ORDER TO...
FILMACK
1325 S. WABASH CHICAGO 5, ILL.

# REGIONAL NEWSREEL

(*Continued from Page* 45)

man's Club at a meeting last week.

Saul Simons, chairman of the entertainment committee for the Motion Picture Salesman's Club at a recent meeting in the Hotel Statler reported on the annual spring dinner given at the Hotel Somerset and also on the donation of $100 to the summer camp fund of the Variety Club.

Arthur Sharby, formerly an exhibitor in New England, has purchased a theatre in New Rochelle, New York.

Jack Gubbins, Kenneth Robbins, Eddie Bradley, Rose Goddess, Catharine Schaefer, and Margaret Signarelli, all employed at the local Paramount exchange, became members of the company's "25 Year Club."

John Howard of North Brookfield will be David O. Selznick's personal representative on the coast, a promotion recently announced.

Frank Kellar, recently out of service, is again back at 20th Century-Fox in charge of the advertising sales department.

Another recently discharged service man back on the job is Phil Lowe, who with his brother, Samuel Lowe, Jr., is running the Theatre Candy Company.

Edward Fitzgerald, formerly a booker at the New Haven office, will be a new salesman for Paramount, taking the place of Lester Hughes, who will manage the Nordic Theatre in Freeport, Maine.

The engagement of Dorothy Lamkin, booking department at 20th Century-Fox, to Stanley Elkins has been announced.

In an arbitration case that involved three theatres the 14-day clearance privilege of the Capital Theatre, Concord, N. H., and the Colonial in Laconia, N. H. over the Regal of Franklin, N. H., was upheld last week, although undue delay in playing product in an effort to await the "Boston break" nullifies the provision.

## PHILADELPHIA

The Philadelphia newspaper drivers strike wound up over the Memorial Day holiday. By Saturday distribution of all papers was normal, and the youngsters who were in business for the duration of the strike by buying up papers in quantity and then hawking them for whatever the traffic would bear, were out of business. And most Philadelphians felt like the woman in the neighborhood store, who was heard to remark on Sunday morning, "Well, I'm certainly glad you can get a paper again."

Bill Humphries, owner of theatres in Lewistown and Catasaqua, was down at Ocean City for the Memorial Day weekend and is now sporting a beautiful case of red sunburn.

Henry Kahan, manager of the Broadway Theatre, resigned after being with Warner Bros. Theatres many years. His resignation made several managerial switches necessary, among them the move of Sam Phillipe from the Savoia to the Broadway; Dominick Luciente from the Alhambra to the Savoia; and Anthony Cirascio from the Place to the Alhambra.

Barney Fellman, who was recently discharged from the Army, and before that out-of-town booker for the Stanley Warner Theatres, will not return to Philadelphia. He has told friends that he will enter the retail show business in New York with a brother.

The wife of Leon Shor, projectionist at the New Palace, was in the University Hospital for an operation.

Harry Dressler, formerly with 20th Century-Fox and Monogram, is working an a relief manager in the Lewen Pizor Circuit.

Friends were extending condolences to Herman Margoles of the Venice Theatre, who lost his father.

Lillian Rosentour of 20th Century-Fox won nylons three weeks in a row in the Andy Smith drive, but she believes in sharing them with the other girls.

J. J. Unger, Paul Lazarus Jr. and Jack Goldhar were in town with "Caesar and Cleopatra," which they screened for the executives at the Warner Bros. Theatre office.

In Vineland, N. J. Willard Johnson has moved as manager from the Peoples to the Globe Theatre, with John Boyd moving into the Peoples, coming up from the Virginia in Atlantic City.

Nathan Watkins, after being released from the Army, is installed as manager of the Capitol Theatre in York. George Kemble, former manager, moves to the Rialto Theatre. John Kane at the Rialto moves to the Strand in Gettysburg.

Jacques Kahn, exploitation assistant to Warner exploiteer George Fishman, astonished the girls at the Warner Theatre office when he played the piano for them in the Warner Club rooms. It's been a long time since such talent has been displayed there.

Pat Notaro, new manager at the Roosevelt Theatre, was transferred from a Warner Theatre in Albany.

Bill Crawley, has been moved as manager of the Imperial Theatre, 2nd St. to the Diamond Theatre, replacing Ray Monroe, resigned.

William Hornung has been installed as manager of the Lindley Theatre.

Harry Montgomery, 11 year old son of Ralph Montgomery, projectionist at the Family theatre, was drowned in the flood of the Perkiomen Creek on Sunday morning. One of a group of boy scouts who were camping, the boy was drowned while two scout masters were trying to save the youngsters. Three of the boys were being taken over the turbulent stream in a boat when the force of the water overturned the craft and threw all five in the water. Each of the men grabbed one of the boys, but the Montgomery youngster was swept to his death.

Thieves, who were apparently looking for something different, removed a $500 motion picture projector head from a machine at the Penn Theatre early Monday morning, according to the manager Albert C. Frangcetto. That was in addition to the $900 they removed from the office safe.

Frank Blum, who was recently in the news in his suit against William Goldman, was the victim of a robbery over the weekend. When the family returned from the shore on Sunday night they saw that the thieves had ransacked the house and taken a 150-pound safe from the second floor, containing nearly $2000 in cash, $6000 in negotiable bonds, and jewelry valued at $3000. The robbers had taken the safe through the house, out a second story window, over the lawn, and apparently took it away in a car. Blum is the owner of the Stonehurst Theatre in Upper Darby and the Sedgwick in Germantown.



**GREAT, BUT . . . Benjamin A. Cohen (standing) United Nations assistant secretary general tells members of Associated Motion Picture Advertisers that the motion picture is the best medium to acquaint the world with the aims of the United Nations. But, he complained, newsreels had covered only one phase of the UN meetings—the security council while neglecting the economic council and the council of Human Rights. Seated is AMPA President Rutgers Neilson.**

## COLUMBUS

Captain Julius B. Knight, son of Harry J. Knight, who operates the Royal, New and Russell neighborhood theatres, has become a partner with his father. Lt. Herbert L. Sullivan, son-in-law of the senior Knight, also has become a partner. The two new partners returned from service only recently.

Bernard Ginley, manager of the Southern, announces that a new RCA sound system has been installed.

Damon Swain is acting as relief manager of the Markham while Manager Charles Fisher is on an Eastern vacation. Fisher expects to come back by way of the Great Smokies.

Ward Farrar, who has been shuttling in and out of town ballyhooing the merits of United



**SCTOA BOARD OF DIRECTORS. Members of the newly elected Board of Directors of Southern California Theatre Owners Association are shown in the group photo above. They are (standing left to right)—Herman Lewis, Marco Wolff, Rube Wolf, Ned Calvi, Bernard Leavitt, Paul Williams, Bill Srere, Thornton Sargent, George Boswer; (seated)—Gus Metzger, Mrs. Jenne Dodge, Harry Vinnicof.**

**"Voice of Theatre Speakers" JOE HORNSTEIN has it!**

# REGIONAL NEWSREEL

Artists pictures, was in town last week in advance of "Breakfast in Hollywood." He has been busy renewing local friendships formed here when he was assistant manager of the Ohio.

"Vacation" of Elizabeth Richter, office manager for the J. Real Neth theatres, was spent chiefly in Mt. Carmel Hospital, where she underwent a major operation. She has returned to her desk, still hoping that she'll be able to take that delayed vacation later this summer. Carl Rogers, Broad manager, is recovering nicely at home following an appendectomy.

Frank Yassenoff, manager of the Eastside Auto Theatre, announces the restaurant built at the theatre is now in full operation.

Charles E. Kennedy, Ohio co-assistant, and Fred Oestreicher, Loew's publicity manager, planed over to Dayton to chat with Bill Reisinger, manager of Loew's there, and Ward Farrar, U. A. representative. The two flew in the new twin-engined Beechcraft of R. G. Oestreicher, nephew of the Loew press representative and a former Air Corps captain of five year's service.

Rain, which fell every day but a half-dozen during May, had its effect on local box offices. Practically all theatres report less business. And June started the same way with Saturday, June 1 being rainy afternoon and evening.

The Palace is discontinuing its weekly three-day stage attractions for the summer months and will offer only spot stage bookings during the hot months.

Bernard McGraner, Ohio assistant, is vacationing.



**REPUBLIC EXECUTIVES AT ROUND TABLE. Sales forces of Republic Pictures held a conference in New York last week with executives of the company playing a leading part in discussions of new product. At the round table pictured above are home office and production executives, including (seated)—Herbert J. Yates, Jr., Walter L. Titus, Jr., Allen Wilson, Herbert J. Yates, Sr., James R. Grainger, E. L. Walton William Saal; (standing)—Henry Mergel Milton Silver, John Curtin, John Petrauskas, Jr., Edward Seifert, Albert Schiller, A. E. Fox, Julius Sherr, Stephen Dorsey, Steve Edwards Fred Franke.**

## TORONTO

Lew McKenzie, for many years branch manager at St. John, N. B., for Warner Bros. has resigned and Mickey Komar has been appointed to succeed him. Komar, booker at Winnipeg, has been succeeded by Barney Brookler and added to staff of that office. L. J. Noorie, formerly with the RCAF and chief booker of Western Theatres Limited, Winnipeg. Recently resigned were Sam Pearlman, Toronto branch manager, and George Altman, veteran Toronto salesman.

H. T. Long, general manager of Hanson 16-mm. Movies Limited, Toronto, is recuperating from a major operation in the Western Hospital and is expected to return to his office around the middle of June when an expansion is to take place with Harry Painter, former general manager of Associated Theatres Limited, in charge of a visual-education program.

Paul Maynard, formerly with Alliance Films Limited, Toronto, has organized the Maynard Film Distributing Co. Limited, Toronto, after securing a five-year Canadian franchise for releases of Consolidated Pictures Inc., Hollywood.

Famous Players Canadian Corp., Toronto, has declared a 15c dividend, payable June 30, on its newly-divided common stock shares.

Marcus Loew's Theatres Limited, operating Loew's and the Uptown in Toronto, has declared two dividends for the end of June. One is a one and three-quarter per cent quarterly payment on preferred stock and the other is a $1 dividend on the common.

Famous Players Canadian Corp. has announced plans for the construction of a large theatre on Queen Street in Ottawa and also substantial improvements to the Capitol and Imperial Theatres in that city. Five other theatre projects by independent interests are also promised for the Canadian Capital.

Following the RKO-Radio sales convention in Chicago, Leo Devaney, Canadian district manager, made a tour of the company's branches in Western Canada before returning to the Toronto headoffice of RKO Distributing Corp. of Canada.

Harry Hurwitz, Odeon supervisor at Saskatoon, has been transferred to Winnipeg where he is manager of the new Odeon Theatre. Glenn Ireton, Canadian promotion manager of Warner Bros., Toronto, is busy with a survey of the whole film business in the Dominion, gathering historical data on the introduction of all-sound film programs in connection with the 20th Anniversary of talking pictures. The compilation is expected to become a permanent record of the development for the whole film industry.

Following a week's engagement of "The Whalers," which was advertised as the first Swedish feature to be played in Canada, the International Cinema, Toronto, departed from its policy of specializing in foreign-language film programs June 3 with revival presentation of "Arrowsmith." The foreign-film policy had lasted since the middle of April and there was no announcement of a return to that basis.

The promotion of Frank Fisher from the position of chief booker and buyer to the new post of Western division manager was announced Monday by Odeon Theatres of Canada Limited, the appointment stemming from the Toronto series of conferences by John Davis of London with Canadian Odeon officials. Fisher will supervise his new duties from the Toronto headoffice. Harvey Hunt, for many years with Famous Players Canadian Corp., Toronto, is promoted from the Odeon booking department to be chief booker and buyer in place of Fisher. It was also announced that President J. Earl Lawson of Odeon had gone to New York in connection with further important developments arising from the Davis conversations, but details were not revealed immediately.

## KANSAS CITY

The United Film Service, Inc. recently had its second burglary in a week. Thieves broke in and stole two $125 typewriters and two cameras valued at $12.

The Vista Theatre also suffered a robbery attempt last week. Thieves pried open a window and battered the office safe, but they were unable to open it.

J. C. Johnsen has been appointed director of public relations and fund raising of the Federation of Protestant Welfare Agencies, Inc. of Greater New York. He has been regional director of public relations for the USO and is a native of Kansas City's entertainment group.

Recent Dickinson circuit changes include O. R. Carr as new manager of the Kimo here, with Leon Gaddis at the Mission. George Beyers is serving in Arthur Ford's place at the Dunbar in Wichita; Ford is still on the sick list.

Film row men here are one-by-one either moving off to "the old fishing hole" or getting ready to take their annual treks; favorite spot is Arkansas and the Ozarks.

The lovely lassies touring as The Goldwyn Girls were here for the opening of Kaye's "Kid from Brooklyn" last Monday at the Kimo Theatre.

Another town has found out that it hurts to be without a motion picture theatre; this time it's Meriden, Kansas, where the business men have banded together and taken over operation of the theatre, using a portable outfit for showings.

Eight hundred cans of food were contributed at a matinee at the Joie Theatre in Fort Smith, Arkansas, last week, food going to the Emergency Food Collection campaign, of which Leland Hunt was publicity chairman.

## ST. LOUIS

The absence of theatre advertising from the St. Louis daily newspapers for several days due to the emergency caused by the railroad strike had very little if any effect upon attendance at the 110 motion picture theatres in St. Louis. Harry C. Arthur, Jr., head of the Fanchon & Marco-St. Louis Amusement Company circuit, said that attendance actually increased during the advertising holiday. During the emergency the theatres used radio, heralds and other advertising media to replace the advertising lost via the newspapers. The telephones in the theatres were kept busy advising patrons as to current screen offerings.

Jimmy Frisina of Springfield, Ill., associated with the Frisina Amusement Company, and Tony Peluso of Overland, Mo., manager of Fanchon & Marco's Fox Theatre, St. Louis, were among the participants in the Western Open Golf Championship tournament stage at Sunset Country Club, but neither won the top honors. Tony shot a 77 in the first round, the identical total for Frisina.

The PRC Exchange of Ohio, Inc., has been authorized to operate in Missouri as a foreign corporation. Recently it purchased the local PRC Exchange from St. Louis interests, including Mat Schulter, Andy Dietz and Harry C. Arthur, Jr.

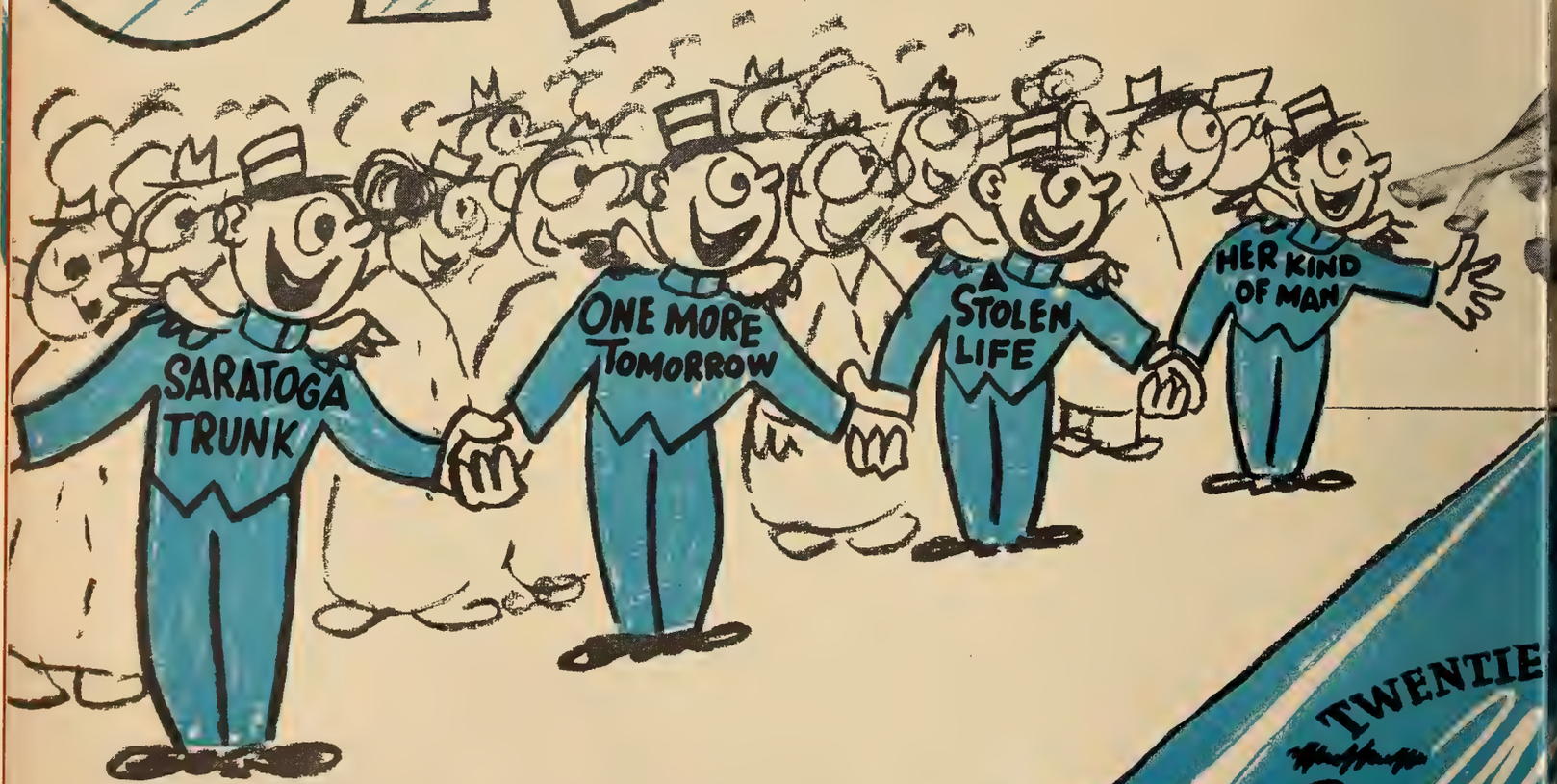
The Lexington Theatre building has been purchased by Tom M. Londoff and others from Elizabeth H. Carlton and others for an indicated consideration of $35,000. The one-story brick building includes the 700-seat theatre and two stores. The deal will have no immediate effect upon the operation of the theatre, which is under lease to the present operating interests.

Thomas G. Arthur, son of Harry G. Arthur, Jr., president of Fanchon & Marco, was elected

(*Continued from Page* 50)

# Make Way!!!

# "JANIE GI




TWENTIE
OF TALKI

# ON JUNE 22

# IT'S MARRIED"




JACK L. WARNER, *Executive Producer*

# REGIONAL NEWSREEL

(*Continued from Page* 47)

vice-president of the Sunkissed Candy Service Corporation, recently organized to do business in California.

Flora, Ill. on June 1 reverted to Central Standard Time, the City Council rescinding daylight saving time after a three-week trial period. Nineteen Southern Illinois cities of from 5,000 to 25,000 population are now using standard time.

Extensive improvements are contemplated for the Palatine Theatre, Palatine, Ill., recently purchased by Tom Norman and his wife. The Normans had been operating the house for the past eight years under lease. They contemplate installing new oil heating and air-conditioning equipment, new booth equipment, carpeting for the lobby and aisles.

Funeral services were conducted in Paris, Ill. recently for Abraham Lincoln Simons, 84 years old, father of Mike Simons, editor of MGM's "The Distributor." He had been ill for several months.

## INDIANAPOLIS

Ted Mendelssohn, branch manager for Universal at Detroit, has succeeded L. J. McGinley, who has been promoted to the post of special representative for the company in a territory not yet designated. Mendelssohn served in General Patton's army, and was cited for exceptional bravery. At one time he was associated with the Indianapolis Universal branch in the sales department.

Tom McCleaster, 20th-Fox salesman, was rushed to St. Vincent's Hospital last Thursday morning for an emergency appendectomy. He was stricken while in Terre Haute, and had only returned to his duties about a week ago, recovering from an attack of influenza.

The Colonial Theatre, Anderson, Ind., one of the Marcus Enterprises houses, was acquired by the Gregory Circuit of Chicago. The deal became effective June 1.

Mrs. Mary Short, Universal accounting department, has resigned to devote her time to household affairs.

Tony Grabowy, head booker and office manager, Universal Pictures, visited relatives in Chicago over the holiday.

Joe Neger, 20th-Fox branch manager, Milwaukee, was a visitor on Filmrow during the week, calling on his many friends.

James (Jim) Keefe, exploiteer at 20th-Fox, Cincinnati, was in Indianapolis Friday on business.

Louise Munson, cashier at the Columbia exchange, vacationing with her parents.

Claude McKean, Warner Bros. branch manager, was in Chicago most of the week on business.

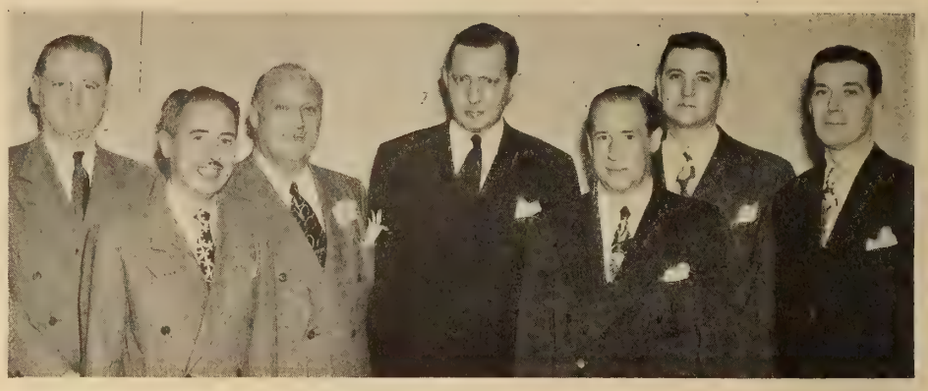
Carl Harthill, Monogram branch manager, was called to Elkhart, Ind., last week by the illness of his brother Alfred.

Mrs. Estelle Nelson, secretary to RKO branch manager Russell Brentlinger, has returned to her duties after being confined to her home several weeks by a broken shoulder.

Visitors along Film Row the past week were: Arthur Clark, Bloomington; Charles Bowles, Vine Grove, Ky.; Harry Watts, Knightstown; Mrs. Hilda Long, Sheridan, William Studebaker, Logansport; A. McCarty, Pendleton; Bruce Kixmiller, Bicknell; Sam Neall, Kokomo; Pete Panagos, Chicago; and D. D. Lee, Rockville.

An auxilary power plant has been installed in the Strand Theatre at Warsaw, Ind. T. R. Boice, owns and operates the house.

**Gulistan Wilton Theatre Carpet JOE HORNSTEIN *has it!***



**PASS MUSTER. Ernest Emerling, advertising and publicity chief for Loew's Theatres, is reported to have found everything ship-shape when he made an inspection tour of the company's New Haven, Connecticut, theatres. He is seen above with local executives. Left to right—Matt Saunders, manager, Loew's Poli; Harry Rose, manager, Loew's Majestic; Harry F. Shaw, division manager; Emerling; Lou Brown, division publicity manager; Al Domian, manager, Loew's Globe; Bob Carney, manager, Loew's Lyric.**

## HARTFORD

Ernest Emerling, head of publicity and exploitation for Loew's Inc., dropped into town this week to greet members of the Hartford press and get acquainted with local men in his outfit. With him were Harry Shaw of New Haven, division manager for Loew's Inc., and Lou Brown, publicity chief from the same office. Others at the luncheon included Lou Cohen of Loew's Poli; Fred Greenway of Loew's Poli Palace; Charlie Niles, theatre editor of the *Times*, and H. Viggo Andersen or The *Courant*.

Among recent ballyhooers in town were Al Gorson of United Artists, pushing "A Night in Casablanca," and Abe Bernstein to give what aid he could to "Renegades" for Columbia.

"Gilda" is shattering all records at E. M. Loew's Theatre, a house noted for long runs. At this writing the pictures is in its sixth week, has attracted more than 107,000 cash customers and is still lining them up at the box-office day and night. Manager George Landers had "Renegades" all booked in for June 7, but had to give way to public demand.

The Grand Theatre, recently closed by the police for offering burlesque of too broad a nature, has reopened as a picture house, with a policy of showing largely British and foreign films. The Grand is still controlled by Al and Belle Dow.

Hollywoodites to ring the box-office bell loudly at the State the past two weekends were Eddie Bracken and Chester Morris. Eddie in particular clicked with local fans during his three-days stay here, and was beseiged by autograph seekers every time he ventured out of doors.

## CHICAGO

The Anderson circuit, defending a suit brought against it by major film companies for alleged fraudulent reporting on percentage pictures, has engaged the law firm of Kirkland, Fleming, Green, Martin and Ellis as attorneys. Miles Seeley represents all the film companies in the case. The Kirkland firm has filed a bill for more particulars.

Walter Lyons has resigned as manager of the B & K Biltmore Theatre to go into other lines of business.

The Essaness circuit, which recently took over the Plaza Theatre from the Golson interests, is advancing the theatre's admission scale from 35 to 40 cents evenings to conform with the other theatres of the chain.

John Balaban was host for the wedding party at the Sherman Hotel held in connection with the marriage of his daughter, Ida, to Capt. Sherwin Scully last Sunday.

Eddie Burnell of the Variety Club has gone into distribution of westerns, having obtained thirteen horse operas which he will distribute through the Capitol Exchange.

Steve Bennis, owner of the Lincoln and Grand theatres in Lincoln, Ill. and the Freeport Theatre in Freeport, is celebrating his 39th anniversary in the business. Steve has the unusual distinction of operating a coal mine near Lincoln so that his theatres are sure to have plenty of coal to keep patrons comfortable.

Hal Stevens, manager for Paramount in the Chicago territory, is going to take the Illinois state bar examination to get the sheepskin he missed 20 years ago down east, when he had to give up his studies because of business conditions.

The Filmack Company is planning a new theatre trailer service. Irving Mack is now conducting a census of theatres throughout the country to ascertain whether they will support such a service.

Many theatres here are planning special Father's Day programs for June 16.

Judge H. Gibson in the Municipal Court gave Irving Davis, owner of the Nita Theatre, more time to make improvements in the house to conform with the fire and building regulations.

Louis J. Aurelio, for 16 years with the Paramount exchange sales department, is being transferred to the Los Angeles exchange. The boys are giving him a farewell luncheon at the Variety Club.

The Monroe Theatre arbitration case, Wilbur Giffen examiner, has been postponed to June 25 at the request of Attorney M. A. Abrams for the Trinz circuit. It is reported that the Oriental Theatre is withdrawing from the action.

Illinois theatres are operating mostly on fast time, this year in greater numbers than ever before, since 713 communities, headed by Chicago, are on daylight time now, with only 26 cities still on standard time.

Seen briefly in Chicago: Barry Fitzgerald, on his way to Ireland to visit his relatives for the first time in ten years; Ben Bloomfield, formerly with B & K, here for a few days.

Joseph Burke, A. N. Hult, Howard Ketting, Benjamin Burns, and Harry M. Lessman were admitted to membership at the last meeting of the Variety Club.

A few birthday dates: Ed Heiber, Universal, June 10; Will DeVry, June 15; Van Nomikos, June 21; Doc Bamford, MGM manager, June 21; Morris G. Leonard of B & K, on June 28.

Sir Cedric Hardwicke, who has been appearing with Katherine Cornell at the Harris Thea-

(*Continued on Page* 52)

# CONGRATULATIONS

## To "Chick" Lewis and Showmen's Trade Review on your 13th Anniversary

## REPUBLIC PICTURES

producers of
IN OLD SACRAMENTO
SPECTER OF THE ROSE
MY PAL TRIGGER
RENDEZVOUS WITH ANNIE

# PRC's 'Wife of Monte Cristo' Registers as Box-Office Smash Hit

Piling up new records in every situation in the country, PRC's greatest boxoffice attraction, "The Wife of Monte Cristo," is continuing the great pace inaugurated by the company's "The Enchanted Forest," which is still going strong all over!

Here are some of the sensational results:

*At the world premiere at New York's Globe Theatre*: "The Wife of Monte Cristo" broke all existing records for opening day, opening weekend and the balance of run.

*In Chicago,* the sensational opening week of "The Wife of Monte Cristo" was duplicated during the entire three week run, including four weekends!

*Another sensational holdover* at the Mayfair Theatre in Baltimore, where a record-breaking first week for "The Wife of Monte Cristo" resulted in two extra weeks' holdover!

*In Norfolk*, "The Wife of Monte Cristo" beat house average by a healthy amount.

*Albany* reports another record-breaking opening day for "The Wife of Monte Cristo," with the picture maintaining the same terrific pace for the entire engagement.



**Famous Trademark Used to Advertise PRC's "The Wife of Monte Cristo"**

*In Cincinnati,* "The Wife of Monte Cristo" was held over for a second week after a truly sensational opening week.

*St. Louis* showed another sock holdover at the enormous Missouri Theatre, where the added time was earned by a record-breaking first week for "The Wife of Monte Cristo."

*A smashing above-average gross* was the achievement scored by "The Wife of Monte Cristo" at the Warner Paramount Theatre in Youngstown, Ohio.

*Seattle*—another holdover for a second week after a close-to-record opening week!

*Much better than average business* at Warner's in Memphis!

*Paramount Theatre in Newark, N. J.,* opened to twice average business and in five days "The Wife of Monte Cristo" did well over a normal week's business! The first week's results gained the picture a second week's holdover!

*First four days in Dayton, Ohio,* exceeded usual gross for an entire week.

*In spite of terrific rainstorms* for first two days, "The Wife of Monte Cristo" gross for five days in Providence, at the RKO Albee, exceeded normal house average for a week.

*Fabian Strand Theatre in Brooklyn* held "The Wife of Monte Cristo" for a second week following a smashing opening week.

*In Washington,* at the Warner Metropolitan Theatre, "The Wife of Monte Cristo" chalked up the mightiest first week in months.

And that's the way it's been going all over the country! New house records—week-ends doing full average weeks' business—S. R. O. crowds all the way down the line! "The Wife of Monte Cristo"—PRC's greatest box-office smash to every audience!

*And PRC's "The Enchanted Forest" is the Cinecolor sockeroo that's still packing 'em in!*

— Advertisement —

# REGIONAL NEWSREEL

(*Continued from Page* 50)

tre, leaves this week by plane for London to fulfill a film commitment made some time ago.

Joe Pipher, formerly director of purchases at the B & K warehouse, who resigned recently, has been named director of purchases for the newly-organized Theatres Candy Co. of Milwaukee and the Nebraska Candy Concessions Co. of Omaha.

A recent fire in the New Berlin Theatre, New Berlin, Ill., which is owned by James O'Brien, resulted in damage of $1000.

## PORTLAND

Many Washington theatre operators experienced delays in transportation of film during the rail strike, with many exhibitors driving into Seattle and picking up their features.

Manager Jesse Jones, owner of the Roseway Theatre, Portland, advises of another $800 robbery while en route to a night banking spot.

Numerous managerial changes at Hamrick-Evergreen Portland houses include the transfer of Bob Anderson from the Oriental to Liberty; Manager Brown of the Liberty taking the exploitation job left vacant by Earl Hunt; Frank Pratt going in as manager of the Orpheum, with the return of Zollie Volchok to the Paramount; Manager Robbins of the Music Box and Playhouse remained in bed with a cold.

Jack Engerman, formerly of New York, has been appointed to succeed Jack Sampson in the publicity department at Sterling Theatres, Seattle.

Manager Herbt L. Kauffman, Paramount branch manager, and his wife went by plane to a Los Angeles conference.

"The Outlaw" has been temporarily banned by Seattle theatre supervisors, but is booked into J. J. Parker's Broadway in Portland.

Gus and Mrs. Backman are leaving for Sweden after having booked numerous Swedish films in Washington key cities.

Fred (Fritz) Hoeffer is resigning from the art department of Sterling Theatres after 14 years of continuous service in various capacities.

The bulk of film carried to Oregon centers by Oregon Film Service suffered no interruptions during the rail strike.

Ben and Mrs. Shearer back to Seattle following a sojourn at Palm Springs for the winter months.

Joe Kendall, city manager for the Shearer Theatres in Bremerton, Wash., has resigned to become manager of a new radio station at Ellensburg. Clarence Baur will succeed.

Irving Berry, back from Army service, will resume his position as booker for Evergreen State Washington Theatre, Seattle.

It is rumored the Griffin chain may enter Oregon. It is making a preliminary survey of the Willamette Valley and Eugene areas.

Steven Polacek of the Arabian Theatre staff was called to New York because of serious injuries to his wife.

## MILWAUKEE

Mrs. Esther Spero Harris, who has been secretary to A. D. Kvool, district manager for Warner Bros. Theatres here, resigned on May 31. She is being succeeded at Warners by Bernice Robb, recently of the Waves.

Norma Puhlmann, an employe of the Paramount office at Milwaukee for 25 years, was honored at a dinner given by the film office, at the Hotel Pfister.

Three war veterans recently returned, are doing things at Film Arts Co. here. The company is not a new one, but the return of the boys has put new life into the business. The men are Royal Hadley, son of President Archie Hadley, Milton Abram, vice-president, and Daniel Bennett of the production staff. Hadley the elder formerly operated a theatre at nearby Hartland. The films produced by this firm are of the commercial type.

At Clinton, Wis. Conrad Pilz has purchased the Clinton Theatre, formerly owned by Teador & Zilcher. The show house has a seating capacity of 350. Possession was taken by Pilz early in May.

Fire at the Gem Theatre in Platteville caused a damage of about $2,000, but it did not stop the show that was in progress. The main damage was through smoke, and the theatre will probably have to be redecorated. The cause of the fire is undetermined, but it is reported that it may have been started by a blow torch used by a workman laying a tile floor.

Word has reached Film Row that Roger Gackle, a war veteran, is the new manager and operator of McCarthy's Roxy Theatre at Northwood, No. Dakota. Gackle spent five years in the war, three of them overseas with the 14th Air Force as radio operator-gunner.

At the annual meeting of the Montana Theatre Managers Association held at Great Falls recently, the following officers were elected: president, Clarence J. Severson, operator of the Wolf Point Theatre; vice-president, Rex Flint of Forsyth; secretary and treasurer, Jack Suckstorff of Sidney, the latter having been re-elected. It is proposed to hold a semi-annual meeting in September at Billings, Mont. It was reported at the meeting that at the recent Cancer Drive $9000 was raised by the theatres of the group. Among those present at the meeting were showmen from other states as well as from Montana, including Robert Blair of Denver, who is public relations representative for Paramount; Frank Smith, manager of the Salt Lake City Paramount Exchange; Sam Gillette, of Tridell, Utah, the latter being president of the Intermountain Theatre Managers Association, and Raph Trathen of Salt Lake City, president of the Utah Exhibitors' Association.

## DENVER

Walter Jancke, city manager at Greeley, Colo., for Westland Theatres, has been moved to Lincoln in the same capacity. He is succeeded by M. E. Lofgren, who has just been discharged from the Army.

The Paramount exchange held a celebration party in honor of the three 25-year employes in Denver. The party was at the Brown Palace hotel, with the honored guests being Hugh Braly, district manager, who has been with the company 27 years; Tillie Chalk, office manager, 25 years, and Erna Ahlers, 29 years. They were presented with wrist watches, jeweled pins and albums.

Paul Allmeyer, Paramount booker, is the daddy of a baby girl, Susan Carole, 6½ pounds, born at St. Luke's hospital.

Frank Jenkins, 20th Century-Fox exploitation man, is in Denver arranging for the world premiere of "Smoky" in Denver, June 18, with a day and date engagement in Pueblo, Colo., to be followed immediately by a territory-wide premiere in both the Salt Lake City and Denver areas. Eddie Yarborough, also a 20th-Fox exploitation man, will return here next week for more work on the world premiere. Alberta Pike, publicity director for Fox Theatres in Denver, is also working on the publicity, as is Harry Huffman, city manager, and the managers of the Denver, Esquire and Webber (where the premiere will be held) : Bernie Hynes, Helen Spiller and Henry LeClaire.

Marylee Baker, secretary and short subjects booker for the C. U. Yaeger Theatres, is in St. Luke's hospital with pneumonia.

A report that J. B. Melton, former owner the Victory, had died in Florida, is not true.

C. G. Diller, who operates a circuit, is plan-

## REGIONAL

ning to reopen the Vida, Manitou Springs, Colo., after he is through remodeling and redecorating.

Bill Williams, exchange manager for PRC, is making an extended sales trip through New Mexico.

J. T. Sheffield, former owner the Republic franchise, spent a few days in Denver looking after property interests.

The Denver and Paramount, Denver, are being redecorated. The Mines, Idaho Springs, Colo., has been redecorated.

Western Service and Supply has installed new air conditioning and booth equipment in the Main, Pueblo, Colo.

Jack Rose, STR correspondent, is now a granddad, a situation created when Mr. and Mrs. Paul Rife became the parents of a baby girl, Nancy Jane Rife.

Out-of-town exhibitors seen on the row included Herb Gumper, Center, Colo.; Ben Wright, Beuna Vista, Colo.; Chas. Flower, Estes Park, Colo.; Jas. Hughes, Yuma, Colo.; Mrs. Sam Langwith, Idaho Springs, Colo.; Paul Tramp, Akron, Colo.; Max Campbell, Trenton, Neb.; Frank M. Whalen, Deertrail, Colo.; Ben Riggs, Windsor, Colo.; R. D. Ervin, Kremmling Colo., and C. G. Diller Ouray, Colo.

Miss Raye Donnelly of the Alexander Film Co. of Colorado Springs, Colo., who acts in advertising film shorts, won the title as "Miss Colorado Springs" and will be entered in the national Miss America pageant.

## NEW YORK

The welfare work carried on by Motion Picture Associates received stimulation last week with the appointment of Dave Levy as chairman of the Welfare Committee, and the assignment of Maurey Miller for hospitalizations in Northern New Jersey, Charles Penzer for Manhattan and the Bronx, Harry Furst for Brooklyn, and Larry Morris for Long Island. Fred Schwartz, president of MPA, has meanwhile contacted all branch managers in this district to supply the names of under-privileged children, who will be sent to summer camp for a period of two weeks. A special sum of $10,000 has been set aside for this purpose.

Herb Nussbaum of MGM's legal department returned this week from a trip to Chicago, Minneapolis, St. Paul and Milwaukee.

William Zoellner, former Atlanta manager and now special MGM home office sales representative, leaving this week-end for a vacation at Miami.

At a luncheon meeting of the New York Film Council recently the Hon. James Marshall, Commissioner of Education of the City of New York, headed a panel discussion on the role of the educational film in the United Nations educational program. Other speakers included Erie Haught, president of Films, Inc.; Willard Van Dyke of Affliated Film Productions; and Prof. Charles A. Siepmann of New York University.

Sylvia Kossack, head of Columbia's pressbook department since 1929, has resigned her position to retire to private life. Robert Ferguson, currently in the advertising copy department, will take her place.

The managers, assistant managers and relief managers of the Cinema Circuit Corp., headed by Max A. Cohen, rejected as their labor representative the Motion Picture Theatre Operating Managers and Assistant Managers Guild in an election held Tuesday under the supervision of the New York State Labor Board. The election ended the proceedings started six months ago by the Guild to determine the Cinema Circuit employes bargaining agent.

Terry Turner, RKO-Radio exploitation chief, left New York last week-end for a trip that will include visits to Boston, Cincinnati, Chicago,

(*Continued on Page* 54)

Piling up new records in every situation in the country, PRC's greatest boxoffice attraction, "The Wife of Monte Cristo," is continuing the great pace inaugurated by the company's "The Enchanted Forest," which is going strong all over!

Here are some of the sensation

*At the world premiere at New York's Globe Theatre*: "The Wife of Monte Cristo" broke all existing records for opening day, opening weekend and the balance of run.

*In Chicago,* the sensational opening week of "The Wife of Monte Cristo" was duplicated during the entire three week run, including four weekends!

*Another sensation holdover* at the Mayfair Theatre in Baltimore, where a record-breaking first week for "The Wife of Monte Cristo" resulted in two extra weeks' holdover!

*In Norfolk,* "The Wife of Monte Cristo" beat house average by a healthy amount.

*Albany* reports another record-breaking opening day for "The Wife of Monte Cristo," with the picture maintaining the same terrific pace for the entire engagement.

*In Cincinnati,* "The W was held over for a second week a sensational opening week.

*St. Louis* showed another sock ho the enormous Missouri Theatre, whe added time was earned by a record- first week for "The Wife of Monte

*A smashing above-average gross* achievement scored by "The Wife o Cristo" at the Warner Paramount Th Youngstown, Ohio.

*Seattle*—another holdover for a secon after a close-to-record opening week!

*Much better than average business* at ner's in Memphis!

*Paramount Theatre in Newark, N. J.,* o to twice average business and in five days Wife of Monte Cristo" did well over a n week's business! The first week's re gained the picture a second week's holdover!

*First four days in Dayton, Ohio,* exce usual gross for an entire week.

*In spite of terrific rainstorms* for first days, "The Wife of Monte Cristo" gross five days in Providence, at the RKO A exceeded normal house average for a we

*Fabian Strand Theatre in Brooklyn* "The Wife of Monte Cristo" for a seco following a smashing opening week.

*In Washington,* at the Warner M Theatre, "The Wife of Monte Cris up the mig

An the do cr of



PRC Pictures

ALEXANDRE DUMAS'

The Wife of MONTE CRISTO

# REGIONAL NEWSREEL

(*Continued from Page* 53)

Minneapolis and Pittsburgh. Reason is "Badman's Territory."

A seven-pound, five and one-half ounce son, Ray Irwin, was born to Mr. and Mrs. Leonard Beier last week at the Middlesex Hospital, New Brunswick. Beier is a member of Columbia's pressbook department.

Estelle Rabinowitz of RKO's home office is said to be basking under the Floridian sun, taking a well-earned vacation. Yeh—if the weather is anything like what we've been having the past two weeks she won't even get sunburned.

Johnnie McKenna, former New Jersey booker at United Artists, has been promoted to salesman for Syracuse, operating out of the Buffalo office.

Two of the girls at United Artists exchange have reached Los Angeles in the first stage of their California vacations. They are Gertrude Dembross, N. J. booker, and Sophie Prince, secretary to District Manager Lefkowitz.

Going and coming at MGM: Tyree Dillard, Jr., liaison between legal and sales, has gone to Maine on vacation, while Pincus Sober of the legal department is back from a trip to Baltimore.

The daughters of John Cassidy, RKO Theatres, make the family news this week. Sheila, 10, was confirmed, and Joan, six, received her first communion in St. Joan of Arc's Church in Jackson Heights. John is tired, but proud.

Blanche Healy, secretary to UA Branch Manager Jack Ellis, vacationiing in Florida.




**MGM MEN MEET. More than 65 home office and field executives of MGM gathered at the Drake Hotel, Chicago, last week to discuss product and sales policies with William F. Rodgers, vice-president and general sales manager, presiding. Above is a shot of the speakers' table. At the table are: John Maloney, E. K. O'Shea, Ed Aaron, H. M. Richey, Edward M. Saunders, Rodgers, John E. Flynn, Howard Dietz, Charles E. Kessnich, Howard Strickling, John P. Byrne Rudy Berger, Si Seadler, William F. Ferguson.**

## CLEVELAND

Business on Memorial Day was definitely off. Fine weather, and, incidentally, the first clear week end of the month of May, offered altogether too much competition. Baseball, the races, the amusement parks and the open highways drew the biggest business, leaving only the crumbs of stay-at-homes for the movies. Matinees were especially bad, with a slight pick-up in the evening. Same condition prevailed downtown and in the neighborhoods.

Not to be outdone by their patrons, theatre owners also enjoyed the holiday away from the theatres. Nat Wolf, Warner zone manager, used the lawn mower to get into good physical condition. I. J. Schmertz, 20th-Fox branch manager, checked horses at Randall instead of percentages at theatres. Dick Wright, Warner assistant zone manager, reverted to type. He went to see another kind of show—the Mid-American Industrial Exposition held at the Public Hall. The Jack Gertzes, premium distributors, enjoyed the day at the races.

Bernard Kranze, RKO district manager, spent the week in Detroit in conference with Detroit branch manager Milton Cohen.

Gordon Campbell has completed his student booking apprenticeship at the RKO exchange and has been appointed to the booking staff of RKO's exchange in Boston.

The mother of Frank di Franko, Universal head shipper, died suddenly last week. Another death in the Universal group was the mother of Emily Pike of the secretarial staff.

Millie Flowers, secretary to MGM office manager Dorsey Brown, expects to be back at her desk next week minus her appendix, with which she parted recently at Glenville Hospital.

Back from a gay vacation in Florida and other points south of the Mason and Dixon line are Lou Ratener of the Warner contact department and Bud Friedman of the Warner theatre booking department.

Ed Fisher, Loew theatre publicity director, left over the week-end for a vacation at New Jersey's Deal Beach. Walter Kessler, relief manager, has taken over in his absence.

Dick Wright, Warner assistant zone manager, will divide the next two weeks between Mrs. Wright's family in Tennessee and his family in Indianapolis.

Bernie Ruben and John Urbansky, Jr. who own Imperial Pictures exchange, have acquired 18 cartoon reissues, 7 of them in color, for distribution in this territory.

Theatre admissions in Cleveland continue to climb. The first run downtown affiliated houses, Loew's State, Stillman and Ohio, RKO's Palace and Allen, and Warners' Hippodrome and Lake, have established a new 70 cent top evening price. This is five cents above their previous top. In the neighborhoods the price situation is being treated by zones. Only by agreement of houses within a zone are price changes being effected. Operating under this principle, the Knickerbocker, Hough-79th, Astor and Lexington upped their scale a nickle to 35 cents. There has been no public reaction to the raise in admission prices.

Paul Gusdanovic is installing a cooling system in his Avalon and Regent theatres in the expectation that summer weather will eventually arrive.

Frank Poroszinski closed a deal with Ben Gordon of Ohio Theatre Equipment Company for post-war ball-bearing Motiograph projectors, Motiograph Mirrophonic sound system, bases, magazine and other booth accessories to be installed in his Garfield Theatre.

Skyway Theatres, Inc. was incorporated in Columbus during the past week. Harris Berlack, attorney of New York, represented the incorporators, whose identity was not divulged.




**PARAMOUNT VETERANS. Typical of meetings which have taken place in exchange centers throughout the U. S., is the gathering depicted above, in which veteran Paramount employes received certificates of honorary membership in the 25-year-club of the company. Florence Perlman, Alice Enright, Sarah Goldberg, Herman Busch and William Hamm of the Chicago chapter of the Paramount 25-year-club receive certificates from William Hamm.**

## WASHINGTON

New members added to the roster of the Variety Club of Washington, Tent No. 11, are: Joseph Borkin, University of Chicago consultant for film, radio and visual education; Morton Bramson, Universal Film Exchange; Harry S. Buxbaum, Metro-Goldwyn-Mayer; Harold D. Depkin, Colonial Theatre, Salem, Virginia; Tom Donnelly, drama editor, Washington *Daily News;* Ralph De Burgos, Wheeler Film Co.; Arnold J. Fine, night club editor, Washington *Daily News;* Morton Gerber, Lichtman Theatres; Milke Hunnicutt, Station WWDC; Eugene Kramer, Lichtman Theatres; Rick La Falce, director publicity, Station WWDC; Irwin M. Lust, Ben Lust Theatre Supplies; Alfred J. Oeth, sound technician, Paramount News; Robert K. Richards, editorial director, Broadcasting Magazine; Louis T. Rogers, 20th Century Fox; Abram Samuels, Automatic Devices Co.; Franz M. Westfall, Colonial Theatre, Salem, Virginia; Brock Whitlock, Loew's Inc.

Three new Associate Members have also been added to Tent No. 11's roster: Paul Rich, Hickok Mfg. Co.; Milton S. Kronheim, president of Milton S. Kronheim & Son; Bert Sarazan, publicity director, Hecht Co.

Carter T. Barron, Eastern division manager of Loew's, announces the appointment of Martin C. Burnett as his general assistant. Burnett, formerly city manager in St. Louis, has been with Loew's for 20 years.

Jack Goldberg, MGM Washington exchange sales manager, dropped in to see W. A. Allen's new Bel Air Theatre at Belaire, Maryland. It's the former Argonne, and has been renovated from screen to marquee. Mr. Goldberg reports that the newly fixed-up house comes up to previous advices of its attractiveness.

John S. Allen, MGM district manager, celebrated his birthday on June 3; and Elizabeth

(*Continued on Page* 56)




ON NEWSREEL assignments or production work, when lighting conditions are extremely poor, the natural choice is the high-speed Eastman Super-XX Negative Film, one of the family of Eastman Films, industry favorites for more than fifty years.

EASTMAN KODAK COMPANY, ROCHESTER 4, N. Y.
J. E. BRULATOUR, INC., Distributers
FORT LEE, CHICAGO, HOLLYWOOD

# EASTMAN SUPER-XX...when little light is available

# REGIONAL NEWSREEL

(*Continued from Page* 54)

Blackstock, also of MGM, celebrated June 6.

Wade Skinner, secretary to Warner's John J. Payette, has settled his family for the summer months at Colonial Beach.

Harry Bachman, Circle Amusement Co., and George Crouch, assistant general zone manager of Warner Bros., left on June 3 for a two-week vacation. Their destination is Pennsylvania, and they plan to play some golf while there.

Joan Eagling of the MGM billing department spends her Sundays and holidays entertaining the disabled veterans at the Bethesda Naval Hospital.

The Fox Screening Room will be the scene of the following MGM screenings: June 4, "Two Smart People" and "Little Mr. Jim"; June 10, "Three Wise Fools" and "Faithful in My Fashion"; June 25, "But Not Goodbye"; July 2, "Holiday in Mexico."

Managers of all Warner Bros. theatres in this zone met Wednesday and Thursday to discuss campaign plans for the company's twentieth anniversary of sound. John J. Payette, Washington zone manager, presided at the meeting, which also was addressed by Frank LaFalce, zone advertising and publicity head.

## MEMPHIS

M. A. Lightman, president of Malco Theatres, Inc., last week signed a contract for the purchase of a block of warehouse property here, the deal involving about $250,000. Mr. Lightman also last week retired as president of the Little Theatre, a position he had held for four years.

Harold B. Robb, Jr. of the Robb & Rowley Circuit out of Dallas was a Memphis visitor last week.

Dave Groskind has resigned as booker for the Malco Circuit, headquartering out of Memphis, and will join the Flexer-Haberfeld Circuit of theatres headed by Dave Flexer of Memphis.

Nat Wyse, 20th Century-Fox salesman, has purchased a new automobile with the result that the Variety Club needlers have met Nat with long faces and advice to the effect "why didn't you ask me before you bought that kind of car?"

Sol Kravitz, representative of the home office of Warner Bros., has been working at the Memphis exchange during last week.

Nate Reiss of Memphis has purchased the Bruce Theatre at Bruce, Miss. from J. A. Thornton at a price of about $50,000. Thornton only recently completed the theatre, which is modern throughout. Bruce is the timber headquarters for the E. L. Bruce Co. of Memphis, world's largest manufacturers of hardwood flooring.

## VANCOUVER

John Alliston, Monogram-Eagle-Lion booker has resigned and is succeeded by Don Wilson, formerly with Columbia Pictures here.

Ernest Petch, well-known on the Pacific coast where he managed Famous Players theatres and for the past 11 years with the circuit at Brandon, Manitoba, died last week at the age of 63.

Vancouver girls will appear in Paramount's Technicolor opus, "The Emperor Waltz." They are a group of Hungarian folk-dancers. Producer Charles Brackett signed them on his way to Jasper Park, Alta. Shooting has already started, the entire company of 150 coming up from Hollywood by special train.

The wife of Bob Jackson, projectionist at the Park Theatre, White Rock, B. C., who is the daughter of Guy Graham, owner of the Park, gave birth to a daughter.

Ken Leach of Calgary has secured a new long-term contract with Famous Players. He controls the Strand, Variety, and Empress theatres there, and has had a working agreement with F. P. for the past 15 years.

Helmer Matton of the F. P. art department is on the sick list with a severe case of blood poisoning. Irene Stonehose, Capitol secretary, is back at her desk after a three-week absence because of illness.

The Odeon circuit has not renewed the lease on the Rio Theatre, Victoria, which they operated for the past five years and will concentrate on the new de-luxer under construction. The Rio will be operated by the estate of the late owner and will retain the present staff at least for the present.

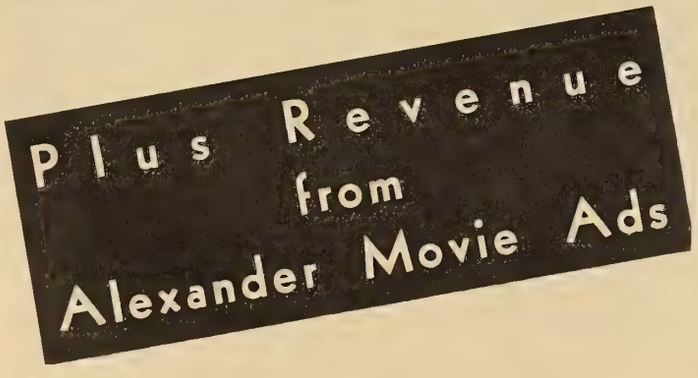
Frank Gow, F. P. district manager, has announced that Cliff Denham, manager of the Dominion, Victoria, will move to the re-constructed Royal Theatre in Victoria.

## LITTLE ROCK

C. C. Mundo of Little Rock was re-elected president of the Independent Theatre Owners of Arkansas at a meeting of the organization here last week. Other officers included W. D. Mitchell of Dumas, vice-president, and Sam B. Kirby of Little Rock, secretary-treasurer.

Harry Williams, manager of K. Lee Williams Theatres at Paris, has announced there is soon to be another K. Lee Williams theatre there. The circuit has purchased a downtown bakery building and will begin remodeling it immediately.

Newest additions to the Ozark Enterprises, Inc. staff at Fayetteville, who joined up last Saturday, are Mr. and Mrs. Luther Carter, who have been in show business for some 20 odd years.


**Ask The Men Who Screen Them**

**Nearly ten thousand theatres, independents and chain operated, have shared millions of dollars of revenue from Alexander short length theatre screen advertising over the past quarter century.**

**We'd like to tell YOU about our Theatre Partner Plan. No obligation. Drop us a card today.**

ALEXANDER FILM CO.
Colorado Springs, Colorado

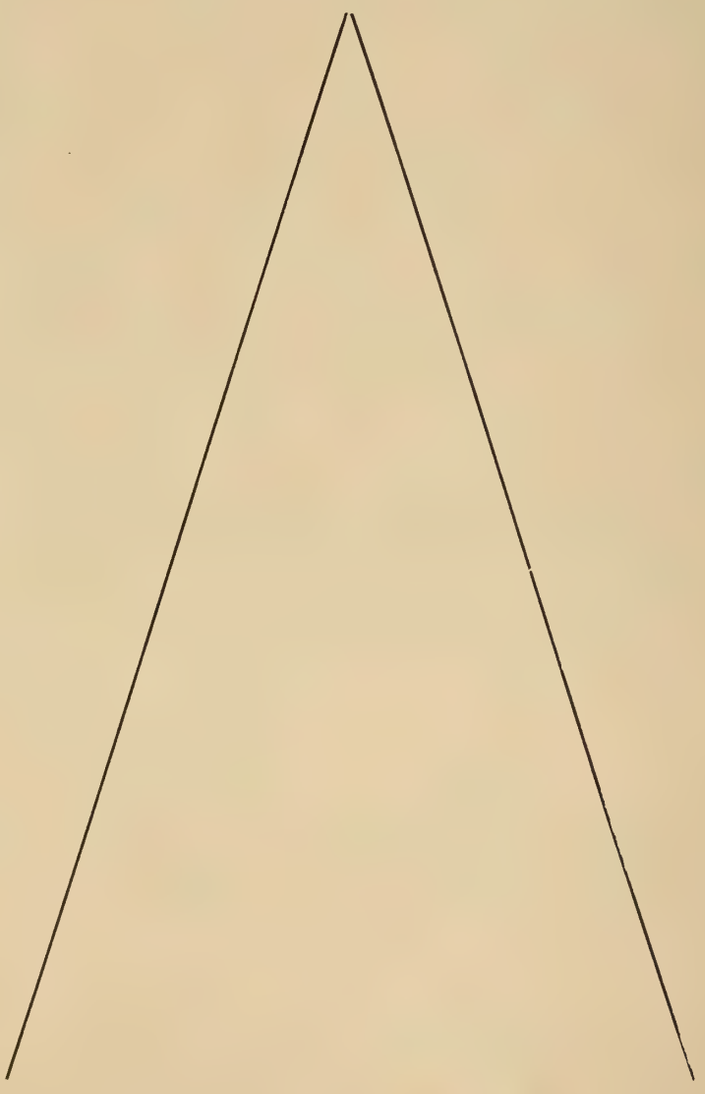
Branch Offices
Principal Cities




# SPECIAL SECTION

# 13

"GOOD LUCK"



Fanchon & Marco

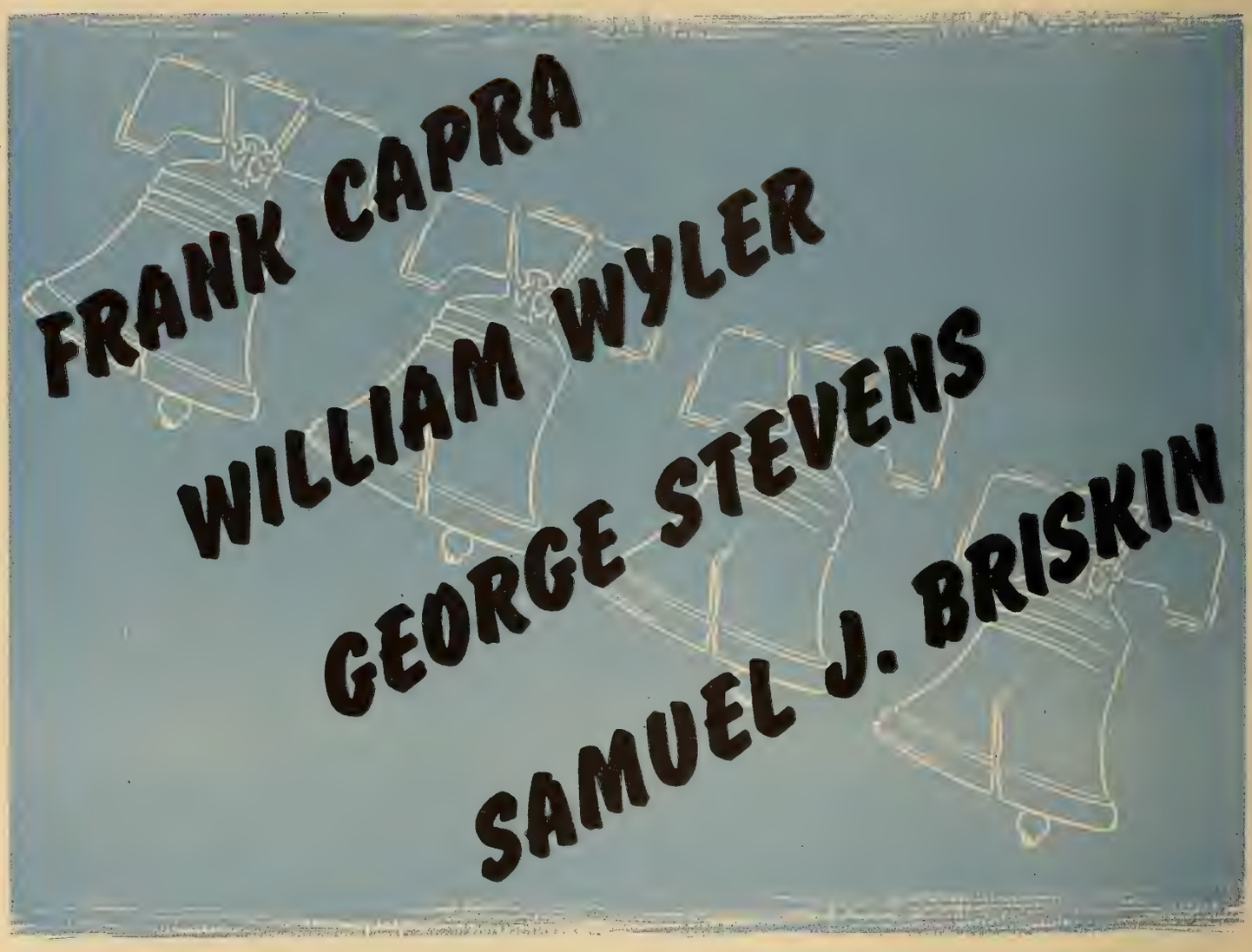
NEW YORK
1501 BROADWAY (18)
CHICKERING 4-3956

ST. LOUIS
527 NORTH GRAND (3)
NEWSTEAD 3600

LOS ANGELES
323 W. 6TH ST. (13)
MADISON 7847


BENEDICT
BOGEAUS
PRODUCTIONS
United Artists Releas
GENERAL SERVICE STUDIOS
HOME OF UNITED ARTISTS PRODUCERS

# LIBERTY FILMS INC.




***Now in Production:*** Frank Capra's "It's A Wonderful Life," Starring James Stewart and Donna Reed. Produced & Directed by Frank Capra.

***Now in Preparation:*** George Stevens's "One Big Happy Family," Romantic Comedy by Joseph Fields. For Production in Early Summer.

***Now in Prospect:*** William Wyler will report to Liberty Films in mid-summer at which time he will announce his first production.

LIBERTY FILMS Inc.

***Releasing Through RKO-Radio Pictures***



# It Started Thirteen Years Ago...and I'm Mighty Glad It Did




**By "Chick" Lewis**

SHOWMEN'S TRADE REVIEW was born thirteen years ago. It sprang from a rumor.

That may be a strange confession for a publisher to make, but it's the truth.

About that time (1933) I was trying to readjust my plans for the future. I had terminated an association with another trade paper and was considering the possibilities of expanding the three-theatre chain I operated in the Long Island section of New York into a circuit of neighborhood houses. Along with these ideas of becoming a bigger exhibitor was a plan to do what the wife and I had wanted to do for years—take a trip to Europe.




The latter won. I was going down to book tickets on the French Line one morning, instead of booking pictures from the exchanges, when my phone rang. Bob Sisk, the advertising manager of RKO, wanted to see me. There was nothing unusual about this. Bob and I had kidded each other and palled around together for years.

So I went over to his office and found him with Barret McCormick, who was then his right hand man and who now holds the spot he held.

"Chick," Bob greeted, "What's this Times Square rumor about you going into the publishing business with a new trade paper."

"There's nothing to it," I told him.

In fact, I had never, up to that moment, given publishing a thought, and the way I felt about my past experience in the trade press field, which had started with Motion Picture News in 1928, was that it had been fun while it lasted, but that now my job was operating theatres.

Yet, rumor. . . .

About an hour later in Times Square, almost in the same block where Showmen's offices now are, I ran into Charlie Einfeld. Charlie wanted to know how my new publishing enterprise was coming along.

"Not a bit of truth to it," I said.

But I kept hearing this rumor and I gave it some thought. After all, I had been successful in the field. I had developed a service idea in the trade press. I felt sure it could be developed still further.

So I phoned an old associate of mine from the Motion Picture News days and asked him to lunch with me at the Astor. It was Tom Kennedy, who today is the associate editor of Showmen's.

Kennedy and I talked it over. We talked it over several times and by May 1st, 1933, we had leased a hole-in-the-wall at the old Knickerbocker Building at 42nd Street and Broadway. Into it we moved some second-hand office furniture, and away we were.

By the end of May the first issue came off the press.




We've come a long way during these 13 years. And it has been fun.

When we first started we told the industry we would accept no advertising for one year. We wanted to show that we had a job to do, that we could do it, and that we were permanent. We never had millions behind us; we never had preferred business position, but we never were, as some have rumored, running on a shoestring. We were a small operation and I'm the first to acknowledge how small we were. But we met our bills and we stayed in business. That may have surprised a lot of wise guys, but then wise guys ought to be accustomed by now to being surprised.

And what is more, we were able to make ourselves known in that year's time.

The first to come and seek advertising were independent firms.

Toward the end of the first year we began to think of advertising. We had no advertising solicitiors. We just let Harold Rendall, another graduate of the Motion Picture News days, go out and see how the trade felt.

Obviously they felt we were here to stay. Howard Dietz of MGM telephoned me to come to see him. We discussed the field, the work we had done, and when the talk was over MGM signed on the dotted line—the first of the majors to advertise in SHOWMEN'S.

The first year had ended and we entered our second with a good position in the trade.

We owe a lot to a lot—the friends we had in our early days; the friends we have today, the general good will which it has been our privilege to enjoy.

We've developed many new trade features—including several which today appear to be regarded as standard practice since they appear in various forms in other papers in the field.

In our very first issue we carried the subtitle: "A Weekly Motion Picture Trade Paper Dealing Realistically and Exclusively With the Business of Showmen and Showmanship."

That was more than a subtitle—it was the phrasing of a creed and a code that was to guide as well as regulate the entire editorial and publishing policy of SHOWMEN'S TRADE REVIEW. So far as it is humanly possible to do so we have adhered to that policy.

Our service features and departments for the working theatreman are still the backbone of the paper. We've gone on making improvements and refinements as changing conditions in the industry have indicated them as advisable, or as experience and the suggestion of our theatremen-readers have recommended. To mention just a few of the most recent: an enlarged news section that tells the news tersely, yet fully enough so that readers can follow the events of the industry without reference to back issues; a Theatre Management section; a new design for "high visibility" in our Feature Booking Guide.

Then, too, among the new features are those outstanding "Showmen's Silhouettes" by our old friend and colleague, Dick Kirschbaum, whose excellent cartoons have delighted STR readers since the very dawning days of the paper.

We'll continue to make improvements. Because this is an industry which keeps marching on and the trade paper that doesn't march with it, or keep just a bit ahead of it, is failing in its duty of serving its field in the most efficient manner possible.




We cannot talk of what has been done and will be done by STR without emphasizing the fact that were it not for the loyal and most generous spirit of the large number of theatremen who in the first place decided that I should set up this publication as a service to the working showman, and who right along have continued to advise and encourage us, there could have been no such progress for SHOWMEN'S TRADE REVIEW as has been recorded during the thirteen years of its existence.

Many of the special features offered exclusively in the field by STR originated as the idea (or at least the germ of an idea) which these theatremen have suggested to us. Actually, I feel that the staff of SHOWMEN'S TRADE REVIEW is perhaps the largest of any trade paper in the world. For, actually, it has had a kind of support, and an active assistance from so many readers who take a personal interest in contributing ideas to its editors.

At a time when we are looking back over so many eventful years for the industry, it is most gratifying, I can assure you, for an old theatreman now a trade paper publisher to contemplate the great amount of important things done for this industry by men whom we call "theatremen." These exhibitor fellows have been tremendous factors in some of the greatest strides made in every branch of the business—from Hollywood production right on through every phase of the industry.

We've had our struggles, but I'm mighty glad for every moment of these thirteen years.

*Speaking of Anniversaries*

# The Nation Soon Will Resound to a Fanfare In Celebration of the 20th Birthday of Talking Pictures

By Bill Specht

Sound burst upon the motion picture industry with the impact of Gabriel's trumpet.

Today, some 20 years after, it is pleasant to sit around a table and recall the incidents, funny and almost tragic, which accompanied it. Today, it is even fitting to celebrate that sound has reached another anniversary, that it is now a score of years from the days when Vitaphone short subjects were first announced as a permanent Warner Bros. policy.

For there is no greater tribute to the entire industry than the way it met this revolution in methods and thinking and emerged strengthened to widen the scope of its entertainment.

For it wasn't always cocktails and cherries. The saga of sound is a rough tale and claimed its victims as well as its heroes. The latter included those who staggered under the initial blow and came back with colors flying, the former, those who were vanquished.

If you don't think there have been some changes made, glance over the following list of equipment which was current on the equipment market for sound installations during the late twenties and early thirties:
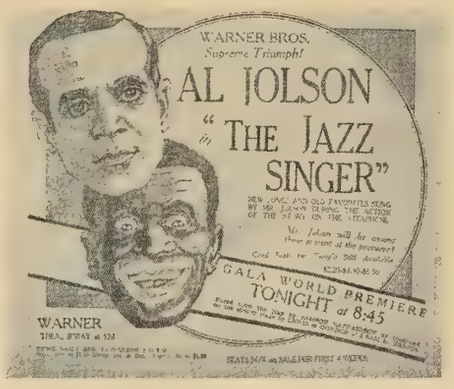
Amplion Sound Reproducer, Amplion Corp. of America, New York. Bestone, Bestone, Inc., Omaha. DeForest Phonofilm, General Talking Pictures Corp., New York. Elect-Tro-Fone (disc.), Elec-Tro-Film (track), Elect-Tro-Fone Corp., St. Paul. Film Speaker, Film Speaker Co., Oklahoma City. Foto-Voice Synchronous, The Foto-Voice, Foto-Voice Company, Norfolk. Gennett Synchronizer, Star Piano Co. Sales Corp., Richmond. Gries Reproducer, Gries Reproducer Corp., New York.

Good-All Reproducer, Good-All Electric Manufacturing Co., Inc., Ogallala. Kinoplay and Multiphone, Multiphone Corporation, New York. Lincrophone Talking Picture Equipment, The Lincrophone Co., Inc., Utica. Mellaphone, Mellaphone Corp., Rochester. Motiograph De Luxe, Enterprise Optical Co., Chicago. Motiotone, Gates Radio & Supply Co., Quincy. Movie-Phone, Movie-Phone Corporation, Chicago. Oro-Tone System, Oro-Tone Company, Chicago.

Pacent Reproducer, Pacent Reproducer Corp., New York. Perfectone, Kautz Perfectone, Inc., Norwood. Pettifone, National Motion-Ad Co., Chicago. Phono Kinema, New York City. Phototone Talkafilm, Disc and Film, Phototone Corp. of America, Mount Vernon. Powers Cinephone, Powers Cinephone Equipment Corp., New York City. Reiner Manufacturing Co., Milwaukee. RCA Photophone, RCA Photophone, Inc., New York City. Royal Amplitone Corp., New York City. Saf-Ray Sound System, Simplimus, Inc., Boston. Super-Mellaphone, Mellaphone Corp., Rochester. Syncrodisk, Weber Machine Corp., Rochester. Theatre Sound Equipment, Theatre Sound Equipment Co., Hope. Universal Sound System, Universal Sound System, Inc., Philadelphia. Western Electric Sound System, Electrical Research Products, New York City.

How many of them are in business today? In that answer lies an eloquent story of the gruelling years, the years of uncertainty. After the first realization, which followed the premiere of "Don Juan" and the certainty that sound product would be offered regularly in the future, there was a mad scramble for equipment.

And there wasn't the equipment. Exhibitors who felt they had to have the new development or cease being exhibitors turned to other sources than the major manufacturers for any and all sound devices. Companies sprang up to take care of them, threats of patent violations echoed through film circles, and harried exhibitors had to worry over reports that sound or disk was not here to stay or that sound on film would not be ready soon enough to save them the necessity of having to buy two different sets of equipment.




**The picture that sold sound to the industry—and the public—had its world premiere more than a year after the first public presentation of sound. Above, the advertisement for "The Jazz Singer" on premiere day in the New York Herald Tribune, Oct. 6, 1928. (The first public showing of sound pictures—including Warner's "Don Juan," with musical score—was at the Warner Theatre, New York, on October 6, 1926).**

## Disk vs. Film Battle

The difficulty was augmented with basic difference in methods.

Warner Bros., who pioneered and nursed sound into recognition in the field, were recording on disks. It was their announced intention that a steady diet of sound product would be offered, first by way of Vitaphone shorts and later (in the rush following the success of Al Jolson in "The Singing Fool") with talking pictures. This policy enabled Western Electric to go out and sell equipment to theatres.

What actually had delayed general adoption of sound was the fact that exhibitors were not going to sink money in expensive equipment unless they had some use for it and up to the time of the issuance of the Warner program there never had been sufficient product to warrant the average exhibitors leasing of any sound system.

And as sound spread through the United States, engineers had the opportunity to study it as applied to practical theatre problems and make changes accordingly.

But while the engineers could improve sets, they could not do away with different methods of recording.

Thoughtful producers predicted that the disk



**DON JUAN was the first photoplay to use sound—its action unfolding to the musical accompaniment recorded on Vitaphone's synchronized discs.**



**MADAME X, produced in 1929 by MGM, was one of the first talkies to serve as a springboard to screen stardom for a stage actress—Ruth Chatterton.**



**HELL'S ANGELS, released in 1930, was one of the first pictures to employ sound for melodramatic effect as airplanes screamed earthward to a crashing doom.**



**FIRST MUSICAL and the daddy of a form of screen entertainment that has since flourished in films was MGM's "Broadway Melody, released early in 1929.**

system was due to pass away in favor of sound-on-film. Disk synchronization offered problems, especially in smaller theatres whose booths might suffer vibrations from passing traffic. The vibrations often caused the arm of the recording pickup to jump a groove and throw off the synchronization. Once this happened the only remedy was to stop, rewind the film, reset the pickup arm and start over again.

Yet Vitaphone had produced such an impression that installations of Vitaphone equipment spread so widely that producers using sound-on-film recording actually had to record on disks as well as film in order to get their product played in many theatres.

And the recording arguments were not limited entirely to the differences of opinion regarding sound-on-film versus disk recording.

## Two Factions in Film Camp

The sound-on-film camp split into two groups. Fox-Case, which developed Movietone, used a flashing lamp to record the sound. Western Electric, working on its sound-on-film system, developed a filament type lamp which gave more intense illumination and consequently better recording results. In this system, still in use, the intensity of the light is constant, but the quantity that reaches the film is varied by a light valve.

This light valve consists essentially of a pair of duralumin ribbons, magnetically operated, with a gap which opens and closes in response to sound frequencies. The width or narrowness of the gap controls the amount of light which reaches the sound strip.

Modified and vastly improved, the light valve is used in Western Electric recordings today. The Fox-Case flashing lamp passed out of the picture along with disk recording.

Simultaneously RCA Photophone was developing sound-on-film recording methods based on a mirror galvanometer principle. In this system a suspended mirror reflects the light beam onto the sound track. The amount of light which reaches the track is constant but the area covered by the track varies as the mirror oscillates under control of magnetic action in regulated sound frequencies.

It would be pleasant to state that the audience reaction to sound was altogether enthusiastic and unanimous. But the truth is that the early history of sound is not notable for pleasantry.

## Laughed in the Wrong Place

Audiences often laughed at the early talkies. Mary Lewis singing "Carry Me Back to Old Virginia"—all seven verses of it—was booed by an audience of southern gentlemen and their ladies. A manager who put on a Vitaphone vaudeville bill in place of his stage show when union troubles developed over wage scales or something of the sort, had several uncomfortable weeks of explaining to do.

In New York a harassed exhibitor walked into the editorial offce of a trade paper and said:

"What can I do to get rid of that sound machine? The customers don't like sound pictures and the rent for the equipment is ruining me."

"Have a fire," wise-cracked a reporter.

"I thought of that," wailed the exhibitor. "But I looked in my contract and it says that I have to pay the bill for repair or replacement."

The suspicion persists these 20 years later that to a great extent sound had to be forced. But once the audience got to accept it as a normal thing and not a freak, and as methods improved, talkies doomed the silent picture to oblivion, or at least to the museums.

## Sound Silenced Studios

In production, new problems presented themselves. Stages where formerly the director could swear at the actors and actors could express themselves about directors while carpenters dropped hammers and a sobbing violinist provided mood music for the emoting stars, had to become quiet.

Sound-proof stages had to be constructed. The camera which had been rapidly developing techniques which made it fluid, threatened to be tied down to one spot again while the action moved in front of it.

The difficulty some actors had with learning lines or reading them after they had been memorized, is now forgotten history. New faces with fresh voices appeared to supplant the old.

## Stage vs. Screen Technique

Some producers held out in the belief that the people who had been acting before cameras and had a fan following were the best qualified to deal with the new medium. In a measure their judgment was justified, but the Broadway stage began offering Hollywood some of its names. Hollywood soon made them known to the screens of the country and in turn they became movie names with a fan following.

Directors and cameramen, sweating under new conditions, began to develop new techniques.

Fox, with Movietone, made the first outdoor

(*Continued on Page A-32*)

# *Who Sold 'Talkies' To Whom?*

**A reporter—or shall we say, former reporter?—looking back to the days when he covered trade news about the new talkie pictures, might come to the conclusion that while it took showmanship to sell sound to the public, it also took public interest to sell sound to many of our theatremen.**

**You get what we mean when you consider that:**

**1. More than two years after the introduction of sound in 1926, a silent picture "The Cossacks," produced by MGM and released July 1, 1928, was topping the talkie pictures in national grosses because silents were getting wider bookings.**

**2. More than two and a half years after Vitaphone was introduced, "non-synchronous" (double turntable) phonographs, for adding "sound effects" to pictures, were a big seller throughout the theatre field.**

**3. More than two years after sound was first presented, exhibitors in scattered parts of the country were reporting that their business had stepped up since their competition had put in "sound," and it was not uncommon for these exhibitors to declare that "in a few months the 'novelty' of talkies will wear off."**

**4. Two years after Vitaphone's "World Premiere," the trade generally was beginning to take notice of the box-office pull of talkies versus silents, as the silent version of Warners "Tenderloin" flopped badly in comparison to the talkie version.**

**To a certain extent (in retrospect, we mean) it looks like talkies had to prove themselves the hard way. Certain theatres, hit by the slump in public interest for picture shows, were given "heroic treatment" along in 1928 in the form of sound installations. To the elation (and, if memory serves, also to the surprise of many theatremen) these houses did a comeback. They included the Stillman in Cleveland, which was slated to go dark when sound came along; and the Newman, Kansas City, which actually had been closed as a losing proposition, but was given a prosperous renascence sired by sound.**

**But if picture theatremen were slow to realize that talkies were here to stay and were not merely a novelty menace to show business, what can be said of the vaudeville mogul who in 1927 issued an edict forbidding artists under contract to Keith-Albee to appear in talkies?**

**T. K.**



**THE FIRST great anti-war picture to reach the screen was a talkie—Universal's stark, potently dramatic screen version of "All Quiet on the Western Front."**



**A NEW PATTERN for realism in the post-sound era was set by the Warner production of "I Am a Fugitive from a Chain Gang," released in 1932.**



**MIN AND BILL, released in 1930, launched the great Marie Dressler-Wallace Beery starring team, one of the first of the Talkie era.**



**SNOW WHITE marked a milestone in the post-sound era with the introduction of the feature-length cartoon produced by Walt Disney for RKO release.**

**Scenic Slants on Current and Forthcoming Features**
**MGM**

**Stars include: Van Johnson; Esther Williams, Lucille Ball, Keenan Wynn, Charles Coburn, Tom Drake, Edward Arnold, Walter Pidgeon, Roddy McDowall, Ilona Massey, Jane Powell.**



HOLIDAY IN MEXICO



THE GREEN YEARS



EASY TO WED



NO LEAVE, NO LOVE

# Product Position Regarded Strong as to Quantity and Quality of Films on Hand

From a quantitative standpoint, the 11 film distributors are as well off as at any time in their history, while from the qualitative angle, the product is vastly superior to anything Hollywood ever has made—according to Hollywood studio moguls.

The latter phase of the current product situation may, indeed, in many exhibitor quarters it will be subject to discount. However, the figures which indicate that there is just as big a backlog of features now as there was at this time last year are—figures.

According to STR booking data, there was a total of 188 features either completed and undated for release up to May 31 this year, or in production at that time. The figure matches that for the same period last year.

At the current pace of releasing pictures, that amount of reserve gives the industry a very comfortable margin of safety should there be a sudden change necessitating an increase in the number of feature releases.

The pictures that will be released during the summer months cover a wide range of subjects and are well provided with "name" appeal. Included among these pictures and principals appearing in them, (listed by companies) are the following:

Columbia — "Dangerous Business," Forrest Tucker, Lynn Merrick; "Renegades," Evelyn Keyes, Willard Parker; "The Return of Rusty," Ted Donaldson, John Litel; "The Walls Came Tumbling Down," Lee Bowman, Marguerite Chapman.

Metro-Goldwyn-Mayer—"The Green Years," Charles Coburn, Tom Drake, Selina Royle; "Easy to Wed," Van Johnson, Lucille Ball, Esther Williams; "Holiday in Mexico," Walter Pidgeon, Ilona Massey, Jane Powell; "No Leave, No, Love," Van Johnson, Patricia Kirkwood, Keenan Wynn.

Monogram—"Suspense," Belita, Barry Sullivan; "Freddie Steps Out," Freddie Stewart, June Preisser; "Romance of the Rancho," Gilbert Roland, Marjorie Riordan; "Don't Gamble with Strangers," Kane Richmond, Bernadene Hays.

Paramount — "Our Hearts Were Growing Up," Brian Donlevy, Diana Lynn; "O.S.S.," Alan Ladd, Geraldine Fitzgerald; "The Searching Wind," Robert Young, Sylvia Sidney; "To Each His Own," Olivia de Havilland, John Lund; "Hot Cargo," William Gargan, Jean Rogers.

PRC — "Avalanche," Bruce Cabot, Roscoe Karns; "Larceny in Her Heart," Hugh Beaumont, Cheryl Walker; "Queen of Burlesque," Evelyn Ankers; "Secrets of a Sorority Girl, Mary Ware, Rick Vallin.

RKO Radio—"Sister Kenny," Rosalind Russell, Alexander Knox, Dean Jagger; "Notorious," Ingrid Bergman, Cary Grant; "The Stranger," Edward G. Robinson, Loretta Young, Orson Welles; "Sinbad the Sailor," Douglas Fairbanks, Jr., Maureen O'Hara.

Republic — "Rendevous with Annie," Eddie Albert, Gail Patrick; "Earl Carroll's Sketchbook," Constance Moore, William Marshal, Vera Vague, Edward Everett Horton; "The Plainsman and the Lady," William Elliot, Vera Hruba Ralston, Donald Barry; "My Pal Trigger," Roy Rogers, George Hayes, Dale Evans.

20th Century-Fox — "Centennial Summer," Jeanne Crain, Linda Darnell, Constance Bennett; "Anna and the King of Siam," Irene Dunne, Rex Harrison, Linda Darnell; "Cluny Brown," Charles Boyer, Jennifer Jones; "It Shouldn't Happen to a Dog," Carole Landis, Allyn Joslyn.

United Artists—"A Night in Casablanca," the Marx Brothers; "Strange Woman," Hedy Lamarr, George Sanders, Louis Hayward; "Mr. Ace," George Raft, Sylvia Sidney; "A Scandal in Paris," George Sanders, Signe Hasso, Carole Landis.

Universal — "Canyon Passage," Dana Andrews, Brian Donlevy, Susan Hayward; "Dressed to Kill," Basil Rathbone, Nigel Bruce, Patricia Morison; "Lover Come Back," George Brent, Lucille Ball, Vera Zorina; "Her Adventurous Night," Dennis O'Keefe, Helen Walker; "Runaround," Rod Cameron, Ella Raines; "Inside Job," Alan Curtis, Ann Rutherford, Preston Foster.

Warner Bros.—"A Stolen Life," Bette Davis, Glenn Ford, Walter Brennan; "Janie Gets Married," Joan Leslie, Robert Hutton; "One More Tomorrow," Ann Sheridan, Dennis Morgan; "Two Guys from Milwaukee," Dennis Morgan, Jack Carson, Joan Leslie; "Night and Day," Cary Grant, Alexis Smith, Jane Wyman.

## No Speed-Up in Releases

To return to the matter of reserve product, there is no telling how many of the total of 188 pictures which are in that category will be released between now and the end of 1946. Certain it is that a good amount of this will not reach the theatres before next year—not unless there is a tremendous change in the entire complexion of the industry. For there is little noticeable drop in the length of engagement enjoyed by the average good feature in its key city runs. This is borne out by the fact that this season, which is the first in four years that the industry is not operating under wartime conditions, there were not so many more releases in the feature classification (exclusive of the western series product) than in previous seasons of wartime conditions.

From September 1945 to the end of May 1946, the 11 distributor companies released a total of 255 features. This compares with 209 for the same period last year; 236 in 1944 and 286 in 1943.

## Re-Issues to Rescue

Some of the companies offer re-issues to "service" later run theatres during periods when long runs of their top product at the key theatres slows up availabilities.

While the exhibitors look upon these re-issues as merely stop-gaps, the fact seems to be that some of them are doing very smart business. This is particularly so when two older pictures are re-issued as a double-feature attraction.

The pictures in the "completed" and "in production" backlog are overwhelmingly of the purely entertainment type. Few if any controversial subjects are included, and for the most part the pictures are predominantly comedy, with musicals running strong, romance rating next, action pictures of Western flavor very prominently represented, drama and melodrama (while strongly in evidence) for the most part is of the straight theatrical type with only a

sprinkling of the "social significance" sort of story.

The pictures, by companies, are as follows—principals listed following the title of each:

Columbia—"Down to Earth," Rita Hayworth, Larry Parks; "Blondie Knows Best," Penny Singleton, Arthur Lake; "Crime Doctor's Honor," Warner Baxter, Ellen Drew; "Gallant Journey," Glenn Ford, Janet Blair; "It's Great to Be Young," Leslie Brooks, Bob Stanton, Jeff Donnell; "Personality Kid," Anita Louise, Michael Duane; "Sing While You Dance," Ellen Drew, Robert Stanton; "Thrill of Brazil," Evelyn Keyes, Keenan Wynn, Ann Miller; "Jolson Story," Larry Parks, Evelyn Keyes, William Demarest; "The Unknown," Karen Morley, Jim Bannon.

Metro-Goldwyn-Mayer — "Beginning or the End," Lionel Barrymore, Robert Walker, Brian Donlevy; "Boys' Ranch," James Craig, Skippy Homeier; "Courage of Lassie," Elizabeth Taylor; "Lassie"; "Easy to Wed," Lucille Ball, Van Johnson, Esther Williams; "Faithful in My Fashion," Donna Reed, Tom Drake; "Fiesta," Esther Williams, John Carroll; "Green Years," Charles Coburn, Tom Drake, Selena Royle; "High Barbaree," Van Johnson, June Allyson; "Holiday in Mexico," Walter Pidgeon, Ilona Massey, Jane Powell; "It Happened at the Inn," Fernand Ledoux, Maurice Rollin; "Lady in the Lake," Robert Montgomery, Audrey Totter; "The Last Chance," Edward G. Robinson, John Hoy; "Mighty McGurk," Wallace Beery, Aline McMahon; "Mister Jim," James Craig, Frances Gifford; "My Brother Who Talked to Horses," Butch Jenkins, Peter Lawford; "No Leave, No Love," Van Johnson, Patricia Kirkwood, Keenan Wynn; "Return of Mr. Griggs," Keenan Wynn, Frank Morgan; "Sea of Grass," Katharine Hepburn, Spencer Tracy, Melvyn Douglas; "Show, Off," Red Skelton, Marilyn Maxwell, Marjorie Main; "Star From Heaven," Marshall Thompson, George Tobias, Clem Bevans; "Tenth Avenue Angel," Margaret O'Brien, George Murphy, Phyllis Thaxter; "Three Wise Fools," Margaret O'Brien, Lionel Barrymore, Edward Arnold; "Till the Clouds Roll By," Judy Garland, Robert Walker, Frank Sinatra; "Two Smart People," John Hodiak, Lucille Ball, Lloyd Nolan; "Uncle Andy Hardy," Mickey Rooney, Bonita Granville; "Undercurrent," Katharine Hepburn, Robert Taylor; "Woman of My Own," Greer Garson, Richard C. Hart; "The Yearling," Gregory Peck, James Craig.

Monogram—"Below the Deadline," Robert Wilcox; "Bowery Bombshell," Leo Gorcey, Huntz Hall; "Decoy," Jean Gillie, Edward Norris; "Don't Gamble With Strangers," Kane Richmond, Bernadene Hays; "Freddie Steps Out," Freddie Stewart, June Preisser; "High School Hero," Freddie Stewart, June Preisser; "Ghost Busters," Leo Gorcey, The Bowery Boys; "In Fast Company," Leo Gorcey, Huntz Hall; "Missing Lady," Kane Richmond, Barbara Reed; "Romance of the Rancho," Gilbert Roland, Marjorie Riordan; "Shadows Over Chinatown," Sidney Toler, Victor Sen Yung; "That Guy, Palooka," Leon Errol, Elyse Knox.

Paramount—"Big Town," Philip Reed, Hillary Brooke; "Blue Skies," Bing Crosby, Paul Draper; "Calcutta," Alan Ladd, Gail Russell, William Bendix; "California," Ray Milland, Barbara Stanwyck, Barry Fitzgerald; "Danger Street," Jane Withers, Robert Lowery; "Easy Come, Easy Go," Betty Hutton, Sonny Tufts; "Fear in the Night," DeForest Kelly, Kay Scott; "I Cover Big Town," Philip Reed, Hillary Brooke; "Imperfect Lady," Ray Milland, Teresa Wright, Virginia Field; "Ladies Man," Eddie Bracken, Virginia Field; "Perfect Marriage," Loretta Young, David Niven, Virginia Field; "Perils of Pauline," Betty Hutton, John Lund; "Seven Were Saved," Richard Denning, Catherine Craig; "Suddenly It's Spring," Fred MacMurray, Paulette Goddard; "The Trouble With Women," Teresa Wright, Brian Donlevy, Ray Milland; "Two Years Before the Mast," Brian Donlevy, Alan Ladd, William Bendix; "Welcome Stranger," Bing Crosby, Barry Fitzgerald; "Where There's Life," Bob Hope, Signe Hasso, William Bendix.

PRC—"Between Two Sisters," Nancy Coleman, Philip Reed; "Melody Roundup," Eddie Dean, Roscoe Ates.

RKO Radio—"A Likely Story," Bill Williams, Barbara Hale; "Bamboo Blonde," Frances Langford, Russell Wade; "Best Years of Our Lives," Dana Andrews, Myrna Loy, Fredric March; "Child of Divorce," Sharyn Moffett, Regis Toomey; "Criminal Court." Tom Conway, Martha O'Driscoll; "Crack-Up," Pat O'Brien, Claire Trevor, Herbert Marshall; "Deadlier Than the Male," Claire Trevor, Lawrence Tierney, Walter Slezak; "Dick Tracy Versus Cueball," Morgan Conway, Anne Jeffreys; "Falcon's Adventure," Tom Conway, Madge Meredith; "Genius at Work," Anne Jeffreys, Wally Brown; "Honeymoon," Shirley Temple, Franchot Tone, Guy Madison; "It's a Wonderful Life," Jimmy Stewart, Donna Reed, Lionel Barrymore; "Katie for Congress," Loretta Young, Joseph Cotten, Ethel Barrymore; "Lady Luck," Robert Young, Barbara Hale, Frank Morgan; "Nocturne," George Raft, Lynn Bari; "Riffraff," Pat O'Brien, Anne Jeffreys; "Secret Life of Walter Mitty," Danny Kaye, Virginia Mayo, Fay Bainter; "Step by Step," Lawrence Tierney, Anne Jeffreys; "Sunset Pass," Nan Leslie, James Warren; "Till the End of Time," Dorotny McGuire, Guy Madison; "Vacation in Reno," Jack Haley, Anne Jeffreys; "What Nancy Wanted," Lorraine Day, Brian Aherne, Don DeFore; "Woman on the Beach," Joan Bennett, Robert Ryan, Charles Bickford.

Republic — "Angel and the Outlaw," John Wayne, Gail Russell, Irene Rich; "Earl Carroll Sketchbook," Constance Moore, William Marshal; "Fabulous Suzanne," "Barbara Britton, Rudy Vallee; "G.I. War Brides," James Ellison, Anna Lee; "Ghost Goes Wild," James Ellison, Ann Gwynne; "Inner Circle," Adele Mara, William Frawley; "I've Always Loved You," Catharine McLeod, Philip Dorn; "Invisible Informer," Linda Sterling, William Henry; "Last Crooked Mile," Don Barry, Ann Savage; "Last Frontier Uprising," Monte Hale, Adrian Booth; "Lonely Hearts Club," Jane Withers, Jimmy Lydon; "My Pal Trigger," Roy Rogers, Dale Evans, George Hayes; "Mysterious Mr. Valentine," William Henry, Linda Sterling; "Night Train to Memphis," Roy Acuff, Allan Lane, Adele Mara; "Out California Way," Monte Hale, Adrian Booth; "Pilgrim Lady," Warren Douglas, Veda Ann Borg; "Plainsman and the Lady," William Elliott, Vera Hruba Ralston, Don Barry; "Rendezvous With Annie," Eddie Albert, Gail Patrick; "Shine on Texas Moon," Roy Rogers, George Hayes, Dale Evans; "Snow Cinderella," Lynne Roberts, Charles Drake; "Specter of the Rose," Michael Chekhov, Judith Anderson; "That Brennan Girl," James Dunn, Mona Freeman; "Traffic in Crime," Kane Richmond, Adele Mara; "Under Nevada Skies," Roy Rogers, Dale Evans.

20th Century-Fox — "Black Beauty, "Mona Freeman, Richard Denning; "Carnival in Costa Rica," Dick Haymes, Celeste Holm, Cesar Romero; "Claudia and David," Dorothy McGuire, Robert Young; "Home Sweet Homicide," Peggy Ann Garner, Randolph Scott; "Margie," Jeanne Crain, Alan Young; "My Darling Clementine," Henry Fonda, Linda Darnell, Victor Mature; "Razor's Edge," Tyrone Power, Gene Tierney, John Payne; "Shocking Miss Pilgrim," Betty Grable, Dick Haymes; "Strange Journey," Paul Kelly, Osa Massen; "Three Little Girls in Blue," June Haver, Vivian Blaine, John Payne; "Wake Up and Dream," John Payne, June Haver; "Wanter for Murder," Eric Portman, Dulcie Gray; "You're For Me," Vivian Blaine, Perry Como, Harry James.

United Artists—"Abie's Irish Rose," Joanne Dru, Michael Chekhov; "Angel on My Shoulder," Paul Muni, Anne Baxter, Claude Rains; "A Scandal in Paris," George Sanders, Signe Hasso, Carole Landis; "Bachelor's Daughter's," Gail Russell, Claire Trevor, Ann Dvorak; "Bel Ami," George Sanders, Angela Lansbury; "Caesar and Cleopatra," Calude Rains, Vivian

(*Continued on Page A-29*)

**Scenic Slants on Current and Forthcoming Features**

## Monogram

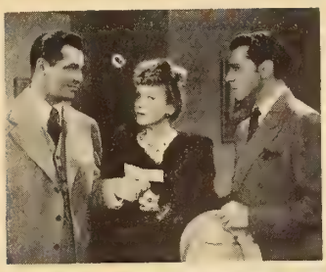
**Stars include: Belita, Barry Sullivan, Eugene Palette, Freddie Stewart, June Preisser, Gilbert Roland, Marjorie Riordan, Kane Richmond, Bernadine Hayes.**



SUSPENSE



ROMANCE OF THE RANCHO



DON'T GAMBLE WITH STRANGERS



FREDDIE STEPS OUT

(*Continued on Page A-16*)

# HARRY SHERMAN'S

first production for

E N T E R P R I S E

# ''R A M R O D''

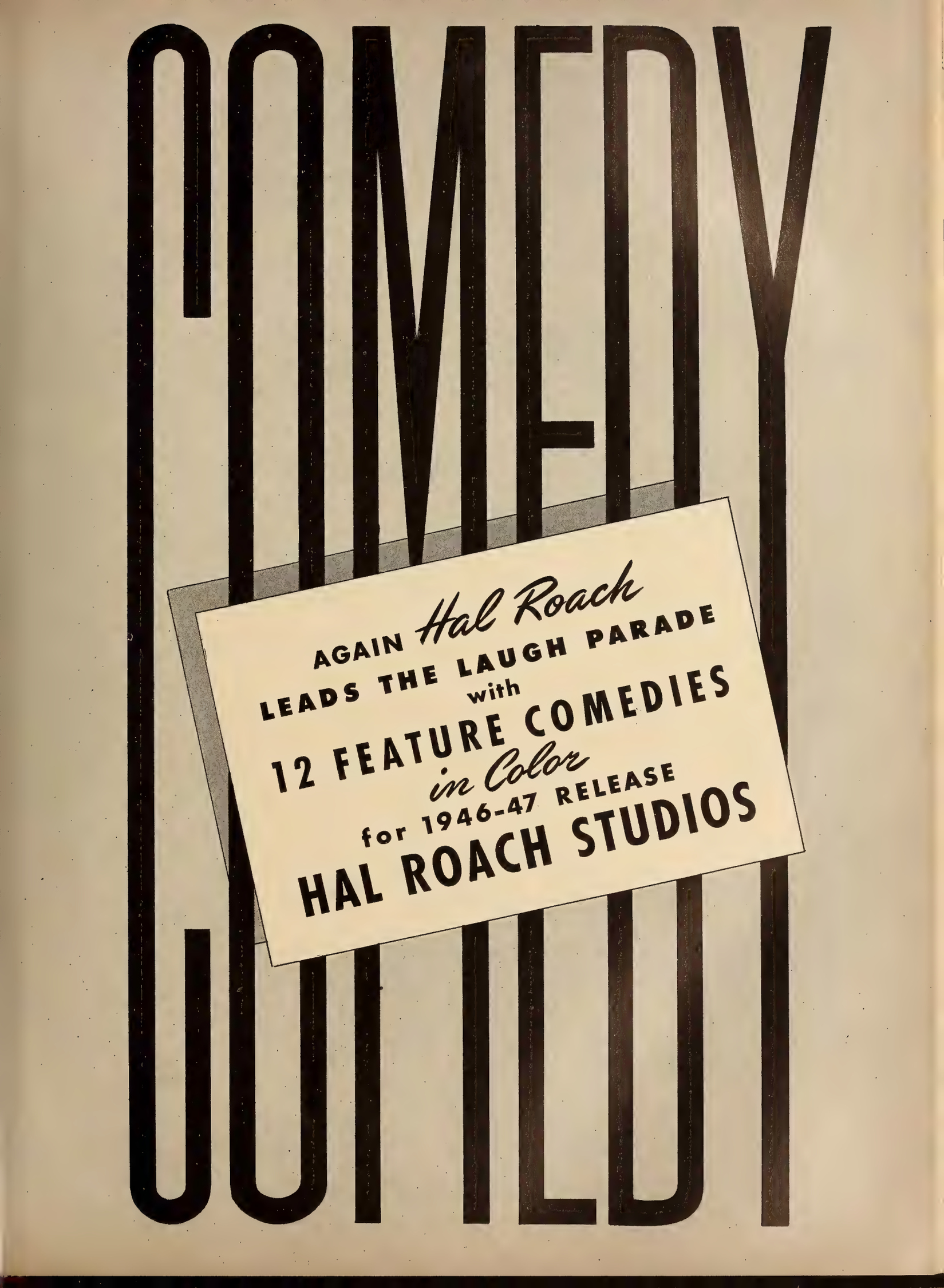
starring

JOEL McCREA VERONICA LAKE

DONALD CRISP DON DE FORE

with

Arleen Whelan — Preston Foster — Charlie Ruggles


COMEDY
AGAIN Hal Roach
LEADS THE LAUGH PARADE
with
12 FEATURE COMEDIES
in Color
for 1946-47 RELEASE
HAL ROACH STUDIOS

# SHE DOES TO MEN WHAT THEY'VE BEEN DOING TO WOMEN FOR YEARS!

# "DECOY"

## THE STORY OF A TWO-TIMING, DOUBLE-CROSSING DAME

A

BERNHARD and BRANDT PRODUCTION

starring

## JEAN GILLIE and EDWARD NORRIS

with

ROBERT ARMSTRONG
HERBERT RUDLEY
SHELDON LEONARD
MARJORIE WOODWORTH

Directed by Jack Bernhard
Screenplay by Ned Young
Original Story by Stanley Rubin
Produced by Jack Bernhard and Bernard Brandt

*for*

# MONOGRAM

# Keep Your Eyes On MONOGRAM!

"SUSPENSE"

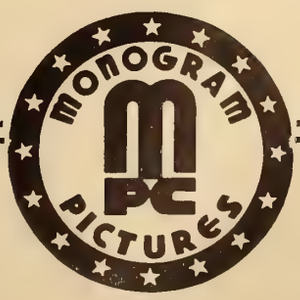
"JOE PALOOKA, CHAMP"

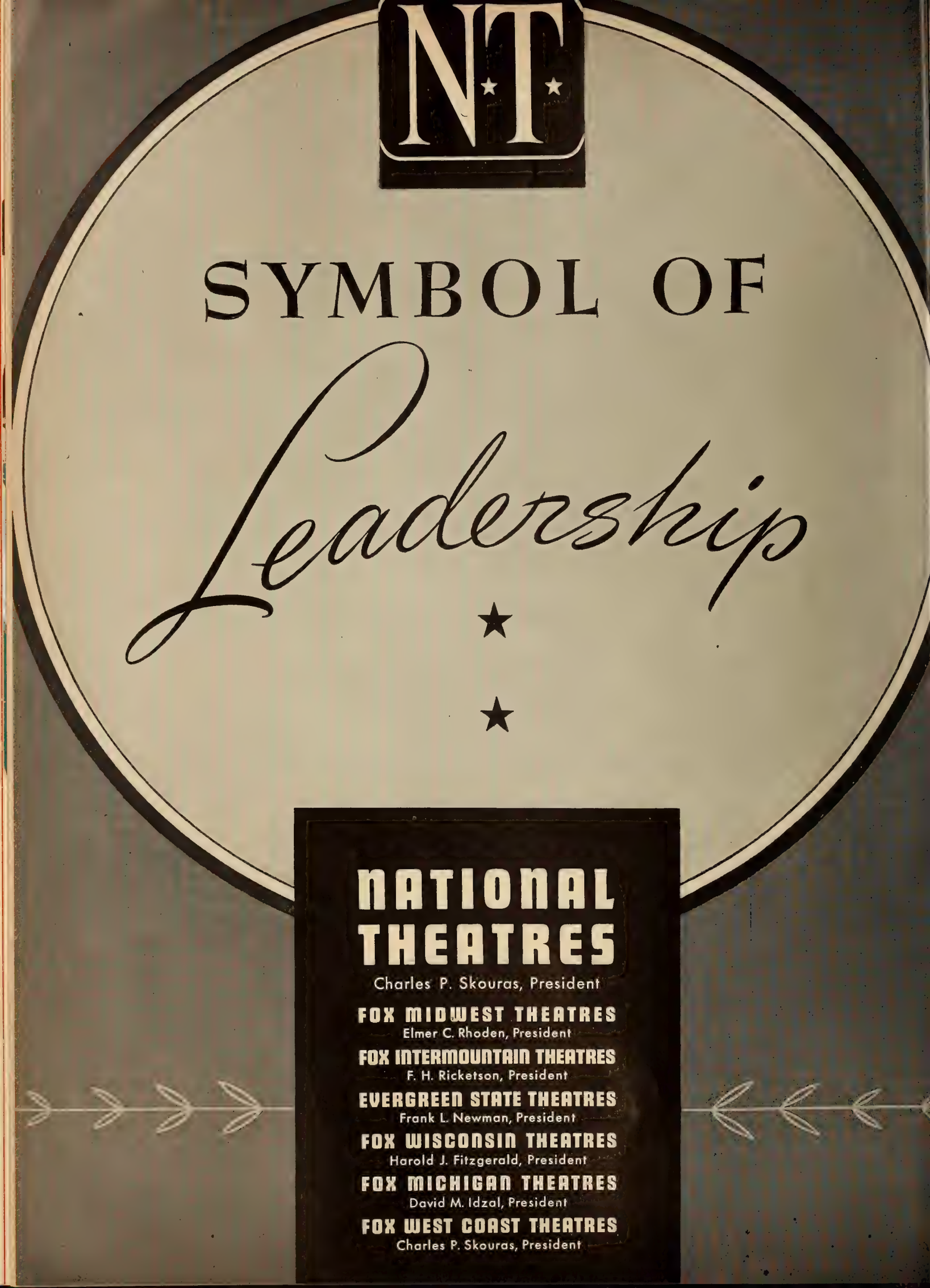
"DON'T GAMBLE WITH STRANGERS"

"BLACK MARKET BABIES"

"SWING PARADE of 1946"

"SUNBONNET SUE"




NT
SYMBOL OF
Leadership
NATIONAL THEATRES
Charles P. Skouras, President
FOX MIDWEST THEATRES
Elmer C. Rhoden, President
FOX INTERMOUNTAIN THEATRES
F. H. Ricketson, President
EVERGREEN STATE THEATRES
Frank L. Newman, President
FOX WISCONSIN THEATRES
Harold J. Fitzgerald, President
FOX MICHIGAN THEATRES
David M. Idzal, President
FOX WEST COAST THEATRES
Charles P. Skouras, President

# PINE-THOMAS PRODUCTIONS

for

## PARAMOUNT

WILLIAM H. PINE

WILLIAM C. THOMAS

Scenic Slants on Current and Forthcoming Features

**Paramount**

**Stars include: Alan Ladd, Geraldine Fitzgerald, Olivia de Havilland, John Lund, Barbara Stanwyck, Lizabeth Scott, Van Heflin, Bob Hope, Joan Caulfield.**



MONSIEUR BEAUCAIRE



O. S. S.



THE STRANGE LOVE OF MARTHA IVERS



TO EACH HIS OWN

# Veteran Theatreman Says Showmanship Still Pays

Several minor revolutions have occurred in the exploitation of pictures by theatremen during the past 25 years, Lee L. Goldberg, veteran showman, told SHOWMEN'S TRADE REVIEW in an exclusive interview.

Goldberg, who is head of Popular Pictures Co., Cincinnati, was Kentucky zone manager of Warner Brothers Theatres during the worst depression years—1931 to 1933.

"In those dark days we had to devise means of enticing patrons into our small town houses," he recalled. "I adopted the idea of a weekly house organ for our 14 theatres, which was localized for each of the towns, which ranged in population from 5,000 to 30,000. This proved a decided success and aroused considerable interest."

Goldberg, a member of Picture Pioneers, recalls the early days of motion pictures when he exploited films for the Hopkins Theatre in Louisville. In those times—when 300-seat storeshows were vogue— the 2,400 seating capacity of the Hopkins made it outstanding.

"Back in 1908, we had no sources on which we could draw for publicity," he said: "Producers, fearing the growing popularity of developing stars, purposely kept their identities a secret. For example, Mary Pickford was necessarily designated in my publicity efforts as 'The Little Girl with Curls'; John Bunny, as 'The Fat Comic'; Florence Lawrence, as 'The Imp Girl'."

Goldberg, who still retains an important interest in the Riviera and Times Theatres in Anderson, Indiana, pointed out that by 1913, producers had their publicity departments fairly well organized. Also, by that time newspapers began to recognize pictures as more than a passing fad, and worthy of a place in their dramatic columns.

"As newspapers became more liberal in their attitude toward the 'picture theatres,' (even condescending to print occasional reviews of the films), so did theatre owners realize the benefit of increasing advertising space in the papers," he reminisced. "Likewise, producers began, in a limited way, to exploit their product through national magazines — particularly *Saturday Evening Post,* with its then-considered enormous rate of $7,500 per page."

The veteran showman paid tribute to the importance of the trade press.

"Publications like SHOWMEN'S TRADE REVIEW have been definitely helpful to exhibitors in their numerous and original showmanship hints. In fact, suburban and small-town exhibitors, in particular, can take the campaigns outlined by SHOWMEN'S and use them with much success in planning advance campaigns," he declared.

The exploitation-wise veteran added that each exhibitor, according to his location, can tell best which particular medium of advertising he should use. Goldberg used as an example a theatre man in a key city first run, who will use newspapers, radio and billboards, while the subsequent-run or small-town exhibitor depends upon his weekly programs and other means.

He emphasized how exploitation on a large scale was given a big boost by "Birth of a Nation," the first important roadshow. It was about that time that Goldberg and Col. Fred Levy of his native Louisville helped start First National Pictures.

"The immediate success of that company was in large measure due to the smart and unique exploitation methods advanced by two ingenious showmen," Goldberg said. "They were C. L. Yearsley and Earl Hudson, who is at the head of the Paramount Circuit in Detroit today, and still rates among the industry's top showmen."

Goldberg also noted the trend toward a greater use of the radio to exploit pictures.

"While the radio will undoubtedly continue to be helpful," he averred, "I still feel the daily newspaper will always be the leading medium of selling pictures to John Public. The value of newspaper reviews, however, in my opinion is secondary. Often, where certain critics have given poor ratings to particular films, the pictures have emerged big box-office successes."

Goldberg said that he does not know of any commodity that is receiving the smart and shrewd consideration that motion pictures are getting today.

"The wisdom of investing in exploitation for films is being reflected by the splendid returns," he explained.

Goldberg, is also interested in exchanges in Cleveland and Indianapolis. During the past years, he and Colonel Levy have operated first-run houses in Louisville, Lexington, Owensboro and other Kentucky points, as well as Anderson and Huntington, Indiana.

J.G.

# Exploitation Now and As It Was Thirteen Years Ago

In common with members of all branches of the film industry, theatremen of the Indianapolis territory have been witness to many changes since the gloomy days of depression. During that period, exhibitors racked their brains for anything to draw crowds and survive. It was the survival of the fittest, and the struggle was a test of courage.

It is recalled that many of the women's organizations came to the rescue by giving matinees, aiding in selling tickets, and in turn receiving a portion of the receipts.

Today, things are different. Exploitation men are doing the work, and they still hold special showings for women's groups. Also, sneak previews now are playing a part in aiding the box-office.

Newspapers too are more generous with space, photographs, and news from Hollywood. Advertising in the daily papers has improved, and more money is spent for space. Advertising space does not govern the amount of free space in the dailies, nor does the size of the producer. From general observation and knowledge, the public demand "movie" chatter, and most dailies have a special page devoted to the theatre, giving reviews, and general news about pictures.

SHOWMEN'S coverage is appreciated by all distributors and exhibitors. They like the news coverage of individual cities. They read these columns with interest, and are anxious to supply news items. News about exhibitors is always welcome. The trade journals have done much to publicize the motion picture, and the motion picture industry.

In this area exhibitor organizations have played an important role. Their activities are wide and varied. They watch legislation and their representatives are ever present to prevent the passage of laws which will or might be harmful to the exhibitor.

# Memphis Showman Knows His Public And How to Sell 'Em

Heavy wartime attendance at Memphis picture theatres is credited mostly to newcomers to Memphis by Col. Cecil Vogel, manager of Loew's Palace and the only Memphis downtown first-run exhibitor who antedates the depression.

"Memphis was always a poor show town," Colonel Vogel says, "and we here in Memphis didn't really pull out of depression until late in 1941 or 1942. Of course we did good business, much better than at the depth of the depression, but it still could have been better."

Memphis picture theatre attendance hit its all-time low during the dark days of 1931, 1932 and 1933, of course. It revived considerably about 1936, then eased off again until late 1941, Colonel Vogel points out.

"Memphis always has been a 'stay-at-home' town. I think the very comfort with which Memphians live has had something to do with it. Memphis homes are roomy, much more roomy and comfortable than in the average city."

The greatest thing that ever happened to Memphis show-going in the opinion of Colonel Vogel was the introduction of air-conditioning, a few years before the depression. He believes there would have been no use in keeping any of the Memphis houses open during the depression without it.

"The terrific heat here in summertime used to cut attendance to practically nothing. Now, because of air conditioning, attendance is as good or a little better in Summer—it seems to me—than in the Winter."

Harking back to the depression days, Colonel Vogel chuckled as he recalled how managers worked to entice folk into the houses. "We used sandwich men, street car cards, billboards, more newspaper advertising than we could afford. We watched the newly born SHOWMEN'S TRADE REVIEW and all the trade magazines for exploitation ideas, and we got a lot of ideas too. There were times though when I wondered why we stayed open. We even chiseled free radio time —which we could do then—and not even that seemed to help much."

Newspaper advertising has increased consistently in Memphis since the worst of the depression, and the share-expense plan on advertising by the distributors has helped to increase the linage, Colonel Vogel said.

The Commercial Appeal at Memphis generally is conceded to carry more motion picture linage than any newspaper in the South, the distributors constantly "upping the ante" on film linage because of the fact that the paper covers a great part of the Memphis exchange territory. Memphis advertising, they feel, helps the outlying bookings.

With newspaper advertising limited because of the lack of newsprint, radio advertising has greatly increased here. Nearly all the theatres use advertising spots from time to time and the Malco chain, with Elliott Johnson as advertising director, consistently uses spots. Two of the stations have local movie commentators and the Warner has its own commentator on a third station.

As to whether a return to normal peacetime "stay-at-home" habits is to be expected in Memphis, Colonel Vogel would not say. However, his outlook is dour and he apparently feels that constantly expanded exploitation and advertising is necessary to draw people away from their homes.

"You know," he reminded, "what they used to say about Memphis? Memphis, with Holy Week and Easter Week made up three worst weeks in show business."

# Omaha Exhibitors Add Radio to Stepped-Up Exploitation

Omaha exhibitors agree that selling the picture is no less important today than it was during the late depression.

Omaha exhibitors remember the depression as the days of closing theatres, bank nights, free dishes and groceries. In short, said one manager, "anything that was novel we tried."

"Many was the night," recalls William Miskell, Tri-States Theatres district manager, "when we wouldn't take in enough to pay the operator."

Miskell, then manager of the World, recalls that first daily stage shows went, then came the double feature with an attempt to exploit every new bill. After that came bank night, which eventually was outlawed in the state.

Miskell admits everything was bad then, but he speaks for most exhibitors here when he adds: "While business is a lot better, we feel there is plenty of room for improvement today."

As one means of trying to pep it up, Tri-States will begin a 13th anniversary contest June 6 and run it through Labor Day.

Pinky McIlvaine, RKO-Brandeis manager, recalls that the depression days were ones in which a theatre could always go to the local newspaper and work out a tie-in such as with the paper's annual milk fund drive. Now the tie-ups with the newspaper are out.

Handbills were popular then, too. Now ordinances prohibit their distribution on the streets. A number of Omaha theatres had vaudeville acts. This meant personal appearances before local groups as a come-on to theatre patrons. Now only one theatre, the Orpheum, brings orchestras or acts to the city.

The theatre operators say there has been a gradual trend to larger newspaper ads. One theatre publicity chief, Louise Cotter, says this is due largely to tie-in advertising.

On free advertising space there has been little change. What change there is, is for the worse. Art is now confined to the Sunday section. The paper shortage is largely blamed. Higher linage costs though, the exhibitors say, have considerably increased theatre advertising budgets.

Omaha exhibitors do note a trend toward more radio advertising. Said Miskell:

"Radio is effective if you repeat it enough and it is strategically placed. It is no good unless you can pick your spots."

McIlvaine says that distributor ad money has largely accounted for the increased radio time. He believes theatres are coming more and more to the radio, but cautions:

"Remember, you can't put a picture of Ginger Rogers on the radio here—yet."

Will Singer, one of the country's veterans in the business, points out that it is still the newspaper the whole family sees in the evening after dinner—and talks about.

Ralph Blank, who runs the Admiral and is building another deluxe suburban house, says radio results are "difficult to check, but the trend is toward more radio." He believes it is paying dividends for the Admiral.

Increasing exploiteer visits are, generally

(Continued on Page A-20)

## Scenic Slants on Current and Forthcoming Features

### PRC

**Stars include: Bruce Cabot, Roscoe Karns, Mary Ware, Rick Vallin, Hugh Beaumont, Cheryl Walker, Evelyn Ankers.**



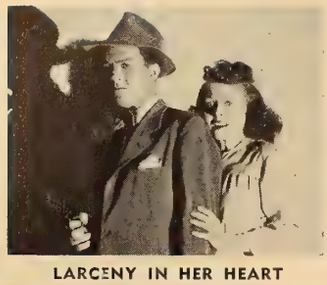
AVALANCHE



QUEEN OF BURLESQUE



SECRETS OF A SORORITY GIRL



LARCENY IN HER HEART

(Continued on Page A-20)

# George Raft

# GOOD ENTERTAINMENT IS INTERNATIONAL




Releasing

Edward G. Loretta Orson
ROBINSON • YOUNG • WELLES

**THE STRANGER**

Completed

Olivia Lew
de HAVILLAND • AYRES

**THE DARK MIRROR**

In Production

Merle George Charles Paul
OBERON • BRENT • KORVIN • LUKAS

**BELLA DONNA**

**Scenic Slants on Current and Forthcoming Features**

**RKO Radio**

**Stars include: Rosalind Russell, Alexander Knox, Edward G. Robinson, Orson Welles, Loretta Young, Ingrid Bergman, Cary Grant, Douglas Fairbanks, Jr., Maureen O'Hara.**



SISTER KENNY



NOTORIOUS



THE STRANGER



SINBAD THE SAILOR

# Showmanship Activity Booms In Canadian Film Circles

Canada's film business, hampered as it is by taxes and government regulations, is beginning to slow down to normal and exhibitors in the Dominion are once more turning to showmanship to keep the audiences coming into their theatres.

The activity which is springing up, partly due to the fact that many wartime restrictions are being lifted, partly due to the fact that managers, assistant managers and publicity men have come home from the wars, and somewhat due to the fact that the trade realizes it must work for patronage again, is the greatest since some 13 years ago. Then managers had to dig for business in the throes of a depression. Now they are faced with the necessity of keeping business.

With the advent of the war, which in Canada meant late '39, standard tried and true methods went out the window. The use of billboard ads, to any great extent, ceased. At the outset the government clamped restrictions on the use of lights for outside advertising, and showmen naturally took the view that there was little sense using billboards which could not possibly convey a message to the public. This was truer still during winter months when darkness fell in late afternoon.

But the lighting was not the only feature which prompted showmen to toss this form of advertising overboard. As a measure of cooperation with the government, they withdrew so that the best ad spaces could be used by the National War Finance Committee to further the sales of war bonds, stamps, appeal for clothes, for men, and carry patriotic messages asking public cooperation in a thousand and one ways.

In pre-war days when going was toughest for exhibs in the Montreal area, one of the most successful exploitation schemes was the one used in connection with "Snow White." Originally prepared as a one day stunt intended to whip up interest, a full two weeks' publicity resulted. Tommy Cleary, of Consolidated Theaters, which controls the five first run houses in Montreal, recalls that "the arrival" of "Snow White and the Seven Dwarfs" in the city literally took the populace by storm and won a corner in its heart that until today, still assures that the film jams the houses where it plays. Following is a detail of the stunt:

Montreal having several intermediate railroad stations before the main one is reached in the center of the city, it was decided to gather up seven kids from "Griffintown," a section noted for its aggressive children and well known throughout the town, and dress them up, fitting on papier-maché heads, and along with a purloined Snow White, enter an incoming train and debark with great fanfare at Windsor Station.

There was an official greeting, bands, etc., and they were driven in princely style to the cinema. It caught the public's fancy to such an extent that they were invited here, there, and everywhere, including the City Hall and to private parties, clubs and, indeed, everywhere the public came together en masse. It created such feeling that the provincial government was persuaded to allow children under 16 years of age to see special performances. In a province where children still are not permitted to see movies, this privilege still continues for "Snow White."

In the days before 1939 the Canadian theatres enjoyed freedom of operation but had to work for business because of the depressed economy. The boys started for war in that year and operations were contracted but receipts started to climb because money was in circulation. Government restrictions and taxes started to mount in 1941 but business continued on the upgrade. In 1945, hostilities ended, the boys were coming back and business became a little spotty with population shifts and the shutdown of plants. Admission prices remained frozen and are yet under government control, shortages of materials increased, construction has been limited but theatres continue busy. Theatre staffs are at full strength.

Theatre exploitation has returned. Newspapers are accepting bigger and better advertising; billboards have returned to favor with the disappearance of the wartime dimout; restrictions on paper-stock, printing and engraving have been largely removed—and the tip has gone out from circuit headquarters that managers and exploitation experts can get busy with campaigns with the prospect that the buyers' market is returning—pictures again will have to be sold to the public.

During the war the newspapers cut publicity blurbs or eliminated them entirely because of paper shortage and reduced size of publications and there is complaint, now, that space is hard to get for straight exploitation. At the same time, combination pages are re-appearing with publishers more eager for advertising linage in the face of rising costs. They, too, are finding it more necessary to sell space.

More exploitation has meant increased use of broadcasts, in moderate degree, particularly for contest prizes and spot announcements.

More extensive radio programs are restricted mostly to British films with occasional use of sound tracks in reproduction stunts. Canadian exhibitors appear to place dependence on promotional programs by Hollywood producers which overflow from American networks rather than spend much money for radio advertising within the Dominion. Theatres in smaller Ontario towns use the local stations relatively more than in the case of larger houses in Toronto which frequently are later with runs on account of extended engagements. This fact brings to mind that the fans in smaller localities see many pictures before their Toronto kin are favored. Most first-run attractions run two, three or four weeks because of continued heavy patronage in Toronto theatres.

There has been a feeling among managers that crowds are assured regardless of the offered picture and this was really true during the war when most everybody and his wife were working, had folding money and formed the habit of frequent theatre attendance for needed diversion from war strain. That view is being dissolved with the realization that promotion is needed to keep them coming, even though a business slump is not yet perceptible except in the munition towns of mushroom type.

# Omaha Then And Now

(*Continued from Page A-17*)

speaking, an aid to first run houses in Omaha. "Some are considerable help; others might as well stay away," summarizes Miskell. The veterans, says one official, have their contacts built up and help business. But, he adds, many of the newcomers just mean added work for theatre personnel that must go around and introduce them.

Billboards never have made much of a hit with Omaha theatres. Exhibitors say their affect isn't lasting, that locations aren't so good and that many aren't seen by downtown shoppers. Since the war, they have been pretty much sewed up by national advertisers, anyhow, they point out.

Omaha exhibitors generally are optimistic about their business, but they feel the current boom cycle has passed its peak. They are ready to go all out again and fight for more business, keep the 10-cent admission gains they have made in the past five years and protect themselves against stringent legislation.

# Use Of Radio Time Chief New Advertising Medium

Radio is the principal factor in the changed viewpoint of motion picture advertising within the last decade. This is the consensus of opinion of most exhibitors of the Harrisburg area, both the oldsters and those fairly new in the business.

At first exhibitors were loath to use radio, believing the air shows to be a serious competitor. After a while the movie men realized the value of exploiting their wares on the other fellow's shows, and took advantage of that situation.

Today an entirely different attitude exists, with radio and movie people the best of friends and cooperating in every way. Local exhibitors declare that their radio tie-ups, offering of passes to lucky listeners, nation-wide and local spot announcements, co-op ads and promotions for stars or shows which have been both aired and screened, and similar stunts are invaluable.

Newspaper relations, too, are "very friendly," to quote the majority of showmen. Although during the war the paper shortage cut the allotment of advertising permitted to theatres, the terrific increase in the years preceding World War II in this phase took care of what otherwise would have been a serious problem. Since the paper supply is increasing in steady but small doses, space to wealthy advertisers, such as the motion picture industry, is available once more.

The double truck idea, a definite "out" during the war, is back in full force. First to take advantage of it locally was Sam Gilman, who capitalized on so much advertising for "Adventure" that in addition to the double truck the ads ran over onto another page. Since that other exhibitors have followed suit.

Co-op ads are considerably easier to obtain these days than a decade or more ago, for manufacturers and merchants against realize the value of tieing in their local product with nation-wide names of star sand movies.

Bus cards are more widely used these days than formerly, while on the other hand, billboard advertising locally has decreased to almost nothing. Only on a nation-wide campaign is billboard advertising used to any degree, several of the showmen said. An institutionalized ad, such as billboard, is not logical for theatres, as it calls attention to a theatre, but could not be changed often enough to plug individual films.

Looking to the near future, the boys in the business feel they will have to get out and do a big job of selling. They feel that twilight is descending on the day of persons buying theatre tickets without knowing even what they will see.

While the help of field exploitation men in putting over big campaigns is vital and a valued force in exploitation, a number of the exhibitors pointed out many times that local tie-ups which bring in local names and products are of great assistance.

One exhibitor pointed out that the public today is so much better informed on the movie stars and on the merits of the pictures through newspaper columns and fan magazines.

"My usherettes can tell me who is divorcing whom, how many husbands and babies such and such a star has, what another eats for breakfast on Sundays, and all sorts of personal data that I wouldn't have the time to study," the theatre manager explained. "The same goes for a large number of the patrons who come to the theatre. They come because they have studied the life and habits of a star, or think they know all about the way the picture was made—as a result of reading columns and fan magazines."

# Seek To 'Hold The Line'

Columbus, Ohio, exhibitors are starting on a program of renewed exploitation and promotion, seeking to hold much of the increased patronage that free-spending in recent years brought to their theatres.

One downtown theatre, Loew's Ohio, recently staged a Ziegfeld Follies beauty contest, in co-operation with the Columbus Star and another, RKO Palace, held an essay contest with a new twist in co-operation with the Columbus *Citizen*. Both the Palace and Ohio have staged such extra-money getters recently as rhumba and samba contests, hobby horse races and presentation of local school and university vocal groups at Eastertime and May Day.

Free space in newspapers still is at a premium, caused by the scarcity of newsprint. But theatres still get fair space.

Radio is being increasingly used. RKO Matinee is broadcast daily over WCOL in a 15-minute program from the Palace lobby. The Ohio has Kay's Inquiring Reporter program broadcast from its lobby daily over WCOL, with the Kay Jewelry Co. as sponsor. The Academy theatres were pioneers among local neighborhood theatres in using regular radio time, having a 15-minute program of records interspersed with announcements broadcast in late afternoons over WCOL.

Billboards are used infrequently. The distributors' field exploitation men have done a great deal to exploit pictures. The world premiere of "Captain Eddie" here last year was an outstanding example of super-effort on the part of these field men.

*Speaking of Anniversaries . . .*

# SMPE Marks 30th Birthday

The Society of Motion Picture Engineers will be thirty years old on July 24th. On that date in 1916 a small group of men incorporated the organization in Washington, D. C. to promote "advancement in the theory and practice of motion picture engineering and the allied arts and sciences."

For thirty years the Society has done just that. There are committees on Theatre Engineering, Construction and Operation; on Standards; Film Projection Practice; Sound; Cinematography; Laboratory Practice; Exchange Practice; Television, to name a few. The Society also dovetails its work with that of related engineering groups, being represented, for example, in the American Standards Association, Radio Technical Planning Board, National Fire Protection Association.

The Projection Practice Commitee has drawn detailed blue prints for projection rooms, complete down to the last conduit for electric wiring and every outlet for electrical connections, which are widely used as guides by theatre architects. The Committee on Standards has set definite rules for screen illumination by means of which any theatre manager can tell whether his screen is as bright as it should be, with only the help of a light meter in the hands of his supply dealer or service man. Recommendations are submitted to manufacturers of theatre equipment, pointing out desirable improvements; for

(*Continued on Page A-29*)

## Scenic Slants on Current and Forthcoming Features

## Republic

**Stars include: Eddie Albert, Faye Marlowe, Gail Patrick, Constance Moore, Vera Vague, Edward Everett Horton, William Elliot, Vera Hruba Ralston, Donald Barry, Roy Rogers, "Gabby" Hayes.**



EARL CARROLL SKETCHBOOK



MY PAL TRIGGER



PLAINSMAN AND THE LADY



RENDEZVOUS WITH ANNIE

(*Continued on Page A-24*)

# ROBERT CUMMINGS

*Currently Starring*

"THE CHASE"

Nero Films

*Completed*

"THE BRIDE WORE BOOTS"

Paramount Pictures

*In Preparation*

"DREAM PUSS"

Hal Wallis
Productions

"STRAY LAMB"

Cagney
Productions

# Nero Pictures, Inc.

## SEYMOUR NEBENZAL

Producer

★

## "THE CHASE"

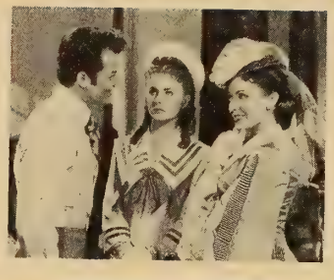
released through

United Artists

Scenic Slants on Current and Forthcoming Features

**20th Century-Fox**

**Stars include: Jeanne Crain, Linda Darnell, Constance Bennett, Carole Landis, Allyn Joslyn, Irene Dunne, Rex Harrison, Fred MacMurray, Anne Baxter.**



CENTENNIAL SUMMER



ANNA AND THE KING OF SIAM



SMOKY



IT SHOULDN'T HAPPEN TO A DOG

# The Success Formula as Revealed by the Record

Thirteen years of reporting the news, ideas and opinions of showmen as to the most profitable means of making a motion picture showplace profitable, should, at least, furnish a fair yardstick of measurement for the evaluation of specific policies and methods for successful theatre operation in the United States.

Grant that premise, and you will agree with us that it can be profitable for a practical theatreman to join STR in a review of the high spots of successful showmanship as recorded in the pages of this journal during the past 13 years.

Before launching into this flash-back recording of what has gone on in theatres around the country under the management of men who have won outstanding position in their profession as showmen, we warn you that any such review is bound to reveal vast numbers of scenes and incidents that are tremendously familiar. So, if you find this flash-back bringing you visions of scenes that are very familiar, just remember that not in showmanship any more than in any other business, does the wholly original, never-before-done idea occur except as a most extraordinary exception. In other words, the things that sell tickets at the theatre's box-office today, are the blood brothers of the things that were done in various guises, adaptations or, if you will, re-incarnations employed by the industry from the earliest days of film shows right up to the present.

As a starting point for this flash-back, let's have a look at that element of showmanship which is so closely associated with all the great motion picture showmen of which we have record —the Tony Sudekums, the Karl Hoblitzelles, the A. H. Blanks, the Skouras Brothers . . . all of these standouts have been men who have shown a tremendously strong "social instinct," particularly as regards the communities in which they live and operate businesses.

To a less spectacular degree, many of the very good (but not so sensationally successful as those mentioned above) showmen have been fellows who worked for the movements and causes which are close to their own communities. In other words, it is the "civic" or community spirit which unquestionably stamps a man as outstanding in the showmanship profession, for it is he who has a flair for the leadership which gives him stature and prestige in his community; it is he who has demonstrated the ability to make a "go" of things that require real leadership, executive talent, the vision and energy for administration.

It is only natural, therefore, that we consider first the:

## Civic and Community Tieup

The theatreman who makes his townsmen conscious of the fact that his theatre is an institution, not merely a place of amusement, is doing far more than establishing a basis for immediate profit and the facilities for widest exploitation of his future shows. He is getting insurance that will protect him and his business in the event that some local politician proposes unfair taxes or restrictive measures against the theatre, or some bluenose launches an attack on the "movies."

It is the conviction of many leading theatre owners and circuit executives that the most important duty of the manager or person in charge of a theatre is the public relations work done in behalf of making the community conscious of the theatre's standing as an important agency for the circulation of important information (as witness the attitude of high government officials regarding the use of the motion picture screen for information about the war and war measures) as well as a cultural force which has exercised the greatest influence for wider appreciation of good music, literature, history, biography, great events and great men and women of our civilization.

Quite naturally the theatre manager who really understands his motion pictures takes great pride in the prominence and prestige of his enterprise. His is the only business in town whose merchandise has interest for all classes and ages. The bank, the department store, the insurance firm cannot make that claim.

## Community Will Reciprocate

The theatreman who builds his theatre to its rightful place of dominance will find co-operation freely given him by city officials, school authorities, business and civilian, social, educational religious groups. For the theatre's part in the community is of major, not minor importance.

The picture theatre to be successful should be regarded as the center of community life. For it is at the theatre that wholesome recreation as well as important information concerning the nation can be obtained (the war proved that).

The manager of the theatre is in reality the point of contact between the public comprising the community, and entire motion picture industry—one of the greatest industries in the world. He is the representative of the great studios, the talent of leading artists.

The theatre can do a great amount of good for every cause of benefit to the community, and the showman's job to lend his own efforts and resources to any drive or campaign close to the welfare of the community business and social life.

## Many Avenues of Approach

Some of the practical and more simple civic activities which have been used with success by theatres are the following:

SONG FESTIVAL. Idea is to hold a community sing in front of the theatre, sponsored by Y.M.C.A. local glee club, or other organization to get things started. Naturally, it's in connection with a musical which has one or more numbers known to the crowd.

CRIPPLES AND ORPHANS. Special party for crippled children, orphans, or other kids in institutions goes 100 per cent, with picture in proper vein. Many houses make this a yearly or semi-annual event.

SCHOOLS. A school and newspaper tieup is regarded as "solid" by veteran showmen. One favorite idea is for school officials to conduct a competition in several classes at different age levels. Pupils are told what the picture will be before it plays at theatre. Essays are written either in class or outside school hours on "what the picture meant to me." Announcements are made in school assemblies, and final award is presented in theatre.

If the attraction deals with matters of history or other subjects regularly studied there is a chance for a school tieup. Example: Students get special admission price and gain credits from

# 'Public Service' Code Stressed by Showmen

the school for writing short reports on historical event or characters dealt with in the film.

TEACHERS AND LIBRARIANS. Educators can be shown favors when their cooperation is obtained by various means. For example: a special morning screening for teachers, librarians, and P.T.A. heads, with stills and other material provided for classroom discussion.

BOY SCOUTS. Local troops of Boy Scouts and Sea Scouts can be depended upon to help out in most anything. In return, showmen have staged such events as a Boy Scout Night, or a bugling contest held on stage or in front of theatre.

CHURCHES. It is not so often possible to get tieups with churches, but many theatres have developed good teamwork from churches on particular pictures. One angle, is for the theatre to place placards in lobby advising patrons to go to church in return for which churches pick this up in sermons and mention the picture.

MUSIC APPRECIATION. If the community holds a music appreciation week there is a practical opportunity to tie in. If that's not possible there are plenty of shorts featuring famous musicians. Also there are old features with opera stars such as Tibbett, Moore, Swarthout, and Rise Stevens. Showmen employing this angle make it a point to let the local music societies know what they are doing.

NAME TIEUP. If not already done, there's a sure-fire reaction if a picture whose star's name is same as that of local resident is exploited by sending photos of both to the local newspaper, with copy on attraction attached.

VACATION TIME. Getting off to a good start is important for summertime business. One idea that smart showmen have used is to stage some stunt that ties up with the school. An example is a "health" stunt. Each child is to cooperate 100 per cent in following rules of dental hygiene. Board and parents pass on attraction, and so lend their endorsement to whole affair.

BOOK CLUBS. Offering use of the theatre for morning meetings of Book Clubs always results in audience pull when members discuss novel soon to appear at theatre in film form.

BOY CHOIRS. Leaders of boy choirs will cooperate if they feel a given picture has application to them or their churches. Most likely, however, is patriotic tieup—bonds, Red Cross, etc.

AMATEUR HOUSE STAFF. Teachers of commercial courses at high schools and Boy Scout officials have cooperated when the theatre offered to use three or four honor students from time to time as part of house staff. They were given opportunity to perform various kinds of theatre work.

## Work With Fellow Merchants

Second only to the civic tieup, is merchant cooperation as a means of successful showmanship promotion in the average American community, according to the records of SHOWMEN'S TRADE REVIEW over the thirteen-year period that has carried picture business from the depression following World War I right up to the flood-tide of big theatre attendance during World War II.

Some of the smartest showmen have said that the most important factor for a theatreman to keep in mind is that "he's a sucker if he sells his own show short."

That's another way of expressing the principle that the theatreman who gets active cooperation from merchants as well as civic groups in his town is the fellow who believes his show is the greatest thing on earth. That way, these showmen declare, the theatreman can really sell merchants and civic leaders on the value of a tieup, and having sold the idea, can then get the maximum of cooperation.

Some of the many merchant ideas which have been most successful for theatres are covered in the following notes gleaned from the columns of "Selling the Picture" reports published during the past 13 years by STR.

NATIONAL TIEUPS. One of the most obvious angles for merchant cooperation is the national tieup set by distributors' exploitation departments for a particular picture. When there is such a tieup, the showman's proposals to merchants are on a strictly business basis. He is not seeking favors when he offers a merchant the opportunity to tie in with the theatre in his newspaper advertising. Indeed, the theatreman is offering the merchant contact with the best potential customers in his whole trading area. The weekly attendance record will show the merchant the number of customers to whom he can introduce his wares through a theatre tieup. In consideration of the amount of advertising the merchant will realize, he should be required to make more than the casual effort involved in putting in a window display. He should play up the tieup on his delivery wagon, if such are used in his business, in his direct-by-mail advertising, in mention by employes when they wait on customers, in his newspaper advertising.

## Repeating a Good Thing

One thing should be constantly borne in mind by the showman in connection with these merchant tieups. This is that there is in every tieup a potential repeat at least once each year on the particular angle used. The prosperous theatres in many cities and towns have at least one annual tieup that produces results each year—gets better every year because it takes on the impressiveness of tradition, an annual event.

CO-OP PAGES. They are one of the most satisfying tieups to be had, and the chances are they can be repeated more often than most theatremen think possible.

RESTAURANTS. Restaurant owners often cooperate with theatres at regular intervals in naming a dish or sandwich after a star or picture.

SHOE STORES: A modern Cinderella stunt was used very successfully by theatres all around the country for the Warner picture, "Cinderella Jones." It was a national tieup, but the basic idea is as old as picture business.

NEWSSTANDS. Cards tacked to back, sides —or both—of newsstand gives a theatre central position. Usually passes will do the trick.

MILK COMPANIES. Almost always ready for cooperation, the milk companies offer one of the best methods for exploitation, especially in the smaller city. Cooperative newspaper advertising signs on their trucks, cards in windows of their dealers, distribution of heralds by deliverymen, various contests.

FLORISTS: Besides the possibility of holding out-of-season flower show in lobby, there is a chance for stunts like sending bouquets to local sorority houses. In this case regular florist's card carries a trick signature which is title tieup.

DRUG AND CANDY STORES. It's good business for soda fountains to name sundaes, frappes, or sherbets after stars or pictures.

**Scenic Slants on Current and Forthcoming Features**
**United Artists**

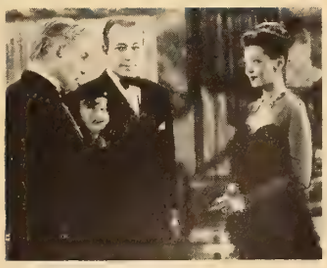
**Stars include: the Marx Brothers, Charles Drake, Hedy Lamarr, George Sanders, Louis Hayward, George Raft, Sylvia Sidney, Signe Hasso, Carole Landis.**



A NIGHT IN CASABLANCA



A SCANDAL IN PARIS



MR. ACE



STRANGE WOMAN

(Continued on Page A-28)

# SKOURAS THEATRES

*Corporation*



1501 BROADWAY, NEW YORK CITY

# *Jimmy Durante*

Scenic Slants on Current and Forthcoming Features

**Universal**

**Stars include: George Brent, Lucille Ball, Vera Zorina, Merle Oberon, Turhan Bey, Ava Gardner, Albert Dekker, Dana Andrews, Brian Donlevy, Susan Haywood.**



LOVER COME BACK



NIGHT IN PARADISE



THE KILLERS



CANYON PASSAGE

# Motion Picture Advertising Marches On; Current Press Book Material Outstanding

By Merlin Lewis

Advertising men in the home offices of the distributor companies continually ask why so many theatres still insist upon making up their own type of advertisements when the press books of today provide a brand of copy, illustration and layout that is completely "professional" from the standpoint of technique and is the result of a great deal of analysis by show-wise specialists working to develop the most potent line of approach for the sale of the particular picture.

Well, when one looks over the mass of advertising used by theatres, one is not a little inclined to wonder if the home-office advertising men aren't right, and that for a general average, perhaps, it would be better if theatres used the distributor-planned advertising instead of working up their own.

Of course, there is great difference between this theatre and that one. There are special situations for which no outsider, no matter how expert, could design and execute the precise kind of advertisement which would suit right down to the ground the particular and individualistic character of these exceptional theatres. (We refer—using an extreme example—to the Radio City Music Hall in New York and like exceptions).

To give the home-office ad men their due, it must be said that there is today an exceptionally fine brand of work done on advertising that is prepared for the press books.

In the average over the country, it is admitted by impartial and competent judges that motion picture advertising has grown up.

The average motion picture advertisement no longer states, in grandiloquent manner, that anything is the greatest this or that ever conceived. Its phrases are short, snappy—to the point—and they sell! The illustrations are carefully selected to attract attention. The type is chosen to fit the mood of the ads. The entire campaign follows a definite theme, shrewdly chosen to put forth the film's attributes in their best light. No advertising campaign can do any more than this but, of course, some do it better than others.

## 'Different' Situations

The New York Music Hall's ads, are examples of high technical skill. They are put together by an advertising agency, by the way, and have followed the same style since they started to appear when the Music Hall first opened its doors. The ads are distinctive, can immediately be found on any advertising page and are written, laid out and illustrated in such a manner that they definitely do a fine job of institutional selling, in addition to telling newspaper readers about the merits of the film and stage show currently being shown.

Another example of theatre advertising that is doing a swell job is that being used by Loew's Theatres in New York City. This is in the form of a directory with theatres playing the same film just indicated with a signature cut surrounding a larger, illustrated ad. Plenty of white space surrounds this bank of advertising with marginal cartoons and notes pointing up one feature or another applying only to the individual theatre affected. This form of advertising was started by Loew's a few years ago when it was decided to do away with direct mail in the form of programs and other informational pieces and spend the entire budget in New York's newspapers. Brooklyn and Queens theatre advertising appears only in the Brooklyn editions of the newspapers at a much cheaper rate than the general run of paper would cost. Loew's type of newspaper advertising has been so successful it has been copied in one form or another by other chains in the Metropolitan area.

Just recently this writer had reason to go through the files of New York City newspapers for the year of 1926 when sound was just coming to the fore. So far as general layout is concerned, theatre ads for that period showed little difference from those being produced these days.

However, the copy writers were not too fussy about the kind of copy used. Largely the ad writers of 1926 were given to making extravagant claims of excellence that no motion picture could possibly live up to—yet on one amusements page every motion picture advertised was the "best" the "greatest" etc. Obviously too, they laid a great deal of accent on sex angles (something that continues to be done today—but a little bit smoother) with illustrations that would not be approved by the Production Code examiners today. They were not blatantly offensive but they did overstep the bounds of "good taste" to say the very least.

An interesting phase of the advertising of 1928 was the reference to sound—talking, etc. Remember when a film was advertised as 50 per cent talking and sound—or 100 per cent All-Talking, All Music, in bigger billing than the star got? And when a star's first talking picture came out as "Garbo Talks!"? The film business was passing through a phase at the time that few people knew anything about, but the advertising boys with their practical slant on things theatrical really did an excellent job—just as they are doing today.

Press books for films made in the early '20s would be considered completely inadequate today. They showed little of the imagination evident in even run-of-the-mill campaigns today. Currently for instance, the competent advertising departments of the film companies supply ads in all sizes, including 14-line delineations designed to best attract as much attention as possible, even with the use of such small space. Years ago there were just a few large ads put together, nicely done it was true, but serviceable only for theatres with large advertising budgets. Today every size is presented for use.

Interesting too, in the growth and progress of motion picture advertising is the increasing use of teasers. That the form used in the motion picture business is not a real teaser, in the true sense of the word, nor of the same form used as teasers in commercial advertising, does not detract from its effectiveness.

Commercial teaser advertising, seldom used anymore, follows a true teaser theory. For instance, advertising space might just state simply, "Mrs. Jones will be here soon." Or, more conventionally, just plain "Mrs. Jones." Just that and nothing more. As the campaign progresses information is gradually added to the teasers so that when full display space is bought all information necessary to complete the campaign is contained in the final form.

In motion picture teaser advertising considerably more information is given in all ads. For instance, when MGM started its campaign on

"The Green Years" ads appeared in New York newspapers just stating "The Green Years is a Wonderful Motion Picture." Later, information was added about the Music Hall and the date of playing. Conventional newspaper advertising ran at the same time.

While teaser advertising cannot obviously be used for every production it definitely is not overlooked by the New York ad writers when the opportunity presents itself. The addition of this form is an enormously valuable one for the theatres with a budget large enough to handle it. Some theatres ignore the teaser sections of advertising campaigns under the impression that display advertising of itself does a sufficiently effective job of selling. It is true that the teasers may be omitted without appreciable harm but that they definitely do a job of arousing curiosity has been widely established. That they set up an acceptibility for succeeding advertising is perhaps their greatest value.

One additional phase of advertising, and a most important one, has been added to press books through the years: radio advertising. Each press book these days contains script for 30, 50, 60 second commercial announcements. In addition, transcriptions are supplied for most of the bigger productions. And when television comes into more general use, the advertising boys in the motion picture business will be sure to find out some way in which it can be adapted to their own use.

# The Forthcoming Attractions

(*Continued from Page A-9*)

Leigh; "The Chase," Robert Cummings, Michele Morgan; "Devil's Playground," William Boyd, Andy Clyde; "Dishonored Lady," Hedy Lamarr, Dennis O'Keefe, John Loder; "Duel in the Sun," Jennifer Jones, Gregory Peck, Joseph Cotten; "Fanny By Gaslight," James Mason, Phyllis Calvert; "Henry the Fifth," Laurence Olivier, Renee Asherson; "Little Iodine," Jo Ann Marlowe, Marc Cramer; "Miss Television," David Bruce, Cleatus Caldwell; "Mr. Ace," George Raft, Sylvia Sidney; "No Trespassing," Edward G. Robinson, Lon McCallister; "Short Happy Life of Francis Macomber," Gregory Peck, Joan Bennett, Robert Preston; "Sin of Harold Diddlebock," Harold Lloyd, Raymond Walburn; 'Strange Woman," Hedy Lamarr, George Sanders, Louis Hayward; "This Happy Breed," Robert Newton, Celia Johnson.

Universal—"Black Angel," Dan Duryea, Peter Lorre; "Brief Encounter," Celia Johnson, Trevor Howard; "Brute Man," Rondo Hatton, Jane Adams; "Cuban Pete," Desi Arnaz, Ethel Smith; "Dead of Night," Michael Redgrove, Googie Withers; "Ghost Steps Out," Abbott and Costello; "Idol of the Crowds," Phil Terry, Ann Savage; "The Killers," Ava Gardner, Albert Dekker; "Little Miss Big," Fay Holden, Beverly Simmons; "Michigan Kid," Jon Hall, Rita Johnson; "Mysterious Mr. M," Richard Martin. Pamela Blake; "Notorious Gentlemen." Rex Harrison, Lilli Palmer; "Oh Say Can You Sing," Sheila Ryan, Fred Brady; "Pirates of Monterey," Maria Montez, Rod Cameron, Philip Reed; "Shahrazed," Yvonne DeCarlo, Brian Donlevy, Pierre Aumont; "Wicked Lady," Margaret Lockwood, James Pason, Patricia Roc; "Wild Beauty," Don Porter, Lois Collier.

Warner Bros.—"Appointment in Tokyo," Documentary; "Beast With Five Fingers," Robert Alda, Peter Lorre; "Big Sleep," Humphrey Bogart, Lauren Bacall; "Cheyenne," Dennis Morgan, Jane Wyman; "Cloak and Dagger," Gary Cooper, Lilli Palmer; "Cry Wolf," Errol Flynn, Barbara Stanwyck; "Deception," Bette Davis, Paul Henreid; "Escape Me Never," Errol Flynn, Ida Lupino, Gig Young; "Humoresque," Joan Crawford, John Garfield, Oscar Levant; "Life With Father," Irene Dunne, William Powell, Elizabeth Taylor; "Never Say Goodbye," Errol Flynn, Eleanor Parker; "Nobody Lives Forever," John Garfield, Geraldine Fitzgerald; "Nora Prentiss," Ann Sheridan, Robert Alda; "Open Verdict," Sidney Greenstreet, P. Lorre; "Shadow of a Woman," Andrea King, William Prince; "That Way With Women," Sidney Greenstreet, Dane Clark; "The Man I Love," Ida Lupino, Robert Alda; "The Time, the Place and the Girl," Dennis Morgan, Jack Carson, Jane Wyman; "Two Mrs. Carrolls," Humphrey Robert, Barbara Stanwyck, Alexis Smith.

# SMPE Celebrates Birthday

(*Continued from Page A-21*)

example, on such details as altering the tolerances between magazine rollers in the motion picture projector.

Technical questions come to the Society from all parts of the country and all corners of the world. In most cases Harry Smith, Jr., executive secretary, or Boyce Nemec, engineering secretary, can find the answer in the files of the SMPE Journal. The work needed to provide the answer has already been done, as a rule. When this is not the case the matter is referred to the Chairman of the appropriate Society committee for investigation or advice.

Committees have studied almost every phase of the technology of the industry, devised improvements, set up standards by which still further improvements could be measured. At the meetings of the Society they expose their results to the comment—the not always favorable comment—of their fellow experts.

This work is done by the members without compensation and largely on their own time. Many travel long distances at their own cost to attend the Society's meetings. And most of the expenses of the organization are defrayed out of the members' dues.

The motion picture industry proper has offered almost no financial support. Allied industries—film manufacturers, equipment manufacturers, and so on—contribute to some extent as sustaining members. Nevertheless, 1946 figures up to March 31 show that $16,900 of the Society's 1946 income came from sustaining members and $32,837 from the dues of individual members, and this is far and away the best showing the sustaining members have made since the organization was founded.

Donald E. Hyndman, President of the Society, credits Eric Johnston with having succeeded in some small degree in persuading motion picture producers that SMPE's contributions to the technology of the industry are of outstanding importance. In spite of this, however, support offered by the allied industries runs, year for year, six to twenty times as great as that contributed by producing companies, and year by years falls far short of support contributed by the membership in individual dues, taking no account at all of their time, skill and labor.

The Society plans a large expansion of its services to the industry, the financial background for this expanded effort being principally the growth in number of individual members. Within the near future, some twenty standards will be published in pamphlet form, and these will be increased to fifty by the end of the year. Many other services and investigations will be carried forward on a largely increased scale, subject only to financial limitations. The engineers contribute their work, skill and time. The industry benefits thereby; they don't particularly; but engineers are neurotic that way; they like results.

**Aaron Nadell**

**Scenic Slants on Current and Forthcoming Features**

## Warner Bros.

**Stars include: Humphrey Bogart, Lauren Bacall, Gary Cooper, Lilli Palmer, Cary Grant, Alexis Smith, Jane Wyman, Dennis Morgan, Joan Leslie, Jack Carson.**



NIGHT AND DAY



CLOAK AND DAGGER



THE BIG SLEEP



TWO GUYS FROM MILWAUKEE

# SCOTT R. DUNLAP

PRODUCER

**"ROMANCE OF THE RANCHO"**

**"THE GAY CAVALIER"**

**Starring Gilbert Roland as "The Cisco Kid"**

**In Preparation**

**"TRAIL TO THE KLONDIKE"**

**For MONOGRAM**

# KING BROTHERS

**Maurice** **Franklin**

Producers Of

MONOGRAM'S Million Dollar Smash

**"SUSPENSE"**

**Hailed by Jimmy Fidler**
**as "A Must-See Film!"**

•

**Winner of Louella Parsons'**
**"Citation of Merit" in Cosmopolitan Magazine**

•

**"A Recommended Selection" in Redbook**

# JEFFREY BERNERD

PRODUCER

**"DON'T GAMBLE WITH STRANGERS"**

**"BLACK MARKET BABIES"**

In Preparation

**"BLACK GOLD" Cinecolor Special**

•

**For MONOGRAM**

# SAM KATZMAN

PRODUCER

**"THE TEEN-AGERS" Series**

Now in Release

**"JUNIOR PROM"** **"FREDDIE STEPS OUT"**

Featuring Freddie Stewart — June Preisser

And Big Name Bands

•

**For MONOGRAM**

# Celebrating Sound

(*Continued from Page A-7*)

sound picture with the production of "In Old Arizona."

MGM brought color and sound together for the first time in a series of Gus Edwards revues and introduced the musicals they continue to offer with "Broadway Melody." The same company permitted a glamorous actress to daringly discard her glamor and appear battered and beaten by life as they made "Mme. X" with Ruth Chatterton.

Warners which had started things with "Don Juan," assured their future with Al Jolson's "The Singing Fool" and "The Jazz Singer," turned out the first all-talkie with "Lights of New York." They also pioneered to bring Shakespeare to the Screen with "A Midsummer Night's Dream."

Howard Hughes offered what is probably the first use of sound psychologically to create terror with the screaming sounds of crashing planes as a dramatic complement to the glamor of the late Jean Harlow in "Hell's Angels."

Warners, pioneering again, turned to sociology. Impressed by a true story in a detective magazine, they negotiated with its author, a fugitive from the law and produced "I am a Fugitive from a Chain Gang," a realistic study of a shocking penal system.

Columbia, with tongue in cheek and a couple of stars called Colbert and Gable started a cycle of light comedy with one that has remained unequalled—"It Happened One Night."

United Artists delving into the biography of big business, brought George Arliss to the screen again in "The House of Rothschild," which established a pretty pronounced trend.

Columbia started an operatic phase with Grace Moore in "One Night of Love," a picture that was surprisingly and unexpectedly successful. Paramount, now full blast in the sound game, gave the screen a stirring production with not a note of love interest to get the woman trade. Yet "Lives of a Bengal Lancer" attracted feminine audiences as well as men.

And then Walt Disney, who had found a new method of making the cartoon a vital subject, splurged with color and came out with the first full-length feature cartoon which told better than ever it had been told before, a fairy story that has never grown old—"Snow White and the Seven Dwarfs."

Here it is a short twenty years since sound bowed in! It started for some like the dawn of doom. For some it actually spelled doom. But sound has advanced the motion picture into fields that had never been dreamed of.

## War Built Prestige

**The work done by theatres in war activities has given them a prestige they never before enjoyed in Washington. Surveys of the territory to see what changes had come into the Capitol City territory during the past 13 years show that on the whole it was a stable community, little affected by depression and finally booming with the tremendous expansion of governmental offices in pre-war and war days.**

**But the coordination of all theatres in bond drives, Red Cross drives and other promotional activities connected with the war spotlighted theatres as community centers instead of mere places where audiences spent a few hours a week.**

## *Speaking of Anniversaries . . .*







Among the many theatres currently celebrating anniversaries with befitting showmanship and fanfare, are the Rialto, Joliet, Illinois, and the Grand, Highmore, South Dakota — advertisements for which are reproduced above. Both advertisements, incidentally, were full-page displays.

The management of the Grand, as will be seen in the advertisement, ran "open house" with the patrons invited to see a show as guests at any performance during the three nights of the anniversary program headed by "The Stork Club." That's doing things on the grand scale, and Manager T. H. Tomter of the Grand Theatre is in the industry's spotlight for his handling of the 30th anniversary of the house.

The celebration at the Rialto in Joliet was sponsored to some extent by Columbia Pictures, as shown by the advertisement. Just how effective these anniversary celebrations are for pointing up the "show angles" of a theatre is emphasized by some of the copy in the advertisement, which stresses the fact that the Rialto is one of the outstanding theatres of the country — with its modern equipment, spacious foyers and rest rooms, distinctive decoration and furnishings. Also, and not insignificantly, the attention which the celebration directed to the Rialto brought publicity of a decided "goodwill" brand, reminding of certain details that have local flavor and appeal. For example, a story about the anniversary published in the Joliet Herald-News, mentioned the fact that Roy Rogan, who was house manager when the Rialto opened, is now district manager for the Great States Theatres, which circuit operates the Rialto.

# Program Exchange Members Give Tips on Effective Showselling Via Theatre House Organs

By Ralph Cokain

The success of a theatre program chiefly depends primarily on the ingenuity and creative talents of those charged with responsibility for its preparation and distribution.

Situation, type of patronage and other factors, dictate the style of program. A "homey" tabloid-type house organ, for example, so appropriate for many average communities, would prove unsuitable for a "class" or "art" theatre in the swank section of a big city. But once the showman knows his patrons, knows the type of advertising that will appeal most strongly to them, he is in a position to design and prepare a program that will maintain maximum readership.

From the inception of STR's Program Exchange back in 1938, literally thousands of programs reaching the editor's desk have revealed several different types of house organ construction, yet all appropriate for their particular situations. Some of these types of program construction are detailed herewith:

A Southern exhibitor who inaugurated a four-page tabloid theatre "newspaper" nearly a decade ago found that within five years the program's mailing list increased from 400 to nearly 3000. Such a jump indicates that this particular exhibitor "struck the jackpot" in giving residents of his city and vicinity the type of program they wanted.

Cost of printing the tabloid, exclusive of cuts was absorbed through the solicitation of merchant advertisement at 30 cents per inch for spot insertion and 25 cents per inch on a contract basis.

Besides being sent to former residents of the city who moved to other sections of the country, the tabloid was also distributed at "giveaway" stands in the theatre lobbies, hotels and other public buildings.

## Newspaper Procedure

Following regular newspaper procedure, a circulation manager supervised distribution of every issue. Arrangements were made with Western Union to deliver a copy of the program to anyone who phoned for it. Although this service cost the theatre five cents per call, this was deducted from the pay of the delivery boy if he failed to make the delivery. Thus accurate distribution was assured, and interest and goodwill created in the mind of the reader.

While no particular effort was made to yield a profit, the tabloid frequently did so, and this was invested in improving the size and service of the publication.

Some of the tabloid's features were a Hollywood production column; a chatty column about students and activities in the local high school; bits of gossip about people around town; and a column in which the writer projected homely philosophy on current events and things in general.

Another exhibitor distributed a miniature newspaper free to his patrons, charged others one cent per copy. The assessment gave the program the flavor of a big newspaper, and at the same time proved its value to the community. People became patrons so they would be entitled to a free copy. Patrons' classified ads of not more than 20 words were accepted free, while to others the charge was one cent per word, and no ad was taken for less than 25 cents.

In a midwestern city the local newspaper published no publicity about pictures so the theatre manager had to depend on his own four-page tabloid. In the theatre lobby, house-to-house and in the rural area, 10,000 copies were distributed weekly. Within two years the program became an institution, and numerous telephone calls resulted when residents failed to receive their copies.

Although advertising was an important factor in covering the cost of the programs just noted, it should be emphasized that no ad is worth its revenue when it encroaches on space that could be devoted to reading matter. In other words, there should be a good balance between ads and text; to devote all space to frank advertising would defeat the purpose of the publication. Reading matter must arouse the reader's attention and hold his interest. Just as attractive appearance, interesting text, features and personal mention for those in the news are the essential elements of a newspaper, so are they important to the success of the tabloid program.

## Bonus for Readers

To encourage the receiving and holding of his calendar programs, an exhibitor south of the Mason and Dixon line stamped dates on each fifty of 500 calendars at which time the calendar and 10 cents would admit an adult. Thus no more than 50 people would be admitted on any one date. Distributed in advance for the following month (example: June), the calendars had to be held throughout that month to be eligible for use during the first 15 days of the second month (example: July). Thus no single month's calendar could be held for longer than 45 days. Of the total number distributed "prize" programs, the manager got back one-fourth to one-third.

Since the calendar-plus-ten cents offer was good only for the second month, patrons had no knowledge of the attractions to play on those dates. When they inquired, the manager urged them to be on the look-out for the next month's calendar, as it would name the attractions they could see.

The program of another resourceful exhibitor was printed in his own office on a Rotoprint Machine, requiring no cuts or mats. Anything that could be photographed could be printed. Scene cuts and copy were culled from press books and pasted on layout sheets, while certain other copy and borders were done by hand. Dummy sheets were then sent to a nearby city to be photographed on to metal sheets. Weekly cost for 2000 copies at that time was $9.58.

## Editorial Policy

Program contents, of course, are guided by the type of publication, its particular audience, the budget permitted for its production, availability of engraving and printing services, etc. But the material is limitless. For example:

Production stills from coming attractions featured the inside spread.

For the theatre that can afford it, cuts made from stills often appear neater and more attractive than scene mats. This is especially true where a high grade "slick" paper is used.

**Letters to the Editor.** Many programs feature letter columns under such headings as "Cheers and Jeers," "Brickbats and Bouquets," etc. In this department, the movie patron airs his likes and dislikes. As an inducement to send in letters, one manager offered four tickets for the best one, and two tickets each to the next four runners-up.

**Human Interest.** Personal mention, local events, quiz columns, human interest, institutional stories about the theatre, interesting news of coming attractions—these are features of proved reader-appeal.

**Program for Students.** A metropolitan theatre chain issued a small newspaper for distribution only to school students. It contained material on coming attractions, a picture-of-the-month selection, a biography of a movie star, a cartoon feature, a list of recommended books to be read in conjunction with certain historical features.

**Star of the Month.** Each month a brief biography of an important star appearing in one of the month's films is favored by many successful program publishers.

**Patrons' Birthdays.** A Hoosier manager never forgot to wish his patrons happy birthday in a special corner of his program set aside for that purpose. And he sent them "Happy Birthday" cards inviting them to be his guests at one of the performances. A list of birthdays can be obtained by providing cards in the lobby for patrons to fill out.

**Contest Idea.** Cash prizes to patrons for the best letters on—not what they liked—but what they didn't like about the paper, and what suggestions they'd make for its improvement is a good means of building interest in the program.

**Cooperative Ads.** Whether you pay for your programs or heralds, or whether you offset their cost with cooperative advertising, depends on just how promotional you are. It depends, too, on just how you are liked by your local merchants.

## Personalized Messages

**Invitation Tour of Theatre.** A personal note extending an invitation to patrons to be personally conducted by the manager on a tour of the theatre so that they might see its behind-the-scenes operation has been highly successful as a program feature and also as a good will builder for the theatre.

**Find Your Name.** A large number of Program Exchange members list names of patrons picked at random in their programs. On calling at the theatre with a copy of the program and proof of their identity, these patrons receive guest tickets.

**Hollywood Style News.** Scanning the press books closely for fashion mats, obtaining not a few from a cooperative newspaper editor, an enterprising showman can feature a fashion layout in his program.

**Movie Star Contest.** Many theatres have conducted a weekly movie star contest. Each week the photograph of a star was published. The reader is asked to (1) name the star pictured, (2) name at least five of her (or his) pictures, (3) state whether she (or he) was married, (4) name her (or his) most recent picture, (5) name the next picture in which she (or he) would be seen at that theatre.

**Star Photos.** Whenever an important star is appearing in the picture star photos may be used as a program, with the week's or month's attraction and dates listed on the back. A contest might be worked out whereby the movie fan collecting a complete list of the star photos receives a guest ticket. Naturally, the assortment of photos on one particular star should be held down so as to make it a "contest."



*Greetings from*
*Walter Lantz*
*and his gang*

•

# WALTER LANTZ
# TECHNICOLOR CARTUNES

Released through Universal

# M & P THEATRES

M. J. MULLIN SAMUEL PINANSKI

FRANK RYAN

Director

Universal Pictures

# The Technicolor Tradition
## for 30 years

*One Policy*

*One Management*

*Consistent High Quality*

TECHNICOLOR MOTION PICTURE CORPORATION

HERBERT T. KALMUS, President and General Manager

# DUDLEY NICHOLS

## Producer - Director

RKO

"Sister Kenny"
Starring Rosalind Russell
and Alexander Knox

RKO RADIO PICTURES

*Voted "Best Studio Announcer" and Second Best "Master of Ceremonies".....1945 Fame Award.*

# HARRY VON ZELL

with
Eddie Cantor—NBC
Dinah Shore—NBC
Joan Davis — CBS

Now With Bob Hope in Paramount's
"WHERE THERE'S LIFE"

And Making 2-Reel Columbia Comedy Shorts

Best Wishes From—

**HARRIS AMUSEMENT COMPANIES**

—of—

Pittsburgh, Pa.

World's Oldest Theatre Organization

*Founded By*

THE LATE SENATOR

**JOHN P. HARRIS**

Who Opened The World's First All Motion Picture Theatre

Greetings From—

JOHN H. HARRIS
JAMES G. BALMER
GEORGE W. EBY
JOHN McGREEVEY
KENNETH HOEL
GEORGE HARRISON
. . . And All Harris Managers

BEST WISHES FROM

*Randforce Amusement Corp.*

Samuel Rinzler
Harold Rinzler
Louis Frisch
Emanuel Frisch



# WILLIAM A. SEITER

*In Release*

"Little Giant"

Universal

*In Preparation*

"Lesson in Love"

Universal

Alfred Bloomingdale

RKO

*Jack Gross*

RKO

NAT HOLT

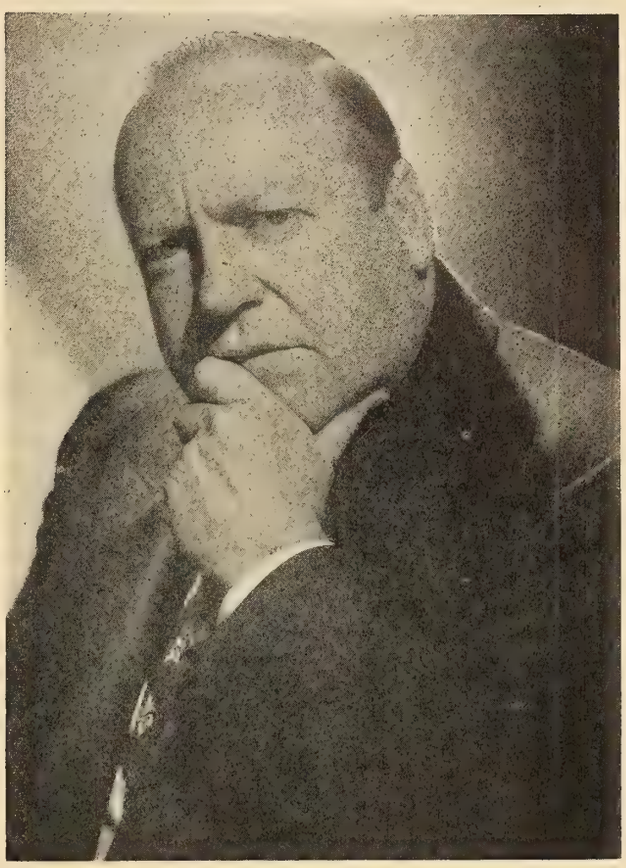
RKO

Martin Mooney



TOM McKNIGHT

Universal Pictures



ARTHUR Q. BRYAN

•

*Dr. Gamble*
*with Fibber McGee & Molly*

ROY WILLIAM NEILL

**Producer-Director**

**Universal Pictures**

*"Chick"*

Congratulations on your Thirteenth Anniversary

**FABIAN THEATRES**

*Si Fabian* *Sam Rosen*

*Congratulations!*

**ROXY THEATRE**

7th AVENUE and 50th STREET
NEW YORK CITY, N. Y.

# Art Linkletter

"PEOPLE ARE FUNNY" NBC

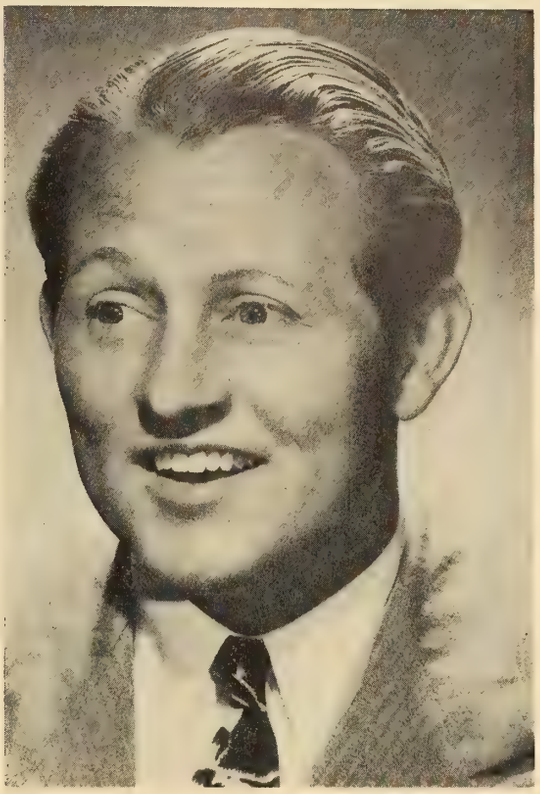
"GE HOUSE PARTY" CBS

Appearing In

"PEOPLE ARE FUNNY"

Pine-Thomas Production

Paramount Pictures



# RAYBOND THEATRES

1501 BROADWAY

*David Weinstock*

*Benjamin Weinstock*

*Emanuel Herlzig*

*J. Joshua Goldberg*

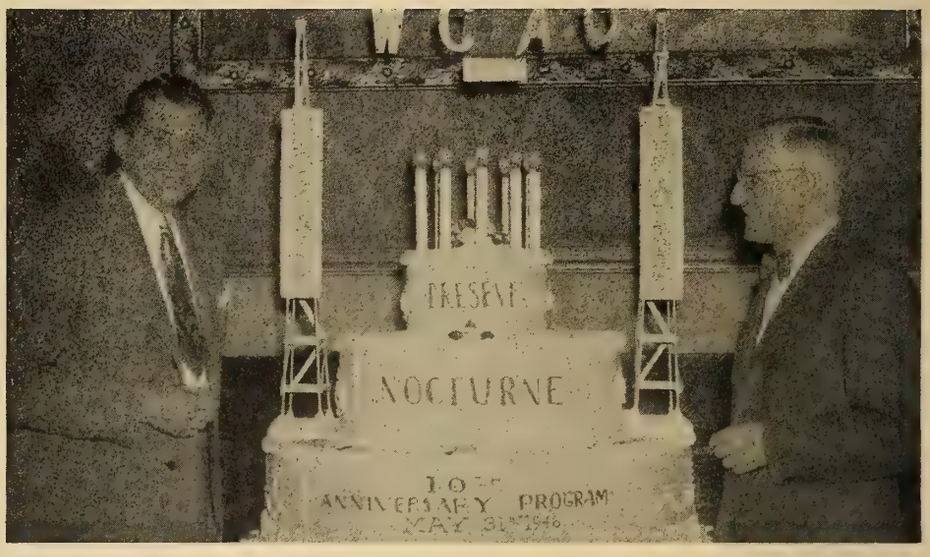
RADIO CITY
MUSIC HALL
Showplace of the Nation
Rockefeller Center



Known throughout the world for its presentation of outstanding motion pictures and distinctive stage shows.

*Speaking of Anniversaries*

# Ten-Year Palship of Radio and Theatre Celebrated in Baltimore




**SALUTE TO AIR SHOW. William K. Saxton, Loew's theatres, Baltimore, and Charles Purcell, of radio station WCAO in Baltimore, pose beside the huge birthday cake set up in the lobby of Loew's Century as a feature of the party last week celebrating the 10th birthday of a radio program suggested by Saxton and which has flourished for 10 years under the co-sponsorship of Loew's theatres and the station.**

Billy Saxton, Loew's manager in Baltimore, made a suggestion ten years ago to radio station WCAO in his city and the result of it is a program that has flourished ever since then as one of the most popular of the local air shows. Last week, Saxton and his pal Charles Purcell of the radio station, cut themselves a piece of cake at a party celebrating the event.

The air show fathered by Saxton and put on with success by WCAO is co-sponsored by Loew's Theatres and the radio station. The program is broadcast each evening at midnight and features a half-hour organ recital and narration of sentimental verse.

The theatre has one man doing the narrating during the entire time of each broadcast. The program has been on the air with no expense to theatre, the radio station supplying the organist and maintenance of the organ at the Parkway Theatre, whence the nightly broadcasts emanate.

On May 31 there was a celebration for the show, with a special anniversary program emanating from the Century Theatre immediately following the final show of the night.

Two weeks in advance of the special show, several times during the day and night, there were spot announcements concerning the forthcoming event sent out by WCAO. A huge birthday cake was placed in the lobby of the Century, and the anniversary show was witnessed by a gala crowd invited to witness the broadcast.

Coming
JUNE 22
The
Motion Picture
THEATRE

Equipment and Maintenance Service Published Every Fourth Week as a Regular Service Feature of SHOWMEN'S TRADE REVIEW

RIVOLI THEATRE
Exclusive
Screen
Entertainment
Broadway and 49th Street, New York City

*Speaking of Anniversaries*

# Broadway Recalls Jimmy Durante's Show Debut Some Thirty Years Ago

### *Guest of Honor at Party Thrown by MGM at Scene Of His Early Triumphs*

Broadway toasted Jimmy Durante Wednesday night at a party thrown in his honor at the old "Silver Slipper," night club, now the "Golden Slipper" dance hall. The party will long be remembered by celebrities—and others—who attended the affair which was marked by nostalgic flashbacks to the early Durante expressions of vocal and dramatic artistry. The Schnozzola was celebrating, as well as being celebrated for, his thirtieth anniversary on Broadway, and the event took on special significance—to say nothing of gusto—when Jimmy's former partners, Clayton and Jackson, came back to do encores that recreated the turbulent days of the 20's, before the Silver Slipper became the Golden Slipper.

#### 'Club Durante' No Less

The old joint became the Club Durante for that evening under the aegis of MGM and a host of Broadway personages of note. Since the days that were recreated by the reunion of the great team of Clayton, Jackson and Durante, Jimmy the Schnoz has gone on to great triumphs as an exponent of the art of drama, opera, comedy, pantomime, bel canto and off-key singing to boot. All this and Hollywood, too!

On the program performed by the old team were such numbers as "Wood," "Jimmy, the Well-Dressed Man," "Inka Dinka Do," "Umbriago," "Fugitive from Esquire" and others.

Among the famous of Broadway who R.S.V.P.'d in the affirmative to invitations from Herbert Crooker, Metro's publicity manager, to attend the soiree were: Ethel Merman, Milton Berle, Xavier Cugat, Ben Blue, Fred Allen, Eddie Duchin, Lucille Ball, Desi Arnaz, Jack Dempsey, Lew Parker, Dolores Gray, Mitzi Green, Joan McCracken, Paul Douglas, Judy Holliday, Betty Garrett, Jules Munshin, Frank Fay, John Raitt, Harry Hershfield, Gertrude Lawrence, Carol Bruce, Charles Fredericks, Eddie Foy, Jr., Ralph Bellamy, Ruth Hussey, Ray Bolger, Paul Draper, Alfred Lunt and Lynn Fontanne and many others.

Jimmy arrived in New York from Hollywood to attend the party and also the opening of his newest film, "Two Sisters From Boston" at the Capitol the following day—a coincidence some skeptics said MGM more than fate arranged.

# Poll Shows Need of Small Theatre To Cultivate Movie-Going Habit

### *Tomorrow's First Run Fan Is Today's Neighborhood Patron, Showmen Point Out*

Movie going is a habit developed in childhood which is apt to take a beating unless the small theatre with an admission price within the means of children remains in business.

This is the consensus of opinion shown in an area survey conducted by SHOWMEN'S TRADE REVIEW, which included, in addition to polling exhibitors, interviews with individuals in various age groups attending first run and subsequent run houses.

#### Those 'Formative' Years

In an overwhelming number of instances, these individuals questioned agreed that they went to the movies now because they had started the habit as children. Asked what had caused them to start going, they agreed almost wholly that special children's admissions and shows had put the price of a ticket within their allowances.

Exhibitors queried on the same subject were apt to agree. They acknowledged the importance of child audiences, even though comparatively few of them seem to be making an aim for that attendance at the box office.

#### Saturday Bills a Problem

They point out that Saturday matinees with special reduced prices are very difficult to put on, either because of picture rentals, playing time or other commitments which either make it impossible or unsound for them to make a special reduction for children.

Several were frank enough to say that they did not believe the children could afford to pay

(*Continued on Page* 59)

THE
PARAMOUNT THEATRE
TIMES SQUARE
*Original Home Of Broadway's 2-for-1 Shows*
ROBERT M. WEITMAN • JACK McINERNEY
*Managing Director* *Advertising-Publicity Director*

# New Theatres

Hallsville, Texas—W. T. Clemmons has opened his new Coral Theatre here, it being his second house. He also owns the Harlem Theatre in Marshall.—(Da).

Pascagoula, La.—Fred E. Williams and Ben L. Briggs announced last week that they hope to open their new theatre for colored patrons, "The Star," about June 15. It will have a seating capacity of 360. The equipment was furnished by Delta Theatre Supply, with the exception of chairs, which were purchased from the American Desk Company.—OR.

Mandeville, La.—Sid Fuhrman's new Lake Theatre, in this Lake Pontchatrain resort, opened late in May to the plaudits of an audience that included many many film personages of the New Orleans exchanges. The projection equipment, of the most advanced type, was installed by the Hodges Supply Company of New Orleans. —OR.

Albany, N. Y.—The opening of the Fabian-Hellman Drive-In, stop 21, Albany-Schenectady road, after being postponed due to recent heavy rains, finally took place last week. The black-top asphalt ground covering was laid despite the weather conditions, tarpaulins being used to protect the operation. The project was conceived by Harry Hellman, pioneer in this type of outdoor auditorium in New York.—AL.

Sterling, Ill.—John and George Farral are starting to build a new 400-seat theatre here. Concrete block and brick will be used in the construction of the house.—CH.

Wells, Nev.—Plans for a new theatre were laid last week by George C. Goble who owns the Nevada theatre.

Salisbury, Md.—Chesapeake Theatres, a subsidiary of the Schine interests, plans too build a theatre here and to rebuild the Arcade which was destroyed by fire.

Columbus, O.—Permit for a $100,000 two-story theatre and storeroom at 1565-1593 E. Livingston Avenue, Driving Park, has been granted to the Livingston Enterprise Inc. by the city building department. Contractor on the project, now under way, is Mulligan-Case Co., 496 Hutton Pl.

Kewanee, Ill.—The Wanee Theatre on South Main Street has been opened by Leland and Walter Norton and Paul Bramlett. The same group are interested in theatres in Galesburg, Meredosia, and Sullivan, Ill.—STL.

Columbus, Ohio—Construction is proceeding satisfactorily on the new Esquire Theatre, located on East Broad Street at Chesterfield Road in the Bexley-Eastmoor district. Walls are nearly completed and the roof is expected to be started soon. It will be a 1000-seater of latest design.—COL.

Fall Creek, Wis.—A new theatre constructed in what was formerly the American Legion Hall opened its doors the latter part of May. Ernest Punches of Eau Claire is managing the new house.—MIL.

Poultney, Vt.—Rufus White will open his new theatre, the Playhouse, this month, it has been announced. The new house will have a seating capacity of 500.—AL

Greensburg, Ky.—The Franklin Theatre, a new 450-seater, was opened last week by William Hagen.—IND

Cloverdale, B. C.—A building contract for the new $25,000 theatre here was awarded last week by owner-operator Les Toffey. The theatre, a fireproof structure seating 449, will be located on the Pacific Highway. Toffey also operates the Ladner Theatre.—VAN.

# BOX OFFICE SLANTS

## Bedelia

(*Continued from Page 20*)

to the embarrassment of the wife who poses as the penniless widow of a painter, becomes friendly with the husband. Before they leave, Hunter invites him to their home. When Hunter is taken ill with suspected food poisoning, Barnes reveals himself as a private enquiry agent, investigating the case of three rich men who died after marrying a beautiful girl and taking out heavy life insurances in her favor. Hunter recovers but will not believe that Margaret is this woman. Catching her poisoning some food for Barnes and the one man who can identify her, his conviction is complete and he leaves her with the poison so that she can end her life.

**Comment:** Where British pictures are appreciated this offering should get by despite leisurely development and an original plot which soon becomes blatantly obvious. The production values are good and particular credit is due to Frederick Young for his fine camera work. The film's greatest fault is that excepting the trusting husband of Ian Hunter there is not a sympathetic character. Margaret Lockwood is miscast in the title role and never for a moment is it possible to believe that she is capable of the murders credited to her. Hunter is more satisfactory in the type of role now expected of him and it is a point to stress in exploitation that this is his comeback from war service. It is surprising in view of his name and the fact that he is rarely off the screen that he is not given star billing which is accorded to Anne Crawford, in a subsidiary part. Some may criticize the film on the grounds that Bedelia escapes the gallows by committing suicide. Astute showmen will no doubt plug the fact that this is Vera Caspary's successor to "Laura."

## Two Smart People

**MGM** Comedy Drama 92 mins.

**AUDIENCE SLANT: (Adult) This is smart and it's sophisticated—so much so that some of the picture's finer points may be missed by average audiences. It holds interest throughout, however, and should find ready acceptance by adult audiences.**

**BOX-OFFICE SLANT: Whatever attraction value is contained in the names of John Hodiak, Lucille Ball and Lloyd Nolan in each situation will mark the measure of this picture's success. It has a good exploitable angle in the foods and recipes discussed during the action.**

Cast: Lucille Ball, John Hodiak, Lloyd Nolan, Hugo Haas, Leonore Ulric, Elisha Cook, Jr., Lloyd Corrigan, Vladimir Sokoloff, David Cota, Clarence Muse. Credits: Directed by Jules Dassin. Produced by Ralph Wheelwright. Screenplay by Ethel Hill and Leslie Charteris from a story by Ralph Wheelwright and Allan Kenward. Musical score, George Bassman. Photography, Karl Freund.

**Plot:** John Hodiak, swindler and Lucille Ball, ditto, outsmart each other in a couple of deals and team up for future operations. They find each other interesting in more ways than one. Lloyd Nolan, New York detective, locates Hodiak and prepares to take him back to Gotham where he is to "do five" at Sing Sing prison, but he has $500,000 in stolen bonds hidden. He and Lucille fall in love, however, and after an idyllic ten days "vacation" under the watchful but indulgent eyes of Nolan, Hodiak gives up the bonds, heads for Sing Sing and Lucille goes west where she, too, is to do a prison term. They look forward to meeting again in five years, after each has paid his "debt to society."

**Comment:** The screenplay by Ethel Hill and Leslie Charteris is the tip-off that this would be a closely knit story. It is just that and it has the added attributes of fine production values, good direction and excellent performances in difficult roles by John Hodiak, Lucille Ball (who, by the way, is probably the best interpreter of sophisticated roles now in filmdom) Lloyd Nolan and Elisha Cook, Jr. The dialogue is smart—ultra clever at times and delivered with the necessary tongue-in-cheek attitude that could only be done believably by fine, experienced actors under an able director. While the picture is, perhaps, a little longer than might be necessary, this is a criticism that might be leveled at almost any film nowadays. It is good entertainment, however, and should meet with favorable response by most adult audiences. Its box office chances depend upon the drawing power of its cast and the exploitation efforts of the showmen who play it.

# NEWSREEL SYNOPSES

(*Released Saturday, June 8*)

**MOVIETONE (Vol. 28, No. 80)**—General Eisenhower has message for U. S. on D-Day Anniversary; Supporters of Italian monarchy hail King Humbert; Carl Herman Frank, Nazi overlord of Czechoslovakia, hanged as war criminal; President Truman presents diploma to his daughter; N. Y. Police outing for children; United Nations delegates are given free tickets to N. Y. theatres; Choco Indian tribe hack down wild banana trees; Assault wins Belmont Stakes.

**NEWS OF THE DAY (Vol. 17, No. 278)**—Vengeance for Lidice and Dauchau; Savage Choco Indians filmed for first time; Negro in Hall of Fame; Junior members of N. Y. Police Athletic League on gala excursion; President Truman speaks for "little fellows" of America; Thrilling auto race classic; Assault wins triple crown.

**PARAMOUNT (No. 81)**—Assault is number one horse of the year; First pictures of wild tribes in Panama; Duke and Duchess return to Riviera; 500 miles speedway; Two years after D-Day.

**RKO PATHE (Vol. 17, No. 83)**—Robson wins Indianapolis race; Destoyer of Lidice hanged; Eisenhower speaks on D-Day Anniversary; Panama's wild Choco Indians; Assault takes Belmont Stakes.

**UNIVERSAL (Vol. 19, No. 508)**—Eisenhower says we must back victory; President Truman and daughter get degree; Police Athletic League plays host to 2,700 junior members; Choco Indians harvest wild bananas for civilization; Assault wins triple crown; Indianapolis auto Derby.

(*Released Wednesday, June 5*)

**MOVIETONE (Vol. 28, No. 79)**—Coal strike settled; Floods hit Eastern states; U. S. grants loan to France; 8th Fleet ends maneuvers; Homecoming from Guam; Sgt. Martin Maher leaves West Point after 50 years; Booker T. Washington honored as educator; Henry Ford, fifty years an auto maker; Inflation in Paris; Bill Dickey named as manager of N. Y. Yankees; Mr. and Mrs. George Davis of Theresa, New York, pose with their twenty children.

**NEWS OF THE DAY (Vol. 17, No. 277)**—Soft coal strike ends; Hoover reports on food crisis; U. S. loan to France; "Noah's Ark" sails with animals slated for the atom bomb test; 46 ships of Eighth Fleet in New York Harbor; Bill Stern describes lighter side of the news; Coeds answer slur on beauty.

**PARAMOUNT (No. 80)**—West Pointers honor 50-year-man; U.S.S. Burleson sails with animals for atom bomb test; UNRRA in action; Public gets amused by elaborate model trains running over 335 foot track; Greatest lighting system in baseball turned on at Yankee Stadium; Egypt's new status.

**RKO PATHE (Vol. 17, No. 82)**—Coal strike settled; U. S. loan to France; Target-animals for atomic test; Repair U. S.-Britain cable link; Hold National spelling bee finals; Bust honors Booker Washington; Henry Ford shows first flivver.

**UNIVERSAL (Vol. 19, No. 507)**—Coal strike ends; Floods sweep East; Cadets hail old-timer; Negro educator honored; Animals board atom Ark; Cardinals laud food relief; Motorist starts cross-country with two dummies to ride along to discourage hitch-hikers.

**ALL-AMERICAN (Vol. 4, No. 189)**—Ceremonies in New York as first Negro is placed in Hall of Fame; GI's learn trades at Dallas, Texas, in vocational school; Howard "U" conducts annual festival in Washington, D. C.; Negro Journalist makes survey in Little Rock; Tulsa has church "built on faith"; Nation stopped by passenger and freight strkie.

# Small Theatres Factor In Building Patronage

(*Continued from Page* 57)

the prices they now had in effect, but they saw no solution to that problem. They claimed that the tremendous business of the war era, which by shifting populations, placed an emphasis on first runs, has caused producer and distributor alike to overlook the importance of subsequent runs and the importance of the child audience.

All agree that loss of child trade will cause the industry to lose a large segment of its regular box office patronage either by permitting the movie-going habit to languish for lack of cultivation among the youngsters growing up. Two important factors appear to be cause for concern among those exhibitors who expressed strong interest in the long-range value of large numbers of theatres serving small as well as large communities.

These are the fear that emphasis on first-runs as a result of the big profits to a producer aiming at those bookings in his selection of screen material may cause a serious shortage of the "family type" of story and production that is so important in making movie fans among the masses who live in small communities.

### Rentals Secondary

The second is that the distributors are becoming little interested in these small outlying theatres because there is not a very large margin of profit in the individual account under present standards of income to the picture companies.

In the large, long-range sense, these exhibitors declared, the small theatre is vastly important to the industry.

Competition from other sources as a means of cutting down motion picture going habits is acknowledged but no general agreement on its importance is noticed. Radio is considered competition though no exhibitor could name an occasion when he was positive that a radio program had hurt his business on an overall basis. Television is considered a possible source of added competition.

But it was almost unanimous on the importance of children trade and of the smaller city and country town theatres which served as incubators for the movie going habit.

## EUROPEAN OBSERVATIONS

# People on Continent Eager for Films; British Unit at Work in Rome Studio

By Jock MacGregor

Recently I completed a whirlwind tour of Southern Europe, flying to Naples, motoring up to Vienna and getting an air lift home to London.

Cruising at 6000 feet over France, one soon saw the reason why 16-mm. (or *le format reduit* as the locals call it) is so popular. In the country districts, small communities, separated by a mile or so stand out. None would be a proposition for a big theatre but are ideal for the sub-standard operation.

Landing at Naples, the first thing I saw was a bulletin board with a chalked message for Teddy Carr of Eagle Lion—who certainly gets around, for only a few days previously I had seen him at Denham.

Italy has between four and five thousand cinemas but many seat less than three hundred and few of those south of Rome have dual projectors. Enormous reels running to six and seven thousand feet are used and I imagine breaks in the film could be welcome as there is little ventilation and the seats are wooden.

In Naples itself there are 125 halls, many of which are tucked away and "off limits" to Allied forces. Little effort is made to publicize them. With the bigger cinemas it was a different matter and I saw flashing electric signs for the first time since 1939.

### No Tax Stamp, No Poster

On all posters there is a tax and it is strange to see excise stamps attached even to stills. Even out here the name Metro-Goldwyn is magic and dominates all matter advertising the firm's product. Their current releases include "The Great Waltz" and "A Woman's Face," both of which recently have been reissued in England.

The most consistent publicity scheme that I saw in Italy was that organized by Paramount to publicize their stars, many of whom are new to this market since before the war there were few American or British pictures shown there. The country has literally been plastered with gaily colored double crowns depicting Ray Milland, Bing Crosby, Barbara Stanwyck, Dorothy Lamour or one of the other artists in "The Road to Morocco," "Lady Eve" or "The Major and the Minor."

Jean Marais, the tall, fair French star of "L'Eternel Retour" has a big following in this market.

### Ballyhoo Played Down

I saw an occasional lone still in a shop window with a spot of copy and a couple of excise stamps but came across no real exploitation stunts or campaigns. In Rome I did see a window devoted to Eagle Lion product.

Being hailed in a Naples club by a Colonel with "Jack, what the hell do you think you are doing here?" I found that the austere exterior covered none other than Phillip Slessor who was at one time Hugh Findlay's assistant at Shepherd's Bush. From then on I bumped into him wherever I went. Whether it was Rome, Milan or Capri, Phillip always seemed to be there and he proved very useful as he knows his way around.

Phillip has been running the British Forces Radio network in Italy and from all reports has been doing a grand job.

Driving up through the country I was impressed by the people's obvious interest in films. Even the smallest communities have cinemas but I could not help wondering why commercial 16-mm. had not developed in this market.

### Pascal in Caesar's House

In Rome I saw an unforgetable sight and for a few seconds I thought that I was back at Denham. Before a famous building of the Caesars stood the one and only Gabriel Pascal. I hoped to meet him later at his hotel but when I called he had moved on to Capri.

There was a good deal of speculation regarding his plans as the news had just been received of how the studio workers wanted him "controlled" so that he shall not repeat "Caesar and Cleopatra." It was said that he had told friends that his next film would not be a Shaw subject anyway but based on the works of a French classical author.

### Italian Films for Export

I believe that he may make his next picture in Italy. There are a number of rich Italians who consider that their films should be shown throughout the world. You may remember that shortly before the war Mussolini personally opened Cine Cita which was planned as an Italian Hollywood.

The local film people still laugh over the fact in those days when Two Cities was formed, the title referred to London and Rome. The latter has been changed to New York.

The first British company to take advantage of these studios to overcome the shortage at home is John Stafford Productions which are completing "Teheran." Like all pioneers they have met difficulties but the picture was shot in only two days over schedule.

I visited the studios with John Stafford and found they compared favorably with many at home, but they are poorly equipped. This is

(*Continued on Page* 63)

# See Evidence of More Box-Office Consciousness at Rank Studios

With at least fifteen million dollars frozen in British productions at the moment, it would appear that J. Arthur Rank is taking greater interest in his studio ventures and checking up on his investments. Production singled out for special attention is the James Mason starrer, "Odd Man Out" which Carol Reed is directing for Two Cities.

Since "Caesar and Cleopatra" has only been shown publicly at the Odeon, Marble Arch, it can be anticipated that he will see little of the six millions invested until early 1947. "Man of Two Worlds," "Matter of Life and Death" (both Technicolor subjects), "Carnival," "I Met a Dark Stranger," "The Way We Live" have been a long time in production at Denham.

It is possibly significant that John Davis accredited with being the brightest young man in British cinema operation should have been appointed to a key position with Two Cities. The box-office qualities of several Rank pictures have been criticized and it is noted that such subjects as "Tawny Pipit," "Canterbury Tale" have had no American releases set.

It is also noted that early in June space at Denham is being rented to 20th Century-Fox for the production af a new thriller with William Eythe starring and Thornton Freeland directing.

The Rank headaches are not entirely restricted to Denham. At Sound City, Wesley Ruggles has brought an ambitious budget for the Technicolor "London Town" up to the four million dollar mark. That is a lot of money to spend on a picture in which there are no international stars.

## RKO-Rank Deal Calls For 2 Made in England

RKO will make a minimum of two pictures yearly in England under a deal closed with J. Arthur Rank, RKO United Kingdom Managing Director Robert S. Wolff declared upon his arrival in New York this week.

The first, "So Well Remembered" is to be filmed at the Denham Studios, Wolff added. Under the deal the RKO English-made product will be distributed by RKO throughout the United Kingdom, excepting in Canada where Rank organizations will distribute it.

Wolff, who will visit Hollywood and return to New York for the RKO convention July 1-3, said the English had done remarkably well in rebuilding bomb-damaged studios.

# HOLLYWOOD

STR West Coast Offices 6777 Hollywood Blvd. Hollywood 28, Calif. Telephone Hollywood 2055

# CHECK-UP ON PRODUCT IN WORK

## Producers Cut Around Obstacles of Space Shortage To Give Studios Peak Production As 55 Features Roll; Independents Prominent Factors in Activity

Production is going at full blast despite obstacles caused by the shortage of studio space, inability to obtain government building permits and other factors. More than 55 films are currently before the cameras.

Metro-Goldwyn-Mayer, RKO Radio, United Artists, Universal and Warners all have a half-dozen or more pictures rolling, and the other organizations are almost as busy.

### RKO Radio Tops With 11

RKO Radio, most active of all lots, has 11 pictures in production, which is tops for any studio for some time. "Honeymoon," the Shirley Temple vehicle, is the senior of the group, having been in production about two-and-a-half months.

Most recent starters are "Riffraff," marking Ted Tetzlaff's first directorial assignment for RKO, and the musical, "Beat the Band." "Riffraff" stars Pat O'Brien, Walter Slezak and Anne Jeffreys. Nat Holt is producing.

Other RKO efforts in progress are Goldwyn's "Best Years of Our Lives" and "The Secret of Walter Mitty"; Liberty's "It's a Wonderful Life"; "Nocturne"; "Deadlier Than the Male"; "Katie For Congress"; and Walt Disney's "Song of the South" and "How Dear to My Heart." Next feature to go is "That Girl From Memphis," Western drama taken from Wilbur Daniel Steele's book. Picture, slated to start June 15, has an Arizona locale in the 1870's. Henry Fonda and Jane Greer have been announced for the cast up to date.

### No Change of Pace at PRC

At PRC, the old setup is still functioning and it appears likely that the moderate-budget films will continue to roll for at least a month before the Eagle-Lion units actually start camera work. Director Sam Newfield finished "Dangerous Men," Buster Crabbe-Al St. John western, on May 31, and Sig Neufeld, producer of the series, put another in operation on June 5, the seventh of the series.

Virtually all of the former PRC department heads are severing connections with the company. Latest resignations came from Norman Cook, production manager; Betty Pagel, casting director, and Karl Hajos, musical director.

### 87-Days for Bogart

Columbia is humming these days with five films rolling, including the Humphrey Bogart vehicle, "Dead Reckoning" which has a shooting schedule of 87 days, topping the length of any non-musical produced by the studio since "Lost Horizon." This announced time, incidentally, does not include shooting by an airborne second unit.

A trio of musicals, "Down to Earth," "Thrill of Brazil" and "It's Great to Be Young" all are moving along. Final shots, necessitated by a holdup in production caused by foggy weather, have been completed, to all intents and purposes for "Gallant Journey."

Sam Katzman, who has been making serials for Columbia, signed a contract to produce features independently, also. Katzman has been producing "Teen-Age" group for Monogram. William Castle, director, had his option lifted. Gerald Mohr, ex-Broadway star, was inked to a two-picture-a year deal to have the lead in the "Lone Wolf" series.

### Launch 'Man from Utah'

Screen Guild's Golden Gate unit started "Man From Utah," starring Russell Hayden with Inez Cooper. Supporting cast includes Lyle Talbot, Douglas Fowley, Jack Mulhall, Stan Jolley and Anthony Ward. William B. David is producing, with Barney Sarecky acting as associate producer. Breezy Eason is directing. "Man From Utah" is the first of a series of Northwest Mounted Police dramas.

### Six in Work at Universal

Helping to swell the total of Hollywood's output considerably is Universal, with an even half-dozen pictures in production. Carl Esmond was added to the cast of Walter Wanger's "Smash-up," playing the part of a psychiatrist who saves the marriage of Susan Hayward and Lee Bowman in the Dorothy Parker story. Mark Hellinger is producing two of his own independent releases, "The Killers," which has been rolling for more than a month, and "Swell Guy," which just started.

Latest starter is "White Tie and Tails," being directed by Charles Barton. Co-stars are Dan Duryea, Ella Raines and William Bendix, with Duryea doing a departure from his usual roles, as a suave, well educated butler who advises his employers on proper styles.

Still rolling, also, are "Pirates of Monterey" and "Magnificent Doll." Just completed are "Wild Beauty" and "Michigan Kid."

A serial, "Mysterious Mr. M," is under way, with some time to go before completion.



**IN THE GROOVE. Red Skelton demonstrates his jitterbug skill in the dance he will do with Marilyn Maxwell in MGM's "The Show Off." This will be Red's first screen dancing (?).**

### UA Units Hold Pace

United Artists is maintaining its accelerated production pace with six units currently at work. Seymour Nebenzal's "The Chase" company recently finished more than a week of night shooting, reproducing exteriors in Havana. The unit is now filming curio shop sequences. The Bogeaus troupe on "Short Happy Life of Francis Macomber," finished locationing at Tecate, Mexico, and is doing interiors at General Service studios.

Bing Crosby Producers, Inc. wound up their initial effort, "Abie's Irish Rose," with Eddie Sutherland producing and directing. If successful, this unit may make a sequel. Sol Lesser is finishing his "No Trespassing," co-starring Edward G. Robinson and Lon McCallister. Loew-Lewin's production, "Bel Ami," passed the one-month mark before the lensmen, despite the illness of Al Lewin, director.

The Hedy Lamarr picture, "Dishonored Lady," finished its first month of shooting; and Bill Boyd's initial "Hopalong Cassidy" production neared that mark. After three weeks of trying, special stunt scenes were finally consummated for Miss Lamarr's first independent venture, "Strange Woman"; bad weather had held up the work.

Charlie Chaplin is producing and directing "Comedy of Murders."

### 5 Biggies in Work at WB

Warner Brothers are doing five films at the present time, which is plenty for that lot. Just finished is "Cheyenne." Joan Crawford's "The Secret" is due to start around June 10. The other five films rolling are "Cloak and Dagger," "Stallion Road," "Life With Father," "Deception," and "Cry Wolf."

### New 'Cisco Kid' Started

Monogram is keeping things moving at a good clip with two features in production: "Gentleman Joe Palooka," and an untitled "Cisco Kid," starring Gilbert Roland. Next to go is the latest in the Charlie Chan series, tentatively titled "Hot Money."

### Home on Republic Range

Significant news to many exhibitors is the return of Gene Autry to the screen. The erstwhile number one cowboy star begins "Sioux City Sue" on June 11, with Frank MacDonald directing.

Roy Rogers, is busy making "Home in Oklahoma." Rogers finished preliminary shots on another picture, "Heldorado," and moved to Oklahoma City on June 8 to get local color shots there.

After being postponed numerous times, "Last Frontier Uprising," got going the first of June. This is the first Trucolor musical Western starring Monte Hale and Adrian Booth; previous releases were in Magnacolor. Still going, also, are "Angel and the Outlaw," and "That Brennan Girl."

### MGM Has Seven on the Fire

In the parlance of gambling, Metro is currently rolling a "natural"—seven. The septet of features going include "Uncle Andy Hardy," "The Mighty McGurk," "High Barbaree," "Be-

# HOLLYWOOD

ginning or the End," "Lady in the Lake," "Sea of Grass" and "The Secret Heart." The latter just started, with Robert Z. Leonard directing a cast headed by Claudette Colbert, Walter Pidgeon and June Allyson.

Metro has lifted John Hodiak's suspension and released Laraine Day from her contract, which had five years to run.

Shooting on the "McGurk" sets has been concentrated lately on exteriors to resemble the 1880's in the Bowery. Wallace Beery leads a Salvation Army band in the sequences.

Scheduled to start shortly is "The Unfinished Dance," for which Margaret O'Brien, Cyd Charisse and Katherine Booth have been cast.

## Paramount Coasting

Paramount is certainly not bereft of plans for future productions nor lacking in a large backlog of unreleased films, but just now its actual shooting is almost nil. The only picture being shot on the lot is "Where There's Life," Bob Hope starrer, which moved into its third month of production under the direction of Sidney Lanfield. The Bing Crosby-Joan Fontaine costume musical, "Emperor Waltz," is getting started several thousand miles away at Jasper Lodge, Canada. Also on location, getting background shots, are several units for Cecil B. DeMille's "Unconquered."

## 20th-Fox Busy East & West

Twentieth-Fox finally got its "13 Rue Madeleine" troupe to locations in the East, and is now shooting the long-postponed film in Boston. The O.S.S. picture will be shot in the East in its entirety.

"My Darling Clementine" has returned to the studio after location work. Fox's other three films now rolling are "The Razor's Edge," "Carnival in Costa Rica" and "You're For Me."

"The Late George Apley," originally announced as starting on June 3, is now set back to June 24.

Ben Lyon was named executive talent director to succeed Rufus LeMaire, who resigned to go to International. Roddy McDowall secured a release from his contract with the studio, which still had several months to run.

## Roach Lot in Stride

Hal Roach's second picture on his new program is moving along nicely, belying its title, "Here Comes Trouble." A Cinecolor production, the picture is being produced and directed by Fred Guiol. Latest addition to the cast is Betty Compson.

## To Film Variety Clubs

The Variety Clubs of America will be the subject of a musical review "Variety Girls," now being planned for production on the Paramount lot. George Marshall has been assigned to direct, with Danny Dare in charge of the review.

## Scott to 'Trail Street'

William Corcoran's novel, "Trail Street" will be a starring film for Randolph Scott at RKO Radio with Ray Enright directing from a screenplay now being prepared by Gordon Kahn.

## Moore, Harding Signed

Victor Moore and Ann Harding have been signed by Monogram to co-star in "It Happened on Fifth Avenue." Roy Del Ruth will produce.

## 'Melody Roundup' Complete

PRC Studios has announced the completion of "Melody Roundup," Cinecolor outdoors action feature starring Eddie Dean with Al La Rue, Roscoe Ates and Robert "Buzzy" Henry. Robert Emmett Tansey directed.

# STUDIO NEWS & PROGRAM NOTES

## Weismuller Continues as 'Tarzan'; Vidor Directs 'My Empty Heart'; McCrea and Sherman in New Pact

*Harry Warren* and *Ralph Blane* have completed their 13th song for MGM's "Summer Holiday." The latest tune is a Can-Can number.

* * *

*Charles Vidor* has been chosen by Columbia to direct the Virginia Van Upp production, "My Empty Heart," which will co-star Rosalind Russell and Melvyn Douglas.

* * *

*Jeffrey Bernerd* will produce a re-make of "Sweetheart of Sigma Chi," for Monogram with Phil Regan in the leading role. Jack Bernhard is set to direct the picture, which will start in July.

* * *

*Edward G. Robinson* has been signed for a starring role in Paramount's filmization of "The Wayfarers." *Harry Tugend* will produce.

* * *

*June Clayworth* will have one of the top spots in RKO's adaptation of the George Abbott musical, "Beat the Band," which John Auer will direct with Frances Langford, Gene Krupa and Ralph Edwards in the cast.

* * *

*Johnny Weismuller* has closed a new deal with Sol Lesser Productions, under terms of which he will continue to play the role of Tarzan for the next three years. Weismuller's first under the new contract will be "Tarzan's Dangerous Game," which will start late in summer.

* * *

*Wallace Ford* and *Carleton Young* were cast in featured roles in Walter Wanger's "Smash-Up," Susan Hayward-Lee Bowman starrer, with Stuart Heisler directing for Universal release.

* * *

With the assignment to write the original musical score for "Cloak and Dagger," *Max Steiner* begins his tenth consecutive year at Warner Bros. studio as composer and musical scorer.

* * *

*William Prince* was signed by Columbia to play the juvenile lead in "Dead Reckoning," Humphrey Bogart starrer.

* * *

*Joel McCrea* will star in a screen version of the Saturday Evening Post serial, "They Passed This Way," which Harry Sherman will produce for Enterprise.

* * *

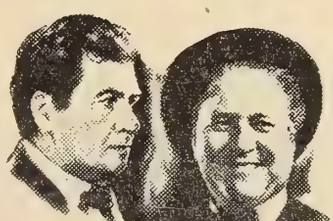
*Al Rogell* has been assigned to direct "The Magnificent Rogue," for Republic producer William J. O'Sullivan. *William Henry* has been set for the title role.

* * *

*John Vosper, Mickey Martin, Ray Weaver* and *Melvyn Martin* have been added to the cast of MGM's "Sea of Grass." All portray members

(*Continued on Page* 62)


GREAT STARS + GREAT STORY = BOX OFFICE!



All the laughs, excitement, drama, suspense and riotous fun you could ask for...




Atlanta, Astor
Boston, Embassy
Buffalo, Pam-O
Charlotte, Astor
Chicago, Capitol
Cincinnati, Popular
Cleveland, Imperial
Dallas, Astor
Denver, Commercial
Des Moines, King Entp.
Detroit, Allied
Kansas City, King Entp.
Los Angeles, Astor
Memphis, Astor-Dallas
Milwaukee, Astor
Minneapolis, Astor
New Orleans, Dixie
New York, Astor
Oklahoma City, Astor-Dallas
Philadelphia, Hollywood
Pittsburgh, Crown
Portland, Star
St. Louis, Astor
San Francisco, Astor
Seattle, Star Film
Washington, Astor
Canada, Peerless Films, Ltd.

# HOLLYWOOD

## STUDIO NEWS & PROGRAM NOTES

(*Continued from Page* 61)
of a hotel staff in the Spencer Tracy-Katharine Hepburn-Melvyn Douglas starrer.

* * *

Comedian *Roy Atwill* has been signed by Producer-director Eddie Sutherland for a role in "Abie's Irish Rose."

* * *

*James Gleason* will have a featured role in "The Homestretch," which Bruce Humberstone will direct for 20th-Fox.

* * *

*Barry Bernard,* English-American actor of Cockney roles, was signed by Warners to play the groom in the Errol Flynn-Barbara Stanwyck suspense drama, "Cry Wolf."

* * *

*Marlene Dietrich* will return to the United States this summer, to co-star with Ray Milland in Paramount's screen version of "Golden Earrings."

* * *

Paramount has purchased the new novel "Gather Ye Rosebuds," for a musical production, and has assigned *Daniel Dare* to produce.

* * *

*James Carlisle, Dorothy Adams, Lillian Bronson* and *Robert Terry* have been added to the cast of RKO's "Nocturne," starring George Raft and Lynn Bari.

* * *

Sol M. Wurtzel has signed *James Tinling* to direct "Dangerous Heritage," which will go into production in July, as the fourth Wurtzel production for 20th-Fox release.

* * *

*Gale Sondergaard* has been set in a featured role in Universal's "Pirates of Monterey," Technicolor film starring Maria Montez and Rod Cameron.

* * *

*Ray Montgomery* has been cast in a role in "Deception," which Henry Blanke produces and Irving Rapper directs for Warners, with Bette Davis as star.

## Appleseed Comes to Life

Johnny Appleseed, part-legendary and part-historic character who introduced the apple tree to the middle and far west, will live again through the medium of George Pal's Puppetoons. Pal found the reaction from his first of a new Paramount series based on American folklore, "John Henry and the Inky Poo," so encouraging that he has decided to proceed with plans for more, with the famous Johnny Appleseed as the next subject.

## *Beauty Unadorned*

**William Wyler, who is directing Samuel Goldyn's production of "The Best Years of Our Lives," had decreed that no make-up be used on the male actors, including Dana Andrews and Frederic March, and but a minimum of cosmetics on the feminine members of the cast.**

**Teresa Wright appears before the cameras in her own street make-up, which she applies herself.**

**The greasepaint ban is part of Wyler's campaign to achieve documentary realism in this film.**



**FAMOUS NOW. Anna Lee joined these "immortals" of Hollywood who have imprints of their hands and/or feet pressed into concrete that surfaces pavements of the Chinese Theatre. Above, Miss Lee is seen putting her hand-print into the record, while James Ellison, her co-star in Republic's "GI War Brides" poses with her and movie fans form an interested gallery in the background.**

## 'Famous Fathers' Subject Leads to One on Mothers

So much interest has been aroused by Ralph Staub's forthcoming Columbia one-reeler, "Famous Fathers and Sons," that the producer has decided to make a Screen Snapshot's release on "Famous Movie Mothers," to be released Mother's Day, 1947. Thus far he has lined up the following stars to be seen with their children: Rita Hayworth, Loretta Young, Joan Bennett, Hedy Lamarr, Betty Grable and Alice Faye.

The "Famous Fathers" reel, to be released on Father's Day in June this year, is now being enlarged through the addition of Bill Goodwin, Jack Haley, Charles Correll and their sons.

## Designer for Rank on Coast to Observe Methods

Margaret Furse, head costume designer for J. Arthur Rank Organization in England, who created costumes for the Laurence Olivier production, "Henry V" and supervised costumes for the forthcoming "Caesar and Cleopatra" has arrived in Hollywood for a two months stay.

Mrs. Furse, who works as a team with her husband, Roger Furse, will observe Hollywood methods of studio design and visit wholesale and retail marts in Southern California.

### Sports Columnists Turn Actors

Three sports commentators will face movie cameras to play themselves in Monogram's "Gentleman Joe Palooka." They are Bill Becker, Associated Press; Frank Neill, International News Service, and radio commentator Dick Fishell.

### Father's Day Opening for 'Janie'

Father's Day (June 16) was selected by Warner Bros., for the world premier of "Janie Gets Married" at the Malco Theatre, Hot Springs, Ark. Regular New York runs is set for the Strand, June 21.

### Rogers Unit in Oklahoma

Advance production personnel of the Roy Rogers Republic unit arrived last week in Sulphur, Oklahoma to start location work on "Home in Oklahoma," next Rogers horse opus.

## Buys "Criss-Cross" for Universal Release

Mark Hellinger has purchased Don Tracy's novel, "Criss-Cross" which he will produce for Universal release with Burt Lancaster and Ann Blyth scheduled for top roles.

Anthony Veiller, who wrote the screenplay for Hellinger's production of "The Killers" will adapt "Criss-Cross."

## Isherwood to Enterprise

Christopher Isherwood, British novelist, has checked in on the Enterprise lot to work with producer Wolfgang Reinhardt on an original screenplay.

## Clark's Schedule Heavy

"King of the Wild Horses" is the tentative title of a feature which has been placed on Colbert Clark's production schedule at Columbia in addition to Clark's regular slate of eight Charles Starrett-Smiley Burnette Westerns and four Ken Curtis action musicals.

## Rex Ingram Records

Rex Ingram, current star of the Broadway stage play, "St. Louis Woman" has recorded narration for George Pal's forthcoming Puppetoon, "John Henry and the Inky Poo." Ingram handled the voices of John Henry and a priest, in addition to narration.

## Garfield Now Independent

John Garfield will start shooting his first independent production about the beginning of November at Enterprise when "The Burning Journey" goes before the cameras.

## Sign Joan Leslie

James Nasser and Henry Kesler have signed Joan Leslie to star in "Personal Column," scheduled to start shooting in about six weeks. Miss Leslie was declared a free agent by Superior Judge Alfred Paonessa, from her contract with Warner Bros. just prior to signing for the new venture.

## Todd to Make "Great Son"

His first motion picture production will be Edna Ferber's "Great Son," it has been announced by Michael Todd. Story is now being scripted by Florence Ryerson and Colin Clements for Universal release.

## Wallis Buys 'Paid in Full'

"Paid in Full," a magazine article by Frederic Loomis, MD., based on true incidents in the lives of sisters, has been purchased by Hal Wallis Productions as the basis of a forthcoming picture for Paramount reelase. Robert Blees has been signed to prepare a screen treatment of the story.

### Anna Q. Nilsson Comeback

Anna Q. Nilsson, star of silent films, will appear in a top supporting role in "Katie for Congress," in which Loretta Young, Joseph Cotten and Ethel Barrymore co-star for RKO Radio.

### Crisp Signed for "Battle"

Donald Crisp has been signed by 20th Century-Fox to play James Moore in "Bob, Son of Battle" which will start production July 15th. Lon McAllister also has been announced for a leading role. Louis King will direct.

# Italian Film Industry Staging Comeback

## *Theatres Drawing Crowds While British Interests Stimulate Production*

(*Continued from Page* 59)

much as they could to hide. The screen on which I saw the rushes, for instance, had been buried for the past few years. Much valuable equipment was, however, taken away to Germany.

Directing "Teheran" is Bill Freshman, one-time actor, pre-war script writer and until recently one of the Army's producers. This is his first directorial assignment and, in fact, he only stepped in at the last moment. He had gone to Rome on scripting. It was found that the director must be able to speak English to get the best out of the players and he got the job.

I saw a rough cut of some reels and must say that I am not surprised that two major distributors are negotiating for the American rights. In Great Britain, Rank's Eagle Lion will release it.

Bill tells me that if he makes another picture in Rome he will insist on two points. He must have a British continuity girl as the local ones are not reliable and a British or an American cast. In the present picture the key players were brought over from London and the small parts were to have been played by Italian artists. These proved to overact badly, but the Army came to the rescue and gave certain actors leave to appear.

John Stafford who is associated in this venture with Steven Pallos and Arkos Tolnoy tells me that he is anxious to get started on a million-pound Technicolor production of "Quo Vadis" in Rome.

I met both of Staffords' associates whom we used to know at Denham and they are most enthusiastic over the possibilities that the Rome Studios offer producers. I saw several Italian productions and though they do not compare with the better English language films they do show promise. The photography which is too often restricted to close-ups is first rate and "O Solo Mio" is not at all a bad effort.

It is generally alleged that the British authorities are encouraging the development of the Italian film production in an effort to get the country back on its feet. It must be remembered that the Lira is frozen and this is a way to get film rentals out of the country.

### Selznick's New Star

While at the studios I had a chance to say a brief how-do-you-do to Alida Valli, the reigning queen of the Italian screen who has been put under contract by David Selznick. If she can act in the way that she looks the old maestro has found some competition for Ingrid Bergman.

The Cinemas in Rome were better equipped than those in the South but many of these had hard seats. The projectionists, I found, were receiving up to $350 a week.

Trieste, a lovely seaside town, offered little for the cinematic mind, but here I really felt pleased to be British. It was May Day and I was awakened at dawn by a brass band playing outside my window. At home we sleep late on public holidays.

Next I made my way over the Alps to Austria and found a different state of affairs. Other than in Vienna I saw no pictorial posters. Cold drab letterpress announced "Fanny by Gaslight" in Klangenfurt and another poster revealed the concentration camps horror films topped the bill elsewhere. They could hardly be described as eye compelling displays."

Most towns have Stadt Cinemas where the old Nazi culture was drummed out. Now the Occupying Forces find relaxation in them.

"Swanning" around Bruck I was amazed to see in the local newspaper office windows a picture showing Mr. Rank with his baby stars at the Pinewood convention.

In Vienna, I found that Universal Pictures were much in evidence as was the case in almost every town I visited. Even less important releases were getting good playing time. Frankly I rather envied the Vienesse film fans for they were seeing the best of the Deanna Durbin pictures like "100 Men and Girl" for the first time —and have no knowledge of the existence of "Christmas Holiday."

### Day-and-Date Competition

"The show must go on" was certainly the slogan of the local showmen for many of the most bashed and blitzed cinemas were carrying on. At first sight the Urania looked as if it had "had it," but closer inspection revealed that despite the rubble and debris surrounding it the theatre was open.

The U. S. Forces Cinema was showing "Christmas in Connecticut" while across the way Ensa was presenting "Indiscretion" and the soldiers who saw both shows were not amused. The latter is the English title for the former.

I bought the Vienna fan magazine and was most impressed to find a very excellent boost for British National Pictures. Our old friend Jimmy Hutchison does a great job almost single handed for this firm without fuss or palaver and wherever one goes one sees the result of his enterprise.

Returning to London, the thing that struck me most was the gaiety and scope of the posters. Despite paper restrictions our publicists can teach their confreres across the Channel—plenty.

CONGRATULATIONS

TO

SHOWMEN'S

TRADE REVIEW

FAMOUS PLAYERS CANADIAN CORPORATION

# FEATURE Booking GUIDE

## TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listings.

### A

| Title | Company |
|---|---|
| Abbott & Costello in Hollywood | MGM |
| Abie's Irish Rose | UA |
| Abilene Town | UA |
| A Boy, a Girl & a Dog | Misc. |
| Accent on Horror | Misc. |
| A Close Call for Boston Blackie | Col. |
| Adventure | MGM |
| Adventure for Two | Misc. |
| Adventure in Music | Misc. |
| Adventures of Rusty | Col. |
| A Game of Death | RKO |
| A Guy Could Change | Rep. |
| A Letter for Evie | MGM |
| Alias Billy the Kid | Rep. |
| A Likely Story | RKO |
| Allotment Wives | Mono. |
| Along the Navajo Trail | Rep. |
| Ambush Trail | PRC |
| An Angel Comes to Brooklyn | Rep. |
| And Then There Were None | 20th-Fox |
| Angel and the Outlaw | Rep. |
| Angel on My Shoulder | UA |
| A Night in Casablanca | UA |
| Anna and the King of Siam | 20th-Fox |
| Appointment in Tokyo | WB |
| Arizona Whirlwind | Mono. |
| Arson Squad | PRC |
| A Scandal in Paris | UA |
| A Song to Remember | Col. |
| A Strange Impersonation | Rep. |
| Avalanche | PRC |
| A Walk in the Sun | 20th-Fox |
| A Woman of My Own | MGM |
| A Yank in London | 20th-Fox |

### B

| | |
|---|---|
| Bachelor's Daughters | UA |
| Bad Bascomb | MGM |
| Bad Men of the Border | Univ. |
| Badman's Territory | RKO |
| Bamboo Blonde | PRC |
| Bandit of the Badlands | Rep. |
| Bandit of Sherwood Forest | Col. |
| Battle for Music | Misc. |
| Beast With Five Fingers | WB |
| Because of Him | Univ. |
| Bedlam | RKO |
| Beginning or the End | MGM |
| Behind City Lights | Rep. |
| Behind Green Lights | 20th-Fox |
| Behind the Mask | Mono. |
| Bel Ami | UA |
| Bella Donna | Misc. |
| Bells of St. Marv's | RKO |
| Below the Deadline | Mono. |
| Best Years of Our Lives | RKO |
| Between Two Sisters | PRC |
| Beyond Tomorrow | Astor |
| Big Sleep | WB |
| Big Town | Para. |
| Birth of a Star | Astor |
| Black Angel | Univ. |
| Black Beauty | 20th-Fox |
| Black Market Babies | Mono. |
| Blazing the Western Trail | Col. |
| Blonde Alibi | Univ. |
| Blondie Knows Best | Col. |
| Blithe Spirit | UA |
| Blonde for a Day | PRC |
| Blondie's Lucky Day | Col. |
| Blue Dahlia | Para. |
| Blue Montana Skies | Rep. |
| Blue Skies | Para. |
| Border Badmen | PRC |
| Border Bandits | Mono. |
| Born for Trouble | WB |
| Boss of Boomtown | Univ. |
| Bowery Bombshell | Mono. |
| Boys' Ranch | MGM |
| Breakfast in Hollywood | UA |
| Bride Wore Boots | Para. |
| Brief Encounter | Univ. |
| Brute Man | Univ. |
| Burma Victory | WB |

### C

| | |
|---|---|
| Caesar & Cleopatra | UA |
| Calcutta | Para. |
| Caldonia | Astor |
| California | Para. |
| California Gold Rush | Rep. |
| Canyon Passage | Univ. |
| Captain Eddie | 20th-Fox |

*Features and western series pictures are listed alphabetically by title under name of distributor. (Consult* TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION *or* BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor. Audience Classification is indicated by letters following titles. A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

| | |
|---|---|
| (B) Biographical | (C) Comedy |
| (D) Drama | (Doc) Documentary |
| (G) Gangster | (M) Musical |
| (H) Horror | (W) Western |
| (My) Mystery | (Wa) War |

## ASTOR PICTURES

| Prod. No. | | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| | Beyond Tomorrow | Winninger-Carey-C. Aubrey Smith | 88 | | Reissue |
| Sp. | Birth of a Star | Danny Kaye | 38 | | New Release |
| Sp. | Caldonia | Louis Jordan & Band | 28 | | New Release |
| | Fangs of the Wild | Rin Tin Tin, Jr. | 60 | | New Release |
| | Gentleman From Arizona | John King-Joan Barclay | 70½ | | Reissue |
| | Hell's Angels (D) | Lyon-Harlow-Hall | 100 | | Reissued |
| | Her Enlisted Man (CD) | Barbara Stanwyck-Robt. Young | 70 | | Reissued |
| | I Cover the Waterfront (D) | Claudette Colbert | 80 | | Reissued |
| | Jimmy Steps Out | J. Stewart-P. Goddard | 89 | | Release |
| | Let 'em Have It (G) | Bruce Cabot-Virginia Bruce | 70 | | Reissued |
| | Little Men | Oakie-Francis-Bancroft | 83 | | Release |
| | One Romantic Night | Ilona Massey-Alan Curtis | 86 | | Reissue |
| | Scarfare (D) | P. Muni-G. Rraft-A. Dvorak | 88 | | Reissued |
| | Silver Devil (D) F | H. Gibson-Stephin Fetchit | 62 | | Remake |
| | Sky Devils (C-D) | Spencer Tracy | 88 | | Reissued |
| | Swiss Family Robinson | Mitchell-Best-Holt | 74 | | Release |
| | Thunder in the City | Edw. G. Robinson | 81 | | Reissued |
| | Tom Brown's Schooldays | Hardwick-Lydon-Bartholomew | 85 | | Release |

## COLUMBIA

### CURRENT 1944-45

| | | | | | |
|---|---|---|---|---|---|
| 6027 | Adventures of Rusty (D)F | T. Donaldson-M. Lindsay-C. Nagel | 65 | 9/6/45 | b11/24/45 |
| 6038 | Dancing in Manhattan (CD)F | Fred Brady-Jeff Donnell | 60 | 12/14/44 | b12/30/44 |
| 6015 | I Love a Bandleader (M)F | Phil Harris-Leslie Brooks | 70 | 9/13/45 | b2/9/46 |

### Current 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 7030 | A Close Call for Boston Blackie (M)F | C. Morris-R. Lane-L. Merrick | 60 | 1/24/46 | b4/27/46 |
| 7004 | Bandit of Sherwood Forest *T (D)F | Cornel Wilde-Anita Louise | 85 | 2/21/46 | b2/23/46 |
| | Blondie's Lucky Day (C)F | P. Singleton-A. Lake-L. Simms | 69 | 4/4/46 | b6/1/46 |
| 7022 | Crime Doctor's Warning (My)F | Warner Baxter-Dusty Anderson | 69 | 10/4/45 | b4/20/46 |
| | Devil's Mask, The | Anita Louise-Jim Bannon | | 5/23/46 | a4/27/46 |
| 7034 | Gentleman Misbehaves, The | Robert Stanton-Osa Massen | 74 | 2/28/46 | a11/17/45 |
| 7001 | Gilda (D)F | Rita Hayworth-Glenn Ford | 110 | 4/25/46 | b3/16/46 |
| 7029 | Girl of the Limberlost | R. Nelson-D. Clifton-L. Tindall | 60 | 10/11/45 | a7/21/45 |
| | Hit the Hay (M)F | J. Canova-R. Hunter-L. Merrick | 62 | 11/29/45 | b2/16/46 |
| 7021 | Just Before Dawn (My)A | Warner Baxter-Adelle Roberts | 67 | 3/7/46 | b5/18/46 |
| Sp. | Kiss & Tell (CD)F | Shirley Temple-Jerome Courtland | 90 | 10/18/45 | b9/8/45 |
| 7019 | Life With Blondie (C)F | P. Singleton-A. Lake-L. Simms | 69 | 12/13/45 | b12/8/45 |
| | Man Who Dared, The | Leslie Brooks-George Macready | 66 | 5/30/46 | a5/11/46 |
| 7014 | Meet Me on Broadway (MC)F | Reynolds-Brady-Falkenburg | 78 | 1/3/46 | b3/2/46 |
| 7023 | My Name Is Julia Ross (D)F | Nina Foch-George Macready | 65 | 11/27/45 | b11/17/45 |
| | Mysterious Intruder | Richard Dix-Barton MacLane | 62 | 4/11/46 | a3/9/46 |
| | Night Editor (D)A | William Gargan-Janis Carter | 67 | 4/18/46 | b4/6/46 |
| 7028 | Notorious Lone Wolf (CD)F | Gerald Mohr-Janis Carter | 64 | 2/14/46 | b3/23/46 |
| 7012 | One Way to Love (C)F | W. Parker-Marguerite Chapman | 83 | 12/20/45 | b12/29/45 |
| 7035 | Out of the Depths (Wa)F | Jim Bannon-Ross Hunter | 60 | 12/27/45 | b3/23/46 |
| 7005 | Pardon My Past | F. MacMurray-M. Chapman | 88 | 12/25/45 | a6/9/45 |
| 7008 | Perilous Holiday | P. O'Brien-R. Warrick-E. Buchanan | 89 | 3/21/46 | a2/9/46 |
| | Phantom Thief, The | Chester Morris-Jeff Donnell | 65 | 5/2/46 | a3/2/46 |
| 7036 | Prison Ship | Robert Lowery-Nina Foch | 60 | 11/15/45 | a10/13/45 |
| 6005 | She Wouldn't Say Yes (C)A | R. Russell-L. Bowman | 87 | 11/29/45 | b12/22/45 |
| | Snafu (C)F | R. Benchley-V. Vague | 82 | 11/22/45 | b12/15/45 |
| | Talk About a Lady | Jinx Falkenburg-Joe Besser | 71 | 3/28/46 | a3/2/46 |
| 7007 | Tars and Spars (CM)F | A. Drake-J. Blair-M. Platt | 88 | 1/10/46 | b1/12/46 |
| | True Glory, The | Documentary | 83 | 10/4/45 | b9/8/45 |
| 7024 | Voice of the Whistler (D)A | Richard Dix-L. Merrick | 60 | 10/30/45 | b11/10/45 |
| | Walls Came Tumbling Down, The (D)F | Lee Bowman-Marguerite Chapman | 82 | 6/7/46 | b5/25/46 |

### COMING

| | | | |
|---|---|---|---|
| Down to Earth *T | Rita Hayworth-Larry Parks | | a4/6/46 |
| Blondie Knows Best | Penny Singleton-Arthur Lake | | a5/18/46 |
| Crime Doctor's Honor | Warner Baxter-Ellen Drew | | |
| Dangerous Business | Lynn Merrick-Forrest Tucker | 6/20/46 | a4/20/46 |
| Gallant Journey | Glenn Ford-Janet Blair | | a4/6/46 |
| It's Great to Be Young | L. Brooks-B. Stanton-J. Donnell | | |
| Personality Kid | Anita Louise-Michael Duane | | a5/25/46 |
| Renegades *T (W)F | Evelyn Keyes- Willard Parker | 6/13/46 | b5/18/46 |
| Return of Rusty | Ted Donaldson-J. Litel-Mark Dennis | 6/27/46 | a6/1/46 |
| Sing While You Dance | Ellen Drew-Robert Stanton | | a5/25/46 |
| So Dark the Night | Micheline Cheirel-Steven Geray | 7/4/46 | a1/25/46 |
| Thrill of Brazil | E. Keyes-Keenan Wynn-A Miller | | a6/1/46 |
| Jolson Story *T | L Parks-E. Keyes-W. Demarest | | a2/9/46 |
| Unknown, The | Karen Morley-Jim Bannon | | |

### Westerns (Current 1944-45)

| | | | | | |
|---|---|---|---|---|---|
| 6209 | Outlaws of the Rockies (W)F | Charles Starrett-Tex Harding | 54 | 9/18/45 | b10/6/45 |
| 6208 | Rustlers of the Badlands (W)F | Charles Starrett-Tex Harding | 58 | 8/16/45 | b8/25/45 |
| 6244 | Song of the Prairie | Ken Curtis-June Storey | 69 | 9/27/45 | b2/2/46 |

## COLUMBIA (Continued)

| Prod. No. | Westerns (Current 1945-46) | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 6201 | Blazing the Western Trail (W)F | C. Starrett-Dub Taylor-Tex Harding | 56 | 10/18/45 | b12/8/45 |
| 7204 | Frontier Gunlaw (W)F | Charles Starrett-Tex Harding | 58 | 1/31/46 | b2/16/46 |
| | Galloping Thunder (W)F | Charles Starrett-Smiley Burnette | 57 | 4/25/46 | b5/25/46 |
| 7206 | Gunning for Vengeance (W)F | Charles Starrett-Smiley Burnette | 56 | 3/21/46 | b5/4/46 |
| 7202 | Lawless Empire | Charles Starrett-Tex Harding | 58 | 11/15/45 | |
| 7205 | Roaring Rangers (W)F | Charles Starrett-Smiley Burnette | 55 | 2/14/46 | b3/16/46 |
| 7203 | Texas Panhandle (W)F | Charles Starrett-Tex Harding | 55 | 12/20/45 | b1/12/46 |
| | That Texas Jamboree | Ken Curtis-Jeff Donnell | | 5/16/46 | |
| 7221 | Throw a Saddle on a Star | K. Curtis-J. Donnell-A. Roberts | 67 | 3/14/46 | |
| | Two-Fisted Stranger | Charles Starrett-Smiley Burnette | 51 | 5/30/46 | |
| | **Westerns (Coming)** | | | | |
| | Cowboy Blues | Ken Curtis-Jeff Donnell | | | a6/1/46 |
| | Desert Horseman | Charles Starrett-Smiley Burnette | | | |
| | Heading West | Charles Starrett-Smiley Burnette | | | |
| | Landrush | Charles Starrett-Smiley Burnette | | | |
| | Singing on the Trail | Ken Curtis-Jeff Donnell | | | |
| | Terror Trail | Charles Starrett-Smiley Burnette | | | |

## MGM

| Group No. | Current 1945-46 | | | | |
|---|---|---|---|---|---|
| 13 | Abbott & Costello in Hollywood (C)F | Abbott & Costello | 81 | Oct | b6/25/45 |
| Sp. | Adventure (D)F | C. Gable-G. Garson-J. Blondell | 125 | Mar | b12/22/45 |
| 15 | A Letter For Eve. (CD)F | Marsha Hunt-John Carroll | 89 | Jan-Feb | b12/1 45 |
| 16 | Bad Bascomb (W)F | Wallace Beery-Morgaret O'Brien | 110 | Apr-May | b2/9/46 |
| 13 | Dangerous Partners (My)F | James Craig-Signe Hasso | 76 | Oct | b3/11/45 |
| 15 | Harvey Girls *T (M)F | J. Garland-A. Sothern-J. Hodiak | 101 | Jan-Feb | b12/29/45 |
| 13 | Her Highness and the Bellboy (C)F | H. Lamarr-R. Walker-J. Allyson | 111 | Oct | b7/14/45 |
| 13 | Hidden Eye (My)F | Edward Arnold-Frances Rafferty | 127 | Sept | a1/26/45 |
| 16 | Hoodlum Saint (D)A | William Powell-Esther Williams | 93 | Apr-May | b2/9/46 |
| 13 | Our Vines Have Tender Grapes (D)F | M. O'Brien-Ed. G. Robinson | 106 | Sept | b7/21/45 |
| 15 | Portrait of Maria (D)F | Dolores Del Rio-Pedro Armendariz | 76 | Jan-Feb | b12/15/45 |
| 16 | Postman Always Rings Twice (D)A | Lana Turner-John Garfield | 113 | Apr-May | b3/16/46 |
| 15 | Sailor Takes a Wife (C)F | Robert Walker-June Allyson | 91 | Jan-Feb | b12/29/45 |
| 14 | She Went to the Races (C)F | James Craig-Frances Gifford | 86 | Nov | b10/20/45 |
| 14 | They Were Expendable (WarD) | R. Montgomery-J. Wayne | 138 | Dec | b11/17/45 |
| 16 | Two Sisters From Boston (CM)F | Kathryn Grayson-June Allyson | 112 | Apr-May | b3/9/46 |
| 15 | Up Goes Maisie (C)F | A. Sothern-G. Murphy-H. Brooks | 89 | Jan-Feb | b1/5/46 |
| 14 | Vacation from Marriage (CD)F | Robert Donat-Deborah Kerr | 104 | Dec | b9/22/45 |
| Sp. | Weekend at the Waldorf (D)F | Rogers-Turner-Pidgeon-V. Johnson | 130 | Oct | b7/21/45 |
| 14 | What Next, Corporal Hargrave? (C)F | Robert Walker-Keenan Wynn | 96 | Nov | b11/17/45 |
| 14 | Yolanda & the Thief *T (M)A | F. Astaire-F. Morgan-L. Bremer | 106 | Dec | b10/20/45 |
| Sp. | Ziegfeld Follies of 1946 *T (M)F | Fred Astaire-Gene Kelly | 110 | Mar | b1/12/46 |
| | **COMING** | | | | |
| | Beginning Or the End | L. Barrymore-R. Walker-B. Donlevy | | | |
| | Boys' Ranch (D)F | James Craig-Skippy Homeier | 97 | | b5/4/46 |
| | Courage of Lassie *T /D)F | Elizabeth Taylor-"Lassie" | 93 | | b6/11/46 |
| | Easy to Wed *T (CM)A | L. Ball-V. Johnson-E. Williams | 109 | | b4/13/46 |
| | Faithful in My Fashion | Donna Reed-Tom Drake | 81 | | a2/9/46 |
| | Fiesta *T | Esther Williams-John Carroll | | | a2/9/46 |
| | Green Years, The (D)F | C. Coburn-T. Drake-S. Royle | 127 | | b8/16/45 |
| | High Barbaree | Van Johnson-June Allyson | | | |
| | Holiday in Mexico *T | W. Pidgeon-I. Massey-J. Powell | | | a2/9/46 |
| | It Happened at the Inn | Fernand Ledoux-Maurice Rollin | | | |
| | Lady in the Lake | Robert Montgomery-Audrey Totter | | | |
| 16 | Last Chance, The (D)F | E. G. Morrison-John Hoy | 108 | | b12/1/46 |
| | Mighty McGurk, The | Wallace Beery-Aline McMahon | | | |
| | Mister Jim | James Craig-Frances Gifford | | | a1/26/46 |
| | My Brother Who Talked to Horses | Butch Jenkins-Peter Lawford | | | |
| | No Leave, No Love | V. Johnson-P. Kirkood-K. Wynn | | | a2/9/46 |
| | Return of Mr. Griggs | K. Wynn-F. Morgan | | | a2/29/46 |
| | Sea of Grass | K. Hepburn-S. Tracy-M. Douglas | | | |
| | Show-Off | R. Skelton-M. Maxwell-M. Main | | | |
| | Star From Heaven | Marshall Thompson-Jim Davis | | | a3/2/46 |
| | Tenth Avenue Angel | M. O'Bien-G. Murphy-P. Thaxter | | | |
| | Three Wise Fools | M. O'Brien-L. Barrymore-E. Arnold | | | a3/2/46 |
| | Till the Clouds Roll By | J. Garland-R. Walker-F. Sinatra | | | |
| | Two Smart People | J. Hodiak-L. Ball-L. Nolan | 93 | | a2/9/46 |
| | Uncle Andy Hardy | M. Rooney-B. Granville-D. Ford | | | |
| | Undercurrent | K. Hepburn-R. Taylor | | | |
| | Woman of My Own | Greer Garson-Richard C. Hart | | | |
| | Yearling, The *T | G. Peck-J. White-J. Craig | | | a10/20/45 |

## MONOGRAM

| Prod. No. | CURRENT 1944-45 | | | | |
|---|---|---|---|---|---|
| 412 | Come Out Fighting (CD)F | East Side Kids-June Carlson | 63 | 9/22/45 | b10/6/45 |
| 407 | Sensation Hunters | Doris Merrick-Robert Lowery | 62 | 10/13/45 | a8/18/45 |
| 415 | Shanghai Cobra (My)F | S. Toler-B. Fong-M. Moreland | 64 | 9/29/45 | b8/11/45 |
| | **CURRENT 1945-46** | | | | |
| 505 | Allotment Wives (D)A | Kay Francis-Paul Kelly | 80 | 12/29/45 | b11/18/45 |
| 526 | Behind the Mask (My)F | Kane Richmond-Barbara Reed | 67 | 5/11/46 | b4/6/46 |
| 504 | Black Market Babies (D)A | Ralph Morgan-Teala Loring | 71 | 1/5/46 | b12/8/45 |
| 519 | Dark Alibi (My)F | S. Toler-B. Fong-M. Moreland | 61 | 5/25/46 | b4/27/46 |
| 528 | Face of Marble (H)A | John Carradine-Claudia Drake | 72 | 2/2/46 | b1/26/46 |
| 507 | Fear (My)A | Warren William-Anne Gwynne | 68 | 3/2/46 | b12/29/45 |
| 529 | Gay Cavalier (W)F | Gilbert Roland-Martin Garalaga | 65 | 3/30/46 | b4/20/46 |
| 506 | Joe Palooka, Champ (C)F | Joe Kirkwood-Elyse Knox | 70 | 5/28/46 | b4/13/46 |
| 514 | Junior Prom (M)F | Freddie Stewart-June Preisser | 69 | 5/11/46 | b3/2/46 |
| 509 | Live Wires (D)F | Leo Gorcey-Huntz Hall | 65 | 1/12/46 | b2/16/46 |
| 513 | Red Dragon (My)F | Sidney Toler-Benson Fong | 64 | 2/2/46 | b12/29/45 |
| 527 | Shadow Returns (My)A | Kane Richmond-Barbara Reed | 61 | 2/19/46 | b1/19/46 |
| 516 | Strange Mr. Gregory (D)A | Edmund Lowe-Jean Rogers | 63 | 1/12/46 | b1/5/46 |
| 501 | Sunbonnet Sue (M)F | Phil Regan-Gale Storm | 89 | 12/8/46 | b9/29/45 |
| 503 | Swing Parade of 1946 (M)F | Gale Storm-Phil Regan | 74 | 3/16/46 | b1/26/46 |
| | **COMING** | | | | |
| 522 | Below the Deadline | Warren Douglas-Ramsay Ames | | | a6/1/46 |
| 511 | Bowery Bombshell | Leo Gorcey-Huntz Hall | | | a5/11/46 |
| | Decoy | Jean Gillie-Edward Norris | | | a6/1/46 |
| 508 | Don't Gamble With Strangers (My)A | Kane Richmond-Bernedene Hays | 68 | | b5/25/46 |

| *Title* | *Company* |
|---|---|
| Captain Kidd | UA |
| Captain Tugboat Annie | Rep. |
| Captive Heart | Misc |
| Caravan Trails | PRC |
| Caribbean Mystery | 20th-Fox |
| Carnival in Costa Rica | 20th-Fox |
| Cat Creeps | Univ |
| Catman of Paris | Rep |
| Centennial Summer | 20th-Fox |
| Chase, The | UA |
| Cherokee Flash | Rep. |
| Cheyenne | WB |
| Child of Divorce | RKO |
| Cinderella Jones | WB |
| City For Conquest | WB |
| Claudia and David | 20th-Fox |
| Cloak and Dagger | WB |
| Club Havana | PRC |
| Cluny Brown | 20th-Fox |
| Code of the Lawless | Univ |
| Col. Effingham's Raid | 20th-Fox |
| Colorado Pioneers | Rep. |
| Colorado Serenade | PRC |
| Come Out Fighting | Mono. |
| Confidential Agent | WB |
| Conquest of Cheyenne | Rep. |
| Cornered | RKO |
| Courage of Lassie | MGM |
| Cowboy Blues | Col. |
| Cowboy Canteen | Col. |
| Crack-Up | RKO |
| Crainquebille | Misc |
| Crime Doctor's Honor | Col. |
| Crime Doctor's Warning | Col. |
| Crime of the Century | Rep |
| Crime School | WB |
| Criminal Court | RKO |
| Cross My Heart | Para. |
| Crimson Canary | Univ |
| Cry Wolf | WB |
| Cuban Pete | Univ. |
| Curley | Misc |
| **D** | |
| Dakota | Rep |
| Daltons Ride Again | Univ |
| Dancing in Manhattan | Col. |
| Danger Signal | WB |
| Danger Street | Para. |
| Danger Woman | Univ. |
| Dangerous Business | Col |
| Dangerous Men | PRC |
| Dangerous Partners | MGM |
| Danny Boy | PRC |
| Dark Alibi | Mono. |
| Dark Corner | 20th-Fox |
| Dark Horse | Univ. |
| Dark is the Night | Misc. |
| Dark Mirror | Misc. |
| Days of Buffalo Bill | Rep. |
| Deadlier Than the Male | RKO |
| Deadline at Dawn | RKO |
| Deadline for Murder | 20th-Fox |
| Dead of Night | Univ. |
| Deception | WB |
| Decoy | Mono. |
| Desert Horseman | Col. |
| Detour | PRC |
| Devil Bat's Daughter | PRC |
| Devil's Mask | Col. |
| Devil's Playground | UA |
| Devotion | WB |
| Diary of a Chambermaid | UA |
| Dick Tracy | RKO |
| Dick Tracy Versus Cueball | RKO |
| Ding Dong Williams | RKO |
| Dishonored Lady | UA |
| Doll Face | 20th-Fox |
| Dolly Sisters | 20th-Fox |
| Don't Fence Me In | Rep. |
| Don't Gamble With Strangers | Mono. |
| Double Furlough | UA |
| Down Missouri Way | PRC |
| Down to Earth | Col. |
| Do You Love Me? | 20th-Fox |
| Dragonwyck | 20th-Fox |
| Dressed to Kill | Univ. |
| Drifting Along | Mono. |
| Duffy's Tavern | Para. |
| Duel in the Sun | UA |
| **E** | |
| Earl Carroll's Sketchbook | Rep |
| Easy Come, Easy Go | Para. |
| Easy to Wed | MGM |
| 1812 | Misc. |
| El Paso Kid | Rep. |
| Enchanted Cottage | RKO |
| Escape Me Never | WB |
| Experiment Perilous | RKO |
| **F** | |
| Fabulous Suzanne | Rep |
| Face of Marble | Mono. |
| Faithful In My Fashion | MGM |
| Falcon in Hollywood | RKO |
| Falcon's Adventure | RKO |
| Falcon's Alibi | RKO |
| Fallen Angel | 20th-Fox |
| Fall of Berlin | Misc. |
| Fangs of the Wild | Astor |
| Fanny By Gaslight | UA |
| Fatal Witness | Rep. |
| Fear | Mono. |
| Fear in the Night | Para. |
| Fiesta | MGM |
| Fighting Bill Carson | RKO |
| Firts Yank Into Tokyo | RKO |
| Flaming Bullets | PRC |
| Flight to Nowhere | Misc. |
| Follow That Woman | Para. |
| Freddie Steps Out | Mono. |
| French Key | Rep. |

| Title | Company |
|---|---|
| From This Day Forward | RKO |
| Frontier Feud | Mono. |
| Frontier Fugitives | PRC |
| Frontier Gal | Univ. |
| Frontier Gunlaw | Col. |
| Fugitive | Univ. |
| **G** | |
| Gallant Journey | Col. |
| Galloping Thunder | Col. |
| Gay Blades | Rep. |
| Gay Cavalier | Mono. |
| Genius At Work | RKO |
| Genttleman Joe Palooka | Mono. |
| Gentleman Misbehaves | Col. |
| Gentleman from Texas | Mono. |
| Gentlemen From Arizona | Astor |
| Getting Gertie's Garter | UA |
| Ghost Busters | Mono. |
| Ghost Goes Wild | Rep. |
| Ghost of Hidden Valley | PRC |
| Ghost Steps Out | Univ. |
| G. I. War Brides | Rep. |
| Gilda | Col. |
| Girl of the Limberlost | Col. |
| Girl on the Spot | Univ. |
| Girl Rush | RKO |
| Girls of the Big House | Rep. |
| Girls on Probation | WB |
| Glass Alibi | Rep. |
| Gold Mine in the Sky | Rep. |
| Great Flamarion | Rep. |
| Green Years | MGM |
| Gunning for Vengeance | Col. |
| Gun Town | Univ. |
| Guns and Guitars | Rep. |
| **H** | |
| Hands Across the Border | Rep. |
| Harvey Girls | MGM |
| Haunted Mine | Mono. |
| Heading West | Col. |
| Heartbeat | RKO |
| Hell's Angels | Astor |
| Henry the Fifth | UA |
| Her Adventurous Night | Univ. |
| Her Enlisted Man | Astor |
| Her Kind of Man | WB |
| Her Highness and the Bellboy | MGM |
| Here Comes Trouble | Misc. |
| Hidden Eye | MGM |
| High Barbaree | MGM |
| High School Hero | Mono. |
| Hit the Hay | Col. |
| Hold That Blonde | Para. |
| Holiday in Mexico | MGM |
| Home in Oklahoma | Rep. |
| Home on the Range | Rep. |
| Home Sweet Homicide | 20th-Fox |
| Honeymoon | RKO |
| Hoodlum Saint | MGM |
| Hot Cargo | Para. |
| Hotel Reserve | RKO |
| House of Dracula | Univ. |
| House of Horrors | Univ. |
| House on 92nd Street | 20th-Fox |
| How Do You Do | PRC |
| Humoresque | WB |
| **I** | |
| Idea Girl | Univ. |
| I Cover Big Town | Para. |
| I Cover the Waterfront | Astor |
| I Know Where I'm Going | Misc. |
| I Love a Bandleader | Col. |
| Imperfect Lady | Para. |
| In Fast Company | Mono. |
| In Old New York | Mono. |
| In Old Sacramento | Rep. |
| I Ring Doorbells | PRC |
| Inside Job | Univ. |
| Inner Circle | Rep. |
| Invisible Informer | Rep. |
| Isle of the Dead | RKO |
| It All Came True | WB |
| It Happened at the Inn | MGM |
| It's a Wonderful Life | RKO |
| It's Great to Be Young | Col. |
| It Shouldn't Happen to a Dog | 20th-Fox |
| I've Always Loved You | Rep. |
| **J** | |
| Janie Gets Married | WB |
| Jesse James | 20th-Fox |
| Jimmy Steps Out | Astor |
| Joe Palooka, Champ | Mono. |
| Johnny Comes Flying Home | 20th-Fox |
| Johnny in the Clouds | UA |
| Jolson Story | Col. |
| Journey Together | Misc. |
| Junior Prom | Mono. |
| Just Before Dawn | Col. |
| **K** | |
| Katie for Congress | RKO |
| Kid From Brooklyn | RKO |
| Killers, The | Univ. |
| Kiss & Tell | Col. |
| Kitty | Para. |
| **L** | |
| Ladies Man | Para. |
| Lady in the Lake | MGM |
| Lady Luck | RKO |
| Land of the Outlaws | Mono. |
| Landrush | Col. |
| Larceny in Her Heart | PRC |
| Last Chance | MGM |
| Last Crooked Mile | Rep. |
| Last Frontier Uprising | Rep. |
| Laura | 20th-Fox |
| Lawless Empire | Col. |
| Leave Her to Heaven | 20th-Fox |
| Let 'Em Have It | Astor |

## MONOGRAM (Continued)

| Prod. No. | COMING | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 515 | Freddie Steps Out (DM)F | Freddie Stewart-June Preisser | 75 | | b6/1/46 |
| | High School Hero | Freddie Stewart-June Preisser | | | |
| | Gentleman Joe Palooka | Leon Errol-Elyse Knox | | | |
| | Ghost Busters | Leo Gorcey-The Bowery Boys | | | |
| 510 | In Fast Company (CD)F | Leo Gorcey-Huntz Hall | 63 | | b5/11/46 |
| | Missing Lady | Kane Richmond-Barbara Reed | | | b6/1/46 |
| 530 | Romance of the Rancho | Gilbert Roland-Marjorie Riordan | | | |
| Sp. | Suspense (D)A | Belita-Barry Sullivan-E. Palette | 101 | 6/15/46 | b3/30/46 |
| 518 | Shadows Over Chinatown | Sidney Toler-Victor Sen Yung | | | a4/20/46 |

### Westerns (Current 1944-45)

| | | | | | |
|---|---|---|---|---|---|
| 452 | Drifting Along (W)F | J. M. Brown-Raymond Hatton | 60 | 1/26/46 | b5/11/46 |
| 458 | Frontier Feud | J. M. Brown-Raymond Hatton | 54 | 11/24/45 | |
| 562 | Gentleman From Texas | J. M. Brown-R. Hatton | | 6/8/46 | |
| 566 | Haunted Mine, The (W)F | J. M. Brown-Raymond Hatton | 52 | 3/2/46 | b4/6/46 |
| 457 | Lost Trail (W)F | J. M. Brown-Raymond Hatton | 53 | 10/20/45 | b10/13/45 |
| 464 | Riders of the Dawn (W)F | Jimmy Wakely-Lee White | 57 | 11/3/45 | b10/27/45 |
| 431 | South of the Rio Grande | Duncan Renaldo | 62 | 9/15/45 | |
| 565 | Border Bandits (W)F | J. M. Brown-R. Hatton | 57 | 1/12/46 | b2/23/46 |
| 571 | Lonesome Trail | J. Wakely-Lee White | 55 | 12/8/45 | |
| 572 | Moon Over Montana (W)F | Jimmy Wakely-Lee White | 61 | 2/23/46 | b4/27/46 |
| 561 | Under Arizona Skies | J. M. Brown-Raymond Hatton | 60 | 4/27/46 | |
| 573 | West of the Alamo | Jimmy Wakely-Lee White | 57 | 4/20/46 | |

### Westerns (Coming)

| | | | | | |
|---|---|---|---|---|---|
| | Shadows on the Range | J. M. Brown-Raymond Hatton | | | |
| 574 | Trail to Mexico | Jimmy Wakely-Lee White | | 6/29/46 | |

## PARAMOUNT

### Current 1945-46

| Block No. | | | | | |
|---|---|---|---|---|---|
| 4 | Blue Dahlia (My)A | A. Ladd-V. Lake-W. Bendix | 100 | 4/19/46 | b2/2/46 |
| 5 | Bride Wore Boots (C)F | B. Stanwyck-R. Cummings-D. Lynn | 85 | 5/31/46 | b3/23/46 |
| 1 | Duffy's Tavern (CM)F | Crosby-Ed Gardner-M. Reynolds | 98 | 9/28/46 | b8/18/46 |
| 1 | Follow That Woman (My) | William Gargan-Nancy Kelly | 70 | 12/14/45 | b8/25/45 |
| 2 | Hold That Blonde (C)F | Eddie Bracken-Veronica Lake | 77 | 11/23/45 | b10/13/45 |
| 2 | Kitty (D)A | Paulette Goddard-Ray Milland | 103 | 5/10/46 | b10/13/45 |
| 1 | Lost Weekend (D)A | R. Milland-J. Wyman-P. Terry | 101 | 1/25/46 | b8/18/45 |
| 1 | Love Letters (D)A | J. Jones-J. Cotten-A. Richards | 101 | 10.26/45 | b8/25/45 |
| 3 | Masquerade in Mexico (MC)F | D. Lamour-A. deCordova-P. Knowles | 96 | 2/22/45 | b12/1/45 |
| 3 | Miss Susie Slagle's (D)A | Sonny Tufts-V. Lake | 89 | 3/8/46 | b12/8/45 |
| 2 | People Are Funny (CM)F | J. Haley-H. Walker-R. Vallee | 93 | 1/11/46 | b10/18/45 |
| 3 | Road to Utopia (CM)A | Crosby-Hope-Lamour | 90 | 3/22/46 | b12/8/45 |
| 2 | Stork Club (CM)A | Betty Hutton-Barry Fitzgerald | 98 | 12/28/45 | b10/6/45 |
| 4 | They Made Me a Killer (D)A | Robert Lowery-Barbara Britton | 64 | 5/3/46 | b1/26/46 |
| 3 | Tokyo Rose (D)A | Byron Barr-Lotus Long | 69 | 2/8/46 | b12/8/45 |
| 4 | Virginian, The *T (W)F | J. McCrea-B. Donlevy-S. Tufts | 90 | 4/15/46 | b1/26/46 |
| 4 | Well Groomed Bride (CD)F | R. Milland-O. deHavilland-S. Tufts | 75 | 5/17/46 | b2/2/46 |

### COMING

| | | | | | |
|---|---|---|---|---|---|
| | Big Town | Philip Reed- Hillary Brooke | | 10/25/46 | a2/9/46 |
| | Blue Skies *T | Bing Crosby-Paul Draper | | 7/27/46 | a8/18/45 |
| | Calcutta | A. Ladd-G. Russell-W. Bendix | | | a7/14/45 |
| | California *T | Milland-Stanwyck-Fitzgerald | | | a4/6/46 |
| | Cross My Heart | Betty Hutton-Sonny Tufts | | 10/11/46 | |
| | Danger Street | Jane Withers-Robert Lowery | | | |
| | Easy Come, Easy Go | Betty Hutton-Sonny Tufts | | | a4/7/45 |
| | Fear in the Night | De Forest Kelly-Kay Scott | | | |
| 5 | Hot Cargo (D)F | W. Gargan-J. Rogers-P. Reed | 57 | 6/28/46 | b3/16/46 |
| | I Cover Big Town | Philip Reed-Hillary Brooke | | | |
| | Imperfect Lady, The | R. Milland-T. Wright-V. Field | | | a11/10/45 |
| | Ladies Man | Eddie Bracken-Virginia Field | | | a12/10/45 |
| 6 | Monsieur Beaucaire (C)F | Bob Hope-Joan Caulfield | 93 | 8/30/46 | b5/18/46 |
| 6 | O.S.S. (Wa)F | A. Ladd-G. Fitzgerald-P. Knowles | 107 | 7/26/46 | b5/11/46 |
| 5 | Our Hearts Were Growing Up (C)F | B. Donlevy-G. Russell-D. Lynn | 83 | 6/14/46 | b3/16/46 |
| | Perfect Marriage, The | L. Young-D. Niven-V. Field | | 11/8/46 | a3/23/46 |
| | Perils of Pauline | Betty Hutton-John Lund | | | a5/18/46 |
| 6 | Searching Wind (D)A | R. Young-A. Richards-S. Sidney | 105 | 8/9/46 | b5/11/46 |
| | Seven Were Saved | Richard Denning-Catherine Craig | | | a5/25/46 |
| 6 | Strange Love of Martha Ivers (D)A | Stanwyck-L. Scott-Heffiin | 116 | 9/13/46 | b3/16/46 |
| | Suddenly It's Spring | F. MacMurray-P. Goddard | | | a3/30/46 |
| 6 | Swamp Fire (D)A | Johnny Weissmuller-Virginia Grey | 69 | 9/6/46 | b5/11/46 |
| | The Trouble With Women | T. Wright-B. Donlevy-R. Milland | | | a6/23/45 |
| 5 | To Each His Own (D)A | Olivia de Havilland-John Lund | 122 | 7/5/46 | b3/16/46 |
| | Too Good to Be True | S. Tufts-D. Lynn-B. Fitzgerald | | | a11/24/45 |
| | Two Years Before the Mast | Donlevy-Ladd-Bendix | | 11/22/46 | a7/1/44 |
| | Welcome Stranger | Bing Crosby-Barry Fitzgerald | | | a5/25/46 |
| | Where There's Life | B. Hope-S. Hasso-W. Bendix | | | a5/25/46 |

## PRC

### CURRENT 1945-46

| | | | | | |
|---|---|---|---|---|---|
| | Arson Squad (My)A | F. Albertson-R. Armstrong | 66 | 9/11/45 | b8/11/45 |
| | Club Havana (DM)F | Tom Neal-Margaret Lindsay | 62 | 10/23/45 | b10/27/45 |
| | Detour (D)A | Tom Neal-Ann Savage | 69 | 11/30/45 | b11/3/45 |
| | Devil Bat's Daughter (My)A | Rosemary LaPlanche-John James | 66 | 4/15/46 | b4/13/46 |
| | Danny Boy (D)F | Robert "Buzzy" Henry-Eva March | 66 | 1/8/46 | b11/10/45 |
| | Enchanted Forest *C (D)F | Edmund Lowe-Brenda Joyce | 77 | 12/8/45 | b9/22/45 |
| | Flying Serpent, The (H)A | Ralph Lewis-George Zucco | 58 | 2/20/46 | b1/19/46 |
| | How Do You Do (C)F | Bert Gordon-Harry Von Zell | 82 | 12/24/45 | b11/10/45 |
| | I Ring Doorbells (My)F | R. Shayne-A. Gwynne-R. Karns | 67 | 2/25/46 | b1/5/46 |
| | Man Who Walked Alone (C)F | Kay Aldrige-Dave O'Brien | 74 | 3/15/46 | b2/17/45 |
| | Mask of Diijon (D)A | Eric von Stroheim-Jeanne Bates | 70 | 3/7/46 | b2/2/46 |
| | Murder is My Business (My)F | Hugh Beaumont-Cheryl Walker | 63 | 4/10/46 | b3/9/46 |
| | Romance of the West (W)F | Eddie Dean | 58 | 3/20/46 | b2/16/46 |
| | Shadow of Terror (My)A | Dick Fraser-Grace Gillern | 64 | 11/5/45 | b9/1/45 |
| | Strangler of the Swamp (H)A | R. La Planche-Robert Barrat | 59 | 1/1/46 | b1/5/46 |
| | Swing Hostess (CM)F | Martha Tilton-Charles Collins | 76 | 9/8/45 | b11/11/44 |

## PRC (Continued)

| | CURRENT 1945-46 | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|
| | White Pongo (D)F | Richard Fraser-Marie Wrixon | 76 | 11/2/45 | b8/11/45 |
| | Why Girls Leave Home (D)A | Pamela Blake-Sheldon Leonard | 70 | 10/9/46 | b6/16/45 |
| | Wife of Monte Cristo (D)F | John Loder-Lenore Aubert | 79 | 4/23/46 | b3/23/46 |
| | **COMING** | | | | |
| | Avalanche (My)A | Bruce Cabot-Roscoe Karns | 68 | 6/20/46 | b4/27/46 |
| | Between Two Sisters | N. Coleman-P. Reed-F. Cressart | | | a12/22/45 |
| | Blonde for a Day | Hugh Beaumont-Cheryl Walker | | 8/22/46 | |
| | Down Missouri Way | Martha O'Driscoll-William Wright | | 8/15/46 | a6/1/46 |
| | Larceny in Her Heart (My)A | Hugh Beaumont-Cheryl Walker | 68 | 7/10/46 | b5/25/46 |
| | Melody Roundup *C | Eddie Dean-Roscoe Ates | | | |
| | Queen of Burlesque | Evelyn Ankers | | 7/24/46 | a6/1/46 |
| | Secrets of a Sorority Girl | Mary Ware-Rick Vallin | | 8/1/46 | a6/1/46 |
| | **Westerns (Current 1944-45)** | | | | |
| | Ambush Trail (W)F | Bob Steele-Lorraine Miller | 56 | 2/17/46 | b2/2/46 |
| | Border Badmen (W)F | Buster Crabbe-Al St. John | 57 | 10/10/45 | b9/1/45 |
| | Caravan Trail *C (W)F | Eddie Dean-Emmett Lynn | 61 | 4/20/46 | b3/30/46 |
| | Fighting Bill Carson (W)F | Buster Crabbe-Al St. John | 54 | 10/31/45 | b12/15/45 |
| | Flaming Bullets | Tex Ritter-Dave O'Brien | 58 | 10/15/45 | |
| | Frontier Fugitives | Tex Ritter-Dave O'Brien | 58 | 9/1/45 | |
| | Gentlemen With Guns (W)F | Buster Crabbe-Al St. John | 52 | 3/27/46 | b3/16/46 |
| | Ghost of Hidden Valley (W)F | Buster Crabbe-Al St. John | 57 | 6/3/46 | b6/1/46 |
| | Lightning Raiders | Buster Crabbe-Al St. John | | 1/7/46 | |
| | Navajo Kid (W)F | Bob Steele | 57 | 11/21/45 | b3/30/46 |
| | Prairie Rustlers | Buster Crabbe-Al St. John | 55 | 11/7/45 | |
| | Six Gun Man (W)F | Bob Steele | 59 | 2/1/46 | b1/26/46 |
| | Terrors on Horseback (W)F | Buster Crabbe-Al St. John | 55 | 5/1/46 | b4/20/46 |
| | Thunder Town (W)F | Bob Steele-Syd Saylor | 58 | 4/12/46 | b3/30/46 |
| | **Westerns (Coming)** | | | | |
| | Colorado Serenade | Eddie Dean-Mary Kenyon | | 6/30/46 | |
| | Dangerous Men | Buster-Crabbe-Al St. John | | 7/17/46 | |
| | Man Without a Gun | Bob Steele-Ellen Hall | | | |

## RKO-RADIO

| Block No. | CURRENT 1945-46 | Trade Shown | | |
|---|---|---|---|---|
| 4 | A Game of Death (M)A | J. Loder-A. Long-R. Wade | 72 | Dec | b12/1/45 |
| 5 | Badman's Territory (W)F | R. Scott-A. Richards-L. Tierney | 98 | Apr | b4/20/46 |
| | Bedlam (D)A | Boris Karloff-Anna Lee | 80 | Apr | b4/27/46 |
| Sp. | Bells of St. Mary's (D)F | Bing Crosby-Ingrid Bergman | 125 | Nov | b11/24/45 |
| 3 | Cornered (D)A | Dick Powell-Walter Slezak | 102 | Nov | b11/17/45 |
| 4 | Deadline at Dawn (My)F | S. Hayward-P. Lukas-B. Williams | 83 | Feb | b2/16/46 |
| 3 | Dick Tracy (My)F | Morgan Conway-Anne Jeffreys | 62 | Dec | b12/15/45 |
| 5 | Ding Dong Williams (MC)F | Glenn Vernon-Marcy McGuire | 62 | Apr | b4/20/46 |
| | Falcon's Alibi (My)A | Tom Conway-Rita Corday | 63 | Apr | b4/20/46 |
| 2 | First Yank Into Tokyo (D)A | T. Neal-B. Hale-K. Luke | 82 | Sept | b9/8/45 |
| 4 | From This Day Forward (D)A | J. Fontaine-M. Stevens-A. Judge | 95 | Mar | b3/2/46 |
| Sp. | Heartbeat (CD)F | G. Rogers-J. Pierre Aumont | 102 | Apr | b4/27/46 |
| 3 | Hotel Reserve (My)A | James Mason-Lucie Mannheim | 80 | Dec | b12/29/45 |
| 2 | Isle of the Dead (HD)A | B. Karloff-E. Drew | 72 | Sept | b9/8/45 |
| Sp. | Kid From Brooklyn *T (CM)F | D. Kaye-V. Mayo-Vera-Ellen | 114 | Mar | b3/23/46 |
| Sp. | Make Mine Music *T (M)F | Walt Disney | 75 | Apr | b4/20/46 |
| 5 | Partners in Time (CD)F | Lum 'n Abner-P. Blake | 76 | Apr | b4/27/46 |
| Sp. | Pinocchio *T (C)F | Disney | 87 | Sept | Reissue |
| 4 | Riverboat Rhythm (C)F | Leon Errol-Joan Newton | 65 | Feb | b2/9/46 |
| 3 | Sing Your Way Home (CM)F | Jack Haley-Anne Jeffreys | 72 | Nov | b11/17/45 |
| 2 | Spanish Main *T (D)F | P. Henreid-M. O'Hara | 100 | Oct | b10/6/45 |
| 3 | Spiral Staircase, The (My-D)A | D. McGuire-G. Brent-E. Barrymore | 83 | Jan | b1/5/46 |
| 4 | Tarzan and the Leopard Woman (A)F | J. Weissmuller-B. Joyce | 72 | Feb | b2/16/46 |
| Sp. | Tomorrow Is Forever (D)A | C. Colbert-G. Brent-O. Welles | 104 | Jan | b1/19/46 |
| 5 | Truth About Murder (My)A | B. Granville-M. Conway | 63 | Apr | b4/20/46 |
| 2 | Wanderer of the Wasteland (W)F | James Warren-Audrey Long | 67 | Oct | b10/6/45 |
| 5 | Without Reservations (C)F | Claudette Colbert-John Wayne | 107 | May | b5/11/46 |
| Sp. | Wonder Man *T (C)F | D. Kaye-V. Mayo | 98 | Apr | b4/28/45 |
| | **COMING** | | | | |
| | A Likely Story | Bill Williams-Barbara Hale | | | a3/15/46 |
| | Bamboo Blonde | Frances Langford-Russell Wade | | | a3/16/46 |
| | Best Years of Our Lives, The | D. Andrews-M. Loy-F. March | | | |
| | Child of Divorce | Sharyn Moffett-Regis Toomey | | | a3/16/46 |
| | Criminal Court | T. Conway-M. O'Driscoll | | | a4/6/46 |
| | Crack-Up | P. O'Brien-C. Trevor-H. Marshall | | | |
| | Deadlier Than the Male | C. Trevor-L. Tierney-W. Slezak | | | a6/1/46 |
| | Dick Tracy Versus Cueball | Morgan Conway-Anne Jeffreys | | | a5/4/46 |
| | Falcon's Adventure | Tom Conway-Madge Meredith | | | a5/11/46 |
| | Genius at Work | A. Carney-W. Brown-A. Jeffreys | | | |
| | Honeymoon | S. Temple-F. Tone-G. Madison | | | |
| | It's a Wonderful Life | J. Stewart-D. Reed-L. Barrymore | | | |
| | Katie for Congress | L. Young-J. Cotten-Ethel Barrymore | | | |
| | Lady Luck | R. Young-B. Hale-F. Morgan | 97 | | a3/16/46 |
| | Nocturne | George Raft-Lynn Bari | | | a5/18/46 |
| | Notorious | C. Grant-Ingrid Bergman | | | a2/9/46 |
| | Riffraff | Pat O'Brien-Anne Jeffreys | | | a6/1/46 |
| | Secret Life of Walter Mitty *T | D. Kaye-V. Mayo-F. Bainter | | | |
| | Sinbad the Sailor *T | D. Fairbanks, Jr.-M. O'Hara | | | |
| | Sister Kenny | R. Russell-A. Knox-D. Jagger | | | a3/2/46 |
| | Step by Step | Lawrence Tierney-Anne Jeffreys | | | a2/9/46 |
| Sp. | Stranger, The (D)F | Ed. G. Robinson-L. Young-O. Welles | 95 | | b5/25/46 |
| | Sunset Pass | Nan Leslie-James Warren | | | |
| | Till the End of Time | Dorothy McGuire-Guy Madison | | | a2/9/46 |
| | Vacation in Reno | Jack Haley-Anne Jeffreys | | | |
| | What Nancy Wanted | L. Day-B. Aherne-D. DeFore | | | |
| | Woman on the Beach | J. Bennett-R. Ryan-C. Bickford | | | a3/9/46 |

## REPUBLIC

| Prod. No. | CURRENT 1944-45 | Rel. Date | |
|---|---|---|---|
| 446 | Along the Navajo Trail (W)F | Roy Rogers-Dale Evans | 66 | 12/15/45 | b12/15/45 |
| 429 | Behind City Lights (D)F | William Terry-Lynne Roberts | 67 | 9/10/45 | b9/22/45 |
| 445 | Don't Fence Me In (W)F | Rogers-Evans-Hayes | 71 | 10/20/45 | b10/27/45 |

| Title | Company |
|---|---|
| Life With Blondie | Col. |
| Life With Father | WB |
| Lighting Raiders | PRC |
| Little Giant | Univ. |
| Little Iodine | UA |
| Little Men | Astor |
| Little Miss Big | Univ. |
| Live Wires | Mono. |
| Lonesome Trail | Mono. |
| Lonely Hearts Club | Rep. |
| Lost Trail | Mono. |
| Lost Weekend | Para. |
| Love, Honor and Goodbye | Rep. |
| Love Letters | Para. |
| Love Lies Bleeding | Para |
| Love on the Dole | Misc. |
| Lover Come Back | Univ |
| **M** | |
| Madonna of the Seven Moons | Univ. |
| Madonna's Secret | Rep. |
| Magnificent Doll | Univ. |
| Make Mine Music | RKO |
| Man From Utah | Misc. |
| Man Who Dared | Col. |
| Man Who Walked Alone | PRC |
| Man Without a Gun | PRC |
| Margie | 20th-Fox |
| Marked Trails | Mono. |
| Marshall of Laredo | Rep |
| Marshall of Rene | Rep. |
| Mask of Dijon | PRC |
| Masquerade in Mexico | Para. |
| Meet Me on Broadway | Col. |
| Melody Roundup | PRC |
| Melody Trail | Rep. |
| Men in Her Diary | Univ |
| Mexicana | Rep. |
| Michigan Kid | Univ. |
| Mighty McGurk, The | MGM |
| Mildred Pierce | WB |
| Missing Lady | Mono. |
| Missouri Hayride | PRC |
| Miss Susie Slagle's | Para. |
| Miss Television | UA |
| Mr. Ace | UA |
| Mister Jim | MGM |
| Monsieur Beaucaire | Para. |
| Moon Over Montana | Mono. |
| Murder is My Business | PRC |
| Murder in the Music Hall | Rep. |
| Murder, My Sweet! | RKO |
| My Brother Who Talked to Horses | MGM |
| My Darling Clementine | 20th-Fox |
| My Gal Loves Music | Univ. |
| My Name is Julia Ross | Col. |
| My Pal Trigger | Rep. |
| My Reputation | WB |
| Mysterious Intruder | Col. |
| Mysterious Mr. M | Univ. |
| Mysterious Mr. Valentine | Rep. |
| **N** | |
| Navajo Kid | PRC |
| Never Say Goodbye | WB |
| Night and Day | WB |
| Night Editor | Col. |
| Night in Paradise | Univ. |
| Night Train to Memphis | Rep. |
| Nobody Lives Forever | WB |
| Nocturne | RKO |
| No Leave, No Love | MGM |
| Nora Prentiss | WB |
| No Time for Comedy | WB |
| No Trespassing | UA |
| Notorious | RKO |
| Notorious Gentlemen | Univ. |
| Notorious Lone Wolf | Col |
| **O** | |
| Of Human Bondage | WB |
| Oh Say Can You Sing | Univ. |
| One Exciting Week | Rep |
| One More Tomorrow | WB |
| One Romantic Night | Astor |
| One Way to Love | Col. |
| Open City | Misc. |
| Open Verdict | WB |
| O.S.S. | Para. |
| Our Hearts Were Growing Up | Para. |
| Our Vines Have Tender Grapes | MGM |
| Out California Way | Rep. |
| Outlaws of the Rockies | Col. |
| Out of the Depths | Col |
| **P** | |
| Pardon My Past | Col. |
| Paris Underground | UA |
| Partners in Time | RKO |
| Partners of the Trail | Mono. |
| Passkey to Danger | RKO |
| Passport to Destiny | RKO |
| People Are Funny | Para. |
| Perfect Marriage | Para. |
| Perilous Holiday | Col |
| Perils of Pauline | Para |
| Personality Kid | Col. |
| Phantom of the Plains | Rep |
| Phantom Thief | Col |
| Pilgrim Lady | Rep |
| Pillow of Death | Univ |
| Pirates of Monterey | Univ. |
| Plainsman & the Lady | Rep. |
| Portrait of Maria | MGM |
| Postman Always Rings Twice | MGM |
| Prairie Rustlers | PRC |
| Prelude to Murder | Univ. |
| Pride of the Marines | WB |
| Prison Ship | Col. |
| Pursuit to Algiers | Univ |
| **Q** | |
| Queen of Burlesque | PRC |

## R

| Title | Company |
|---|---|
| Rainbow Over Texas | Rep. |
| Ramrod | Misc. |
| Range Law | Mono. |
| Razor's Edge | 20th-Fox |
| Rebecca | UA |
| Red Dragon | Mono. |
| Red River Renegades | Rep. |
| Rendezvous 24 | 20th-Fox |
| Rendezvous With Annie | Rep. |
| Renegades | Col. |
| Return of Frank James | 20th-Fox |
| Return of Mr. Griggs | MGM |
| Return of Rusty | Col. |
| Return of the Vampire | Col. |
| Rhapsody in Blue | WB |
| Riders of the Dawn | Mono. |
| Riffraff | RKO |
| Rio Grande Raiders | Rep. |
| Riverboat Rhythm | RKO |
| River Gang | Univ. |
| Roaring Range | Mono. |
| Roaring Rangers | Col. |
| Romance of the Rancho | Mono. |
| Romance of the West | PRC |
| Rough Riders of the Cheyenne | Rep. |
| Rough Ridin' Justice | Col. |
| Runaround | Univ. |
| Rustlers of the Badlands | Col. |

## S

| | |
|---|---|
| Sailor Takes a Wife | MGM |
| San Antonio *T) | WB |
| Santa Fe Uprising | Rep. |
| Saratoga Trunk | WB |
| Scarface | Astor |
| Scarlet Street | Univ. |
| Scotland Yard Investigator | Rep. |
| Sea of Grass | MGM |
| Searching Wind | Para. |
| Secret Life of Walter Mitty | RKO |
| Secrets of a Sorority Girl | PRC |
| Senorita From the West | Univ. |
| Sensation Hunters | Mono. |
| Sentimental Journey | 20th-Fox |
| Seven Were Saved | Para. |
| Seventh Veil | Univ. |
| Shadow of a Woman | WB |
| Shadow of Terror | PRC |
| Shadow Returns | Mono. |
| Shadows of the Range | Mono. |
| Shadows Over Chinatown | Mono. |
| Shady Lady | Univ. |
| Shahrazad | Univ. |
| Shanghai Cobra | Mono. |
| She Went to the Races | MGM |
| She Wolf of London | Univ. |
| She Wouldn't Say Yes | Col. |
| She Wrote the Book | Univ. |
| Sheriff of Redwood Valley | Rep. |
| Shine on Texas Moon | Rep. |
| Shock | 20th-Fox |
| Shocking Miss Pilgrim | 20th-Fox |
| Short Happy Life of Francis Macomber | UA |
| Show-Off | MGM |
| Silver City Kid | Col. |
| Sinbad the Sailor | RKO |
| Sing While You Dance | Col. |
| Sing Your Way Home | RKO |
| Singing on the Trail | Col. |
| Sin of Harold Diddlebock | UA |
| Sioux City Sue | Rep. |
| Sister Kenny | RKO |
| Six Gun Man | PRC |
| Sky Devils | Astor |
| Snafu | Col. |
| Smash-Up | Univ. |
| Smoky | 20th-Fox |
| Smooth As Silk | Univ. |
| Snow Cinderella | Rep. |
| So Dark the Night | Col. |
| So Goes My Love | Univ. |
| Somewhere in the Night | 20th-Fox |
| Song for Miss Julie | Rep. |
| Song of Arizona | Rep. |
| Song of the Prairie | Col. |
| Song of the Range | Mono. |
| Song of Mexico | Rep. |
| Song of Old Wyoming | PRC |
| South of the Rio Grande | Mono. |
| Spanish Main | RKO |
| Specter of the Rose | Rep. |
| Spellbound | UA |
| Spider, The | 20th-Fox |
| Spider Woman Strikes Back | Univ. |
| Spiral Staircase, The | RKO |
| Stage coach to Denver | Rep. |
| Stagecoach to Monterey | Rep. |
| Stage Coach Outlaws | PRC |
| Star From Heaven | MGM |
| State Fair | 20th-Fox |
| Step By Step | RKO |
| Stolen Life | WB |
| Stork Club | Para. |
| Strange Confession | Univ. |
| Strange Conquest | Univ. |
| Strange Holiday | Misc. |
| Strange Mr. Gregory | Mono. |
| Stranger From Santa Fe | Mono. |
| Strange Journey | 20th-Fox |
| Strange Love of Martha Ivers | Para. |
| Strange Triangle | 20th-Fox |
| Strange Voyage | Col. |
| Strange Woman | UA |
| Stranger, The | RKO |
| Strangler of the Swamp | PRC |
| Suddenly It's Spring | Para. |
| Sunbonnet Sue | Mono. |
| Sunset Pass | RKO |
| Sun Valley Cyclone | Rep. |
| Suspected Person | PRC |
| Suspense | Mono. |

## REPUBLIC (Continued)

### CURRENT 1944-45

| No. Prod. | | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 427 | Fatal Witness (D)A | Evelyn Ankers-Richard Fraser | 60 | 9/15/45 | b12/8/45 |
| 428 | Love, Honor and Goodbye (CM)F | Virginia Bruce-Edward Ashley | 87 | 9/15/45 | b9/15/45 |
| 431 | Mexicana (CM)F | Constance Moore-Tito Guizar | 83 | 11/15/45 | b11/24/45 |
| 444 | Sunset in El Dorado (W)F | Roy Rogers-Dale Evans | 66 | 9/20/45 | b9/29/45 |
| 426 | Swingin' on a Rainbow (CM)F | Brad Taylor-Jane Frazee | 72 | 9/1/45 | b9/1/45 |
| 430 | Tiger Woman (My)A | Kane Richmond-Lorna Gray | 57 | 11/15/45 | b12/22/45 |

### Current 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 508 | A Guy Could Change (D)F | Allan Lane-Jane Frazee | 65 | 1/27/46 | b1/26/46 |
| 503 | An Angel Comes to Brooklyn (CM)F | Kaye Dowd-Robert Duke | 70 | 11/27/45 | b12/8/45 |
| 513 | A Strange Impersonation (D)F | Brenda Marshall-William Gargan | 68 | 3/15/46 | b3/2/46 |
| 504 | Captain Tugboat Annie (CD)F | Jane Darwell-Edgar Kennedy | 70 | 11/17/45 | b12/15/45 |
| 514 | Catman of Paris (H)A | Carl Esmont-Lenore Aubert | 65 | 4/20/46 | b2/23/46 |
| 511 | Crime of the Century | Stephanie Bachelor-Michael Browne | 56 | 2/27/46 | a12/1/45 |
| 505 | Dakota (D) F | John Wayne-Vera Hruba Ralston | 82 | 12/25/45 | b11/10/45 |
| 519 | French Key (My)A | Albert Dekker-Evelyn Ankers | 67 | 5/18/46 | b5/25/46 |
| 509 | Gay Blades (C)F | Allan Lane-Jean Rogers | 67 | 1/25/46 | b3/30/46 |
| 502 | Girls of the Big House (D)A | Lynne Roberts-Richard Powers | 68 | 11/2/45 | b11/17/45 |
| 516 | Glass Alibi, The (My)A | Maris Wrixon-Douglas Fowley | 68 | 4/27/46 | b5/11/46 |
| 5501 | Home on the Range *M (W)F | Monte Hale-Adrian Booth | 55 | 4/18/46 | b4/13/46 |
| 517 | In Old Sacramento (W)F | Constance Moore-William Elliott | 89 | 5/31/46 | b4/27/46 |
| 510 | Madonna's Secret, The (D)F | F. Lederer-A. Rutherford-G. Patrick | 79 | 2/16/46 | b2/23/46 |
| 512 | Murder in the Music Hall (My)F | Vera Hruba Ralston-W. Marshall | 84 | 4/10/46 | b2/23/46 |
| 521 | One Exciting Week | Al Pearce-Arline Harris | 69 | 6/8/46 | a3/2/46 |
| 518 | Passkey to Danger | Stephanie Bachelor-Adele Mara | 58 | 5/11/46 | a3/2/46 |
| 448 | Rainbow Over Texas (W)F | Roy Rogers-Dale Evans | 65 | 5/9/46 | b5/11/46 |
| 501 | Scotland Yard Investigator (D) | E. von Stroheim-S. Bachelor | 68 | 9/30/45 | b10/13/45 |
| 447 | Song of Arizona (W)F | Roy Rogers-Dale Evans | 68 | 3/9/46 | b3/6/46 |
| 506 | Song of Mexico (M)F | Adele Mara-Edgar Barrier | 57 | 12/28/45 | b11/24/45 |
| 515 | Undercover Woman | S. Bachelor-R. Livingston | 56 | 4/11/46 | a12/22/45 |
| 520 | Valley of the Zombies (HD)A | Robert Livingston-Adrian Booth | 56 | 5/24/46 | b6/1/46 |
| 507 | Woman Who Came Back, The (D)A | Nancy Kelly-John Loder | 68 | 12/13/45 | b12/29/45 |

### COMING

| | | | | | |
|---|---|---|---|---|---|
| | Angel and the Outlaw | J. Wayne-G. Russell-I. Rich | | | |
| | Earl Carroll Sketchbook | Constance Moore-William Marshal | | | a5/25/46 |
| | Fabulous Suzanne | Barbara Britton-Rudy Vallee | | | a5/25/46 |
| | G. I. War Brides | James Ellison-Anna Lee | | | |
| | Ghost Goes Wild | James Ellison-Ann Gwynne | | | a5/4/46 |
| | Home in Oklahoma | R. Rogers-D. Evans-G. Hayes | | | |
| | Inner Circle | Adele Mara- William Frawley | | | |
| | I've Always Loved You *T | Catherine McLeod-Philip Dorn | | | a1/26/46 |
| | Invisible Informer | Linda Sterling-William Henry | | | a3/16/46 |
| | Last Crooked Mile | D. Barry-A. Savage-T. Powers | 67 | | a1/26/46 |
| | Last Frontier Uprising *M | Monte Hale-Adrian Booth | | | |
| | Lonely Hearts Club | Jane Withers-Jimmy Lydon | | | a3/2/46 |
| 5502 | Man From Rainbow Valley *M | Monte Hale-Adrian Booth | 56 | 6/15/46 | |
| | My Pal Trigger | R. Rogers-D. Evans-G. Hayes | | | |
| | Mysterious Mr. Valentine | William Henry-Linda Sterling | | | |
| | Night Train to Memphis | Roy Acuff-Allan Lane-Adele Mara | | | a1/5/46 |
| | Out California Way *M | Monte Hale-Adrian Booth | | | |
| | Pilgrim Lady | Warren Douglas-Veda Ann Borg | | | a5/4/46 |
| | Plainsman and the Lady | W. Elliott-V. H. Ralston-D. Barry | | | |
| | Rendezvous With Annie | Eddie Albert-Gail Patrick | | | a5/25/46 |
| | Shine on Texas Moon | R. Rogers-George Hayes-Dale Evans | | | |
| | Snow Cinderella | Lynne Roberts-Charles Drake | | | |
| | Specter of the Rose (D)A | Michael Chekhov-Judith Anderson | 90 | | b5/25/46 |
| | That Brennan Girl | James Dunn-Mona Freeman | | | |
| | Traffic in Crime | Kane Richmond-Adele Mara | | | a4/27/46 |
| | Under Nevada Skies | Roy Rogers-Dale Evans | | | a5/25/46 |

### Westerns (Current 1945-46)

| | | | | | |
|---|---|---|---|---|---|
| 555 | Alias Billy the Kid (W)F | Sunset Carson-Peggy Stewart | 56 | 4/17/46 | b4/27/46 |
| 551 | Bandits of the Badlands (W)F | Sunset Carson-Peggy Stewart | 55 | 9/14/45 | b10/13/45 |
| 5307 | Blue Mountain Skies | Gene Autry-Smiley Burnett | 56 | 12/1/45 | |
| 565 | California Gold Rush (W)F | Wild Bill Elliott-Bobby Blake | 60 | 2/4/46 | b3/2/46 |
| 553 | Cherokee Flash (W)F | Sunset Carson-Linda Stirling | 64 | 12/13/45 | b2/2/46 |
| 563 | Colorado Pioneers (W)F | Wild Bill Elliott-Bobby Blake | 55 | 11/14/45 | b1/5/46 |
| 554 | Days of Buffalo Bill | Sunset Carson-Peggy Stewart | 56 | 2/8/46 | |
| 556 | El Paso Kid | Sunset Carson-Marie Harmon | 55 | 5/22/46 | |
| 5308 | Gold Mine in the Sky | Gene Autry | 59 | 1/15/46 | Reissue |
| 5306 | Guns and Guitars | Gene Autry-Smiley Burnette | 58 | 10/15/45 | Reissue |
| 562 | Marshall of Laredo (W)F | Wild Bill Elliott-Bobby Blake | 58 | 10/7/45 | b11/17/45 |
| 561 | Phantom of the Plains (W)F | Wild Bill Elliott-Bobby Blake | 55 | 9/7/45 | b10/13/45 |
| 552 | Rough Riders of Cheyenne (W)F | Sunset Carson-Peggy Stewart | 56 | 11/1/45 | b11/17/45 |
| 566 | Sheriff of Redwood Valley (W)F | Bill Elliott-Alice Fleming | 56 | 3/29/46 | b4/13/46 |
| 567 | Sun Valley Cyclone | B. Elliott-A. Fleming-B. Blake | 55 | 5/10/46 | |
| 5305 | Under Fiesta Stars | GeneAutry-Smiley Burnette | 61 | 9/1/45 | Reissue |
| 564 | Wagon Wheels Westward (W)F | Wild Bill Elliott-Bobby Blake | 56 | 12/21/45 | b1/19/46 |

### Westerns (Coming)

| | | | | | |
|---|---|---|---|---|---|
| | Conquest of Cheyenne | Wild Bill Elliott-Alice Fleming | | | |
| | Red River Renegades | Sunset Carson-Peggy Stewart | | | |
| | Rio Grande Raiders | Sunset Carson-Peggy Stewart | | | |
| | Sante Fe Uprising | Allan Lane-Martha Wentworth | | | |
| | Sioux City Sue | G. Autry-S. Holloway | | | |
| | Stagecoach to Denver | Allan Lane-Martha Wentworth | | | |
| | Vigilantes of Boomtown | Allan Lane-Martha Wentworth | | | |

## 20TH-FOX

### Current 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 611 | And Then There Were None (My)F | Fitzgerald-Hayward-Huston | 97 | Nov | b1/19/46 |
| 616 | A Walk in the Sun (D)F | Dana Andrews-Richard Conte | 117 | Mar | b12/1/45 |
| 622 | A Yank in London (D)F | Anna Neagle-Rex Harrison | 107 | Mar | b4/27/46 |
| 620 | Behind Green Lights (D)A | Carole Landis-William Gargan | 64 | Feb | b1/19/46 |
| 604 | Captain Eddie (B)F | F. MacMurray-L. Bari | 107 | Sept | b6/23/45 |
| 605 | Caribbean Mystery (My)F | J. Dunn-Sheila Ryan | 65 | Sept | b7/12/45 |
| 628 | Cluny Brown (C)F | Charles Boyer-Jennifer Jones | 100 | June | b5/11/46 |
| 610 | Col. Effingham's Raid (CD)F | C. Coburn-J. Bennett-W. Eythe | 70 | Feb | b9/29/45 |
| 625 | Dark Corner (D)A | Lucille Ball-William Bendix | 99 | May | b4/6/46 |
| 617 | Doll Face (CM)F | C. Miranda-P. Como-V. Blaine | 80 | Jan | b12/22/45 |
| 609 | Dolly Sisters, The *T (MC)F | B. Grable-J. Payne-J. Haver | 114 | Nov | b8/29/45 |
| 626 | Do You Love Me *T (MC)F | M. O'Hara-D. Haymes-H. James | 91 | May | b4/20/46 |
| 623 | Dragonwyck (D)A | G. Tierney-V. Price-W. Huston | 103 | Apr | b2/23/46 |
| 612 | Fallen Angel (D)A | A. Faye-D. Andrews-L. Darnell | 97 | Dec | b10/27/45 |
| 608 | House on 92nd Street, The (D)F | W. Eythe-L. Nolan-S. Hasso | 88 | Oct | b9/15/45 |
| 618 | Jesse James | T. Power-H. Fonda-N. Kelly | 106 | Feb | Re-release |
| 624 | Johnny Comes Flying Home (D)F | Martha Stewart-Richard Crane | 65 | Apr | b3/23/46 |

## 20TH-FOX (Continued)

| Prod. No. | CURRENT 1945-46 | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 614 | Leave Her to Heaven *T (D)A | G. Tierney-J. Crain-C. Wilde | 110 | Jan | b12/22/45 |
| 627 | Rendezvous 24 (D)A | William Gargan-Maria Palmer | 70 | May | b5/11/46 |
| 619 | Return of Frank James | Henry Fonda-Gene Tierney | 92 | Feb | Re-release |
| 621 | Sentimental Journey (D)F | M. O'Hara-J. Payne-W. Bendix | 94 | Mar | b2/9/46 |
| 613 | Spider, The (M)F | Richard Conte-Faye Marlowe | 62 | Dec | b10/13/45 |
| 615 | Shock (D)F | Vincent Price-Lynn Bari | 70 | Feb | b1/19/46 |
| 629 | Somewhere in the Night (D)A | J. Hodiak-L. Nolan-N. Guild | 110 | June | b5/4/46 |
| 607 | State Fair *T (CM)F | D. Andrews-J. Crain-D. Haymes | 100 | Oct | b8/25/45 |
| 630 | Strange Triangle (D)A | Signe Hasso-John Shepperd | 65 | June | b5/11/46 |
| | **COMING** | | | | |
| 634 | Anna and the King of Siam | I. Dunne-R. Harrison-L. Darnell | 128 | Aug. | a1/26/46 |
| | Black Beauty | Mona Freeman-Richard Denning | | | |
| | Carnival in Costa Rica *T | D. Haymes-C. Holm-C. Romero | | | |
| 633 | Centennial Summer *T (M)F | Crain-Darnell-Bennett | 102 | Aug. | b6/1/46 |
| | Claudia and David | Dorothy McGuire-Robert Young | | | a5/11/46 |
| 635 | Deadline for Murder | Sheila Ryan-Kent Taylor | | Aug. | |
| | Home Sweet Homicide | P. Ann Garner-R. Scott | | | a5/11/46 |
| 632 | It Shouldn't Happen to a Dog (CD)F | Carole Landis-Allyn Joslyn | 70 | July | b6/1/46 |
| | Margie *T | Jeanne Crain-Alan Young | | | a4/6/46 |
| | My Darling Clementine | H. Fonda-L. Darnell-V. Mature | | | a6/1/46 |
| | Razor's Edge | T. Power-G. Tierney-J. Payne | | | a5/11/46 |
| | Shocking Miss Pilgrim *T | Betty Grable-Dick Haymes | | | a1/5/46 |
| 631 | Smoky *T | F. MacMurray-A. Baxter-B. Ives | | July | a10/6/45 |
| | Strange Journey | Paul Kelly-Osa Massen | | | |
| 13 | Rue Madeleine | James Cagney-Annabella | | | |
| | Three Little Girls in Blue *T | Haver-Blaine-Payne | | | a1/26/46 |
| | Wake Up and Dream | John Payne-June Haver | | | a6/9/45 |
| | Wanted for Murder (D)A | Eric Portman-Dulcie Gray | 103 | | b4/13/46 |
| | You're For Me | V. Blaine-P. Como-H. James | | | |

## UNITED ARTISTS

| | CURRENT | | | | |
|---|---|---|---|---|---|
| | Abilene Town (W)F | Randolph Scott-Ann Dvorak | 90 | 1/11/46 | b1/12/46 |
| | A Night in Casablanca (M)F | Marx Bros.-Charles Drake | 85 | 5/10/46 | b4/20/46 |
| | Blithe Spirit (C)A | Hammond-Cummings-Harrison | 94 | 12/14/45 | b9/22/45 |
| | Breakfast in Hollywood (CD)F | Tom Breneman-Bonita Granville | 93 | 2/22/46 | b1/19/46 |
| | Captain Kidd (D)F | C. Laughton-R. Scott-B. Britton | 87 | 10/5/45 | b8/4/45 |
| | Diary of a Chambermaid (D)A | P. Goddard-B. Meredith | 86 | 2/14/46 | b2/2/46 |
| | Getting Gertie's Garter (C)A | D. O'Keefe-M. McDonald-B. Barnes | 72 | 11/30/45 | b12/1/45 |
| | Johnny in the Clouds (D)F | John Mills-D. Montgomery | 88 | 3/15/46 | b11/17/45 |
| | Outlaw, The (D)A | Jane Russell-Walter Huston | 115 | 2/8/46 | b3/23/46 |
| | Paris-Underground (WaD)A | C. Bennett-Gracie Fields | 97 | 10/19/45 | b8/25/45 |
| | Rebecca | L. Olivier-Joan Fontaine | 130 | 4/26/46 | Reissue |
| | Spellbound (D)A | Ingrid Bergman-Gregory Peck | 111 | 12/28/45 | b11/3/45 |
| | Whistle Stop (D)A | George Raft-Ava Gardner | 85 | 1/25/46 | b1/12/46 |
| | Young Widow (D)A | Jane Russell-Louis Hayward | 100 | 3/1/46 | b2/23/46 |
| | **COMING** | | | | |
| | Abie's Irish Rose | Joanne Dru-Michael Chekhov | | | |
| | Angel on My Shoulder | P. Muni-A. Baxter-C. Rains | | | a2/9/46 |
| | A Scandal in Paris | G. Sanders-S. Hasso-C. Landis | | | a12/22/45 |
| | Bachelor's Daughter's | G. Russell-C. Trevor-A. Dvorak | | | |
| | Bel Ami | George Sanders-Angela Lansbury | | | |
| | Caesar and Cleopatra *T (D)A | Claude Rains-Vivien Leigh | 135 | | b12/22/45 |
| | Chase, The | Robert Cummings-Michele Morgan | | | |
| | Devil's Playground | William Boyd-Andy Clyde | | | |
| | Dishonored Lady | H. Lamarr-D. O'Keefe-J. Loder | | | |
| | Duel in the Sun *T | J. Jones-G. Peck-J. Cotten | | | |
| | Fanny By Gaslight | James Mason-Phyllis Calvert | | | |
| | Henry the Fifth (D)F *T | L. Olivier-R. Asherson | 134 | | b4/27/46 |
| | Little Iodine | Jo Ann Marlowe-Marc Cramer | | | a4/27/46 |
| | Miss Television | David Bruce-Cleatus Caldwell | | | a5/25/46 |
| | Mr. Ace | George Raft-Sylvia Sidney | | | a5/4/46 |
| | No Trespassing | Ed. G. Robinson-L. McCallister | | | |
| | Short Happy Life of Francis Macomber | G. Peck-J. Bennett-R. Preston | | | |
| | Sin of Harold Diddlebock | H. Lloyd-R. Walburn-J. Conlin | | | a2/9/46 |
| | Strange Woman, The | H. Lamarr-G. Sanders-L. Hayward | | | |
| | This Happy Breed | Robert Newton-Celia Johnson | | | |

## UNIVERSAL

| | CURRENT 1945-46 | | | | |
|---|---|---|---|---|---|
| 516 | Because of Him (CM)F | D. Durbin-C. Laughton-F. Tone | 87 | 1/16/46 | b1/12/46 |
| 527 | Blonde Alibi (My)F | Tom Neal-Martha O'Driscoll | 62 | 4/12/46 | b3/23/46 |
| 532 | Cat Creeps (H)A | Lois Collier-Noah Beery, Jr. | 57 | 5/17/46 | b4/13/46 |
| 509 | Crimson Canary (My)F | Noah Beery, Jr.-Lois Collier | 64 | 11/9/45 | b11/8/45 |
| 510 | Daltons Ride Again (W)F | A. Curtis-M. O'Driscoll-L. Chaney | 72 | 11/23/45 | b11/17/45 |
| 534 | Dressed to Kill (My)A | Rathbone-N. Bruce-P. Morison | 70 | 6/7/46 | b5/25/46 |
| 513 | Frontier Gal (D)F | Y. DeCarlo-R. Cameron-A. Devine | 84 | 12/21/45 | b12/8/45 |
| 515 | Girl on the Spot (D-M)A | Jess Barker-Lois Collier | 75 | 1/11/46 | b1/5/46 |
| 511 | House of Dracula (H)A | Chaney-Carradine-O'Driscoll | 67 | 12/7/45 | b12/8/45 |
| 525 | House of Horrors (H)A | Kent Taylor-Virginia Grey | 65 | 3/29/46 | b3/9/46 |
| 518 | Idea Girl (C)F | Jess Barker-Julie Bishop | 60 | 2/8/46 | b2/2/46 |
| 520 | Little Giant (C)F | Abbott-Costello | 91 | 2/22/46 | b3/2/46 |
| 526 | Madonna of the Seven Moons (D)A | P. Roc-P. Calvert-S. Granger | 89 | 4/5/46 | b1/26/46 |
| 502 | Men in Her Diary (C)A | J. Hall-L. Allbritton-P. Ryan | 73 | 9/14/45 | b8/15/45 |
| | Night in Paradise *T (D)A | Merle Oberon-Turhan Bey | 84 | 5/3/46 | b4/13/46 |
| 512 | Pillow of Death (My)A | L. Chaney-J. Ed Bromberg | 66 | 12/14/45 | b12/15/45 |
| 507 | Pursuit to Algiers (D)F | B. Rathbone-N. Bruce | 65 | 10/26/45 | b10/27/45 |
| 503 | River Gang (M)F | G. Jean-J. Qualen | 64 | 9/21/45 | b9/22/45 |
| 514 | Scarlet Street (D)A | Ed. G. Robinson-Joan Bennett | 102 | 12/21/45 | b12/29/45 |
| 519 | Seventh Veil (D)A | James Mason-Ann Todd | 94 | 2/15/46 | b11/10/45 |
| 501 | Shady Lady (CM)F | S. Coburn-G. Simms-R. Paige | 93 | 9/7/45 | b9/8/45 |
| 531 | She Wolf of London (H)A | Sara Haden-Una O'Connor | 61 | 5/17/46 | b4/13/46 |
| 521 | Smooth as Silk (My)A | Kent Taylor-Virginia Grey | 66 | 3/1/46 | b3/9/46 |
| 533 | She Wrote the Book (CD)A | Joan Davis-Jack Oakie | 74 | 5/31/46 | b5/18/46 |
| 528 | So Goes My Love (D)F | Myrna Loy-Don Ameche | 88 | 5/19/46 | b3/30/46 |
| 505 | Strange Confession (M)A | L. Chaney-B. Joyce | 62 | 10/5/45 | b10/6/45 |
| 530 | Strange Conquest (D)F | Jane Wyatt-Jess Barker | 64 | 5/16/46 | b4/20/46 |
| 506 | Senorita From the West (C)F | A. Jones-B. Granville | 62 | 10/12/45 | b10/20/45 |
| 524 | Spider Woman Strikes Back (H)A | G. Sondergaard-K. Grant-B. Joyce | 59 | 3/22/46 | b3/23/46 |
| 522 | Tangier (D)F | M. Montez-P. Foster-R. Paige | 75 | 3/8/46 | b3/9/46 |
| 517 | Terror By Night (My)A | B. Rathbone-Nigel Bruce | 60 | 2/1/46 | b2/2/46 |
| 504 | That Night With You (CM)F | F. Tone-S. Foster-L. Allbritton | 84 | 9/28/45 | b9/22/45 |
| 508 | This Love of Ours (D)F | Merle Oberon-Charles Korvin | 90 | 11/2/45 | b10/27/45 |

| Title | Company |
|---|---|
| Swamp Fire | Para. |
| Swell Guy | Univ. |
| Swing Hostess | PRC |
| Swingin' on a Rainbow | Rep. |
| Swing Parade of 1946 | Mono. |
| Swiss Family Robinson | Astor |
| **T** | |
| Talk About a Lady | Col. |
| Tangier | Univ |
| Tars and Spars | Col. |
| Tarzan and the Leopard Woman | RKO |
| Tenth Avenue Angel | MGM |
| Terror By Night | Univ |
| Terrors on Horseback | PRC |
| Terror Trail | Col |
| Texas Kid, The | Mono |
| Texas Panhandle | Col. |
| That Brennan Girl | Rep. |
| That Night With You | Univ. |
| That Texas Jamboree | Col |
| That Way with Women | WB |
| The Man I Love | WB |
| The Shadow | Mono. |
| The Time, the Place & the Girl | WB |
| They Made Me a Killer | Para. |
| They Were Expendable | MGM |
| 13 Rue Madeleine | 20th-Fox |
| This Happy Breed | UA |
| This Love of Ours | Univ |
| Thrill of Brazil | Col. |
| Throw a Saddle on a Star | Col |
| Three in the Saddle | PRC |
| Three Little Girls in Blue | 20th-Fox |
| Three Strangers | WB |
| Three Wise Fools | MGM |
| Thunder in the City | Astor |
| Thunder Town | PRC |
| Tiger Woman | Rep. |
| Till the Clouds Roll By | MGM |
| Till the End of Time | RKO |
| Time for Two | MGM |
| To Each His Own | Para |
| Tokyo Rose | Para |
| Tom Brown's Schooldays | Astor |
| Tomorrow Is Forever | RKO |
| Tonight We Dance | Col |
| Too Good to Be True | Para. |
| Too Young to Know | WB |
| Town Went Wild | PRC |
| Traffic in Crime | Rep |
| Trail to Mexico | Mono |
| Trail to Vengeance | Univ. |
| Trigger Law | Mono. |
| Trigger Trail | Univ. |
| Trouble With Women | Para. |
| Truth About Murder | RKO |
| Tucson Raiders | Rep. |
| Twin Guns | PRC |
| Two Fisted Stranger | Col. |
| Two Guys From Milwaukee | WB |
| Two Mrs. Carrolls | WB |
| Two Sisters From Boston | MGM |
| Two Smart People | MGM |
| Two Years Before the Mast | Para |
| **U** | |
| Uncle Andy Hardy | MGM |
| Undercover Woman | Rep |
| Undercurrent | MGM |
| Underdog, The | PRC |
| Under Arizona Skies | Mono. |
| Under Nevada Skies | Rep |
| Unknown, The | Col. |
| Unseen, The | Para. |
| Up Goes Maisie | MGM |
| **V** | |
| Vacation From Marriage | MGM |
| Vacation in Reno | RKO |
| Valley of the Zombies | Rep. |
| Vigilantes of Boomtown | Rep. |
| Virginian, The | Para. |
| Voice of the Whistler | Col |
| **W** | |
| Wagon Wheels Westward | Rep |
| Wake Up and Dream | 20th-Fox |
| Walls Came Tumbling Down | Col. |
| Wanderer of the Wasteland | RKO |
| Wanted for Murder | 20th-Fox |
| Weekend at the Waldorf | MGM |
| Weird Woman | Univ. |
| Welcome Stranger | Para. |
| Well Groomed Bride | Para. |
| West of the Alamo | Mono. |
| West of the Rio Grande | Mono. |
| What a Woman! | Col. |
| What Nancy Wanted | RKO |
| What Next, Corporal Hargrove? | MGM |
| Where There's Life | Para. |
| Whispering Skull | PRC |
| Whistle Stop | UA |
| White Pondo | PRC |
| Why Girls Leave Home | Mono. |
| Wicked Lady | Univ. |
| Wife of Monte Cristo | PRC |
| Wild Beauty | Univ. |
| Without Reservations | RKO |
| Woman of My Own | MGM |
| Woman of the Town, The | UA |
| Woman on the Beach | RKO |
| Woman Who Came Back, The | Rep. |
| Wonder Man | RKO |
| **Y** | |
| Yearling, The | MGM |
| Years Between, The | Misc. |
| Yolanda & the Thief | MGM |
| Young Widow | UA |
| You're For Me | 20th-Fox |
| **Z** | |
| Ziegfeld Follies of 1946 | MGM |

## TITLE CHANGES

"That Guy, Palooka" (Mono.) now GENTLEMAN JOE PALOOKA

"Law Crusaders" (PRC) now DANGEROUS MEN

"Idol of the Crowds" (Univ.) now DARK HORSE

## ADVANCE DATA
### On Forthcoming Product

DEADLINE FOR MURDER (Fox) *Mystery. Principals*: Kent Taylor, Paul Kelly, Sheila Ryan, Jerome Cowan. *Director*, James Tinling. *Plot*: In an effort to trace an important paper that has disappeared, a gambler becomes involved in a series of murders. With the help of his reporter girl-friend and a detective, they find that a foreign country has offered big money for this document and that another gambler has contacted the representative of this country and made arrangements to deliver the document. In tracking him down they are tricked and saved by the quick work of the detective and reporter who decides they should marry.

THE UNKNOWN (Col.) *Mystery. Principals*: Karen Morley, Jim Bannon, Jeff Donnell. *Director*, Henry Levin. *Plot*: This is the story of the killing of a man whose body was buried behind a brick fireplace, and the effect of this tragedy on the mind of his daughter and two sons. Shortly after a child is born to the daughter and she is sent away to school. It is only after the murdered man's wife dies, that the girl comes home again, for the reading of the will. Then it is revealed that strange things have been going on in the house. Much happens before the entire case is unravelled and happiness is brought to a lot of unfortunate people.

FREDDIE STEPS OUT (Mono.) *Comedy-Drama. Principals*: Freddie Stewart, Warren Mills, June Preisser. *Director*, Arthur Dreifuss. *Plot*: A high school professor misunderstands why one of the girls has been sent away for a year. In the meantime, a swoon crooner quits his radio show and disappears. The students get in trouble by saying the singer is incognito at the school. Then two agents appear with the singer's baby and there's plenty of trouble deciding whose baby it is until the real father arrives on the spot.

**Our New Phone Number:**

**LOngacre 3-0121**

Editorial and Publication Offices

Showmen's Trade Review

1501 Broadway New York 18, N. Y.

## UNIVERSAL (Continued)

| Prod. No. | COMING | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| | Black Angel | D. Duryea-J. Vincent-P. Lorre | | | |
| | Brief Encounter (D)A | Celia Johnson-Trevor Howard | 95 | | b2/16/46 |
| | Brute Man | Rondo Hatton- Jane Adams | | | |
| 540 | Canyon Passage *T | D. Andrews-B. Donlevy-S. Hayward | | 7/26/46 | a10/6/45 |
| | Cuban Pete | Desi Arnaz-Ethel Smith | | | a5/18/46 |
| 539 | Danger Woman | B. Joyce-D. Porter-P. Morrison | | 7/12/46 | a4/20/46 |
| | Dark Horse | Phil Terry-Ann Savage | | | a4/6/46 |
| | Dead of Night | Michael Redgrove-Googie Withers | | | |
| | Ghost Steps Out | Abbott-Costello-M. Reynolds | | | a4/6/46 |
| 538 | Her Adventurous Night | Dennis O'Keefe-Helen Walker | | 7/5/46 | |
| 537 | Inside Job | A. Curtis-A. Rutherford-P. Foster | 65 | 6/28/46 | |
| | Killers, The | Ava Gardner-Albert Dekker | | | a5/25/46 |
| | Little Miss Big | Fay Holden-Beverly Simmons | | | a4/6/46 |
| 536 | Lover Come Back | G. Brent-L. Ball-V. Zorina | | 6/21/46 | a3/30/46 |
| | Magnificent Doll | G. Rogers-D. Niven-B. Meredith | | | |
| | Michigan Kid | Jon Hall-Rita Johnson | | | a5/18/46 |
| | Mysterious Mr. M | Richard Martin-Pamela Blake | | | |
| | Notorious Gentlemen (D)A | Rex Harrison-Lilli Palmer | 110 | | b2/16/46 |
| | Oh Say Can You Sing | Sheila Ryan-Fred Brady | | | a5/25/46 |
| | Pirates of Monterey *T | Maria Montez-Rod Cameron-P. Reed | | | a5/25/46 |
| 535 | Runaround | Rod Cameron-Ella Raines | | 6/14/46 | a3/30/46 |
| | Shahrazad *T | Decarlo-Donlevy-Aumont | | | a2/9/46 |
| | Smash-Up | S. Hayward-L. Bowman-E. Albert | | | |
| | Swell Guy | Sonny Tufts-Ann Blyth | | | |
| | Wicked Lady (D)A | M. Lockwood-J. Mason-P. Roc | 100 | | b1/12/46 |
| | Wild Beauty | Don Porter-Lois Collier | | | |
| | **Westerns (Current 1945-46)** | | | | |
| 1101 | Bad Men of the Border | Kirby Grant-Armita-Fuzzy Knight | 56 | 9/28/45 | |
| 1102 | Code of the Lawless | Kirby Grant-Fuzzy Knight | 55 | 10/19/45 | |
| 1104 | Gun Town | Kirby Grant-Fuzzy Knight | 53 | 1/18/45 | a12/22/45 |
| 1103 | Trail to Vengeance | Kirby Grant-Fuzzy Knight | 54 | 11/30/45 | |

## WARNER BROS.

| | CURRENT 1945-46 | | | | |
|---|---|---|---|---|---|
| 504 | Born for Trouble | Van Johnson-Faye Emerson | 57 | 10/6/45 | Reissue |
| 512 | Burma Victory (Wa)A | Documentary | 63 | 2/15/46 | b12/22/45 |
| 513 | Cinderella Jones (C)F | Joan Leslie-Robert Alda | 88 | 3/9/46 | b2/16/46 |
| 515 | City for Conquest | James Cagney-Ann Sheridan | 98 | 4/13/46 | Reissue |
| 506 | Confidential Agent (D)F | C. Boyer-L. Bacall-P. Lorre | 118 | 11/10/45 | b11/3/45 |
| 508 | Danger Signal (D)F | Faye Emerson-Zachary Scott | 78 | 12/15/45 | b11/17/45 |
| 517 | Devotion (D)A | O. deHavilland-L. Lupino | 107 | 4/20/46 | b4/6/46 |
| 518 | Her Kind of Man | Z. Scott-F. Emerson-D. Clark | 78 | 5/11/46 | a12/22/45 |
| 503 | It All Came True | Humphrey Bogart-Ann Sheridan | 97 | 10/6/45 | Reissue |
| 505 | Mildred Pierce (D)A | Joan Crawford-Jack Carson | 111 | 10/20/45 | b9/29/45 |
| 510 | My Reputation (D)F | Barbara Stanwyck-George Brent | 94 | 1/26/46 | b1/22/46 |
| 516 | No Time for Comedy | James Stewart-Rosalind Russell | 93 | 4/13/46 | Reissue |
| 519 | One More Tomorrow (C)F | Ann Sheridan-Dennis Morgan | 88 | 6/1/46 | b5/18/46 |
| 501 | Pride of the Marines (D)F | J. Garfield-E. Parker-D. Clark | 119 | 9/4/45 | b8/11/45 |
| 502 | Rhapsody in Blue (M)F | Joan Leslie-Robert Alda | 139 | 9/22/45 | b6/30/45 |
| 509 | San Antonio *T | Erroll Flynn-Alexis Smith | 110 | 12/29/45 | b11/24/45 |
| 514 | Saratoga Trunk (D)A | Gary Cooper-Ingrid Bergman | 135 | 3/30/46 | b11/24/45 |
| 511 | Three Strangers (D)A | Fitzgerald-Greenstreet-Lorre | 92 | 2/15/46 | b1/26/46 |
| 507 | Too Young to Know (D)F | Joan Leslie-Robert Hutton | 86 | 12/1/45 | b11/17/45 |
| | **COMING** | | | | |
| | Appointment in Tokyo (Wa) | Documentary | 54 | | b12/1/45 |
| | Beast With Five Fingers | R. Alda-A. King-P. Lorre | | | a3/23/46 |
| | Big Sleep | H. Bogart-Lauren Bacall | | | a2/18/46 |
| | Cheyenne | Dennis Morgan-Jane Wyman | | | |
| | Cloak and Dagger | Gary Cooper-Lilli Palmer | | | |
| | Cry Wolf | Errol Flynn-Barbara Stanwyck | | | |
| | Deception | Bette Davis-Paul Henreid | | | |
| | Escape Me Never | E. Flynn-I. Lupino-G. Young | | | a3/9/46 |
| | Humoresque | J. Crawford-J. Garfield-O. Levant | | | |
| 520 | Janie Gets Married | Joan Leslie-Robert Hutton | 89 | 6/22/46 | a11/24/45 |
| | Life with Father *T | I. Dunne-W. Powell-E. Taylor | | | |
| | Never Say Goodbye | Errol Flynn-Eleanor Parker | | | a12/1/45 |
| 523 | Night and Day | C. Grant-A. Smith-J. Wyman | 128 | 8/3/46 | |
| | Nobody Lives Forever | J. Garfield-G. Fitzgerald | | | a3/23/46 |
| | Nora Prentiss | Ann Sheridan-Robert Alda | | | |
| 522 | Of Human Bondage | P. Henreid-E. Parker-J. Knowles | 105 | 7/20/46 | a8/16/44 |
| | Open Verdict, The | S. Greenstreet-P. Lorre-J. Lorring | | | a3/9/46 |
| | Shadow of a Woman | Andrea King-William Prince | | | a4/28/45 |
| 521 | Stolen Life (D)A | B. Davis-G. Ford-W. Brennan | 107 | 7/6/46 | b5/4/46 |
| | That Way With Women | S. Greenstreet-M. Vickers-D. Clark | | | |
| | The Man I Love | Ida Lupino-Robert Alda | | | a11/24/45 |
| | The Time, the Place & the Girl *T | D. Morgan-J. Carson-J. Wyman | | | a12/1/45 |
| 524 | Two Guys From Milwaukee | Dennis Morgan-Joan Leslie | 90 | 8/17/46 | a3/23/46 |
| | Two Mrs. Carrolls | H. Bogart-B. Stanwyck-A. Smith | | | a11/24/45 |

## MISCELLANEOUS

| | | | | |
|---|---|---|---|---|
| A Boy, a Girl and a Dog (D) | Harry Davenport-Sharyn Moffett | Film Clas | | a10/4/44 |
| Accent on Horror | Bela Lugosi-Nat Pendleton | SGP | | |
| Adventure For Two (D)F | Laurence Olivier-Penelope Ward | 89 | | b12/22/45 |
| Adventure in Music (M) | Jose Iturbi & Others | 62 | | b5/27/44 |
| Battle for Music (Doc.)F | London Philharmonic | 74 | Four Conts | b10/30/45 |
| Bella Donna | M. Oberon-G. Brent-C. Korvin | UWP | | a5/25/46 |
| Captive Heart (D)A | Michael Redgrave-Rachel Kempson | 108 | Eagle-Lion | b4/13/46 |
| Caravan (D)A | Steward Granger-Jean Kent | 122 | Eagle-Lion | b4/20/46 |
| Crainquebille (D)A | French Cast | 59 | Hoffberg | b10/28/44 |
| Curley *T | Frances Rafferty-Larry Olsen | | Hal Roach | a5/25/46 |
| Dark Is the Night (D)A | Irina Radehenko-Ivan Kuznetsov | 70 | Artkino | b3/23/46 |
| Dark Mirror | O. deHavilland-Lew Ayers | UWP | | a4/6/46 |
| 1812 (Hist.) | Russian Cast | 95 | Artkino | b9/16/44 |
| Fall of Berlin (Doc.)F | | 70 | Artkino | b9/15/44 |
| Flight to Nowhere | A. Curtis-E. Ankers | SGP | | a5/18/46 |
| Here Comes Trouble* | William Tracy-Patty Morgan | Hal Roach | | |
| I Know Where I'm Going (D)F | Wendy Hiller-Roger Livesay | 91 | GFD | b1/5/46 |
| Journey Together (D)F | Ed. G. Robinson-Bessie Love | 80 | Eng. Films | b3/9/46 |
| Love on the Dole (D)A | Deborah Kerr-Clifford Evans | 89 | Four Conts | b10/20/45 |
| Man From Utah | Russell Hayden-Inez Cooper | SGP | | |
| Open City (D)A | Aldo Fabrizi-Anna Magnani | 100 | Mayer-Bur'n | b3/9/46 |
| Ramrod | J. McCrea-V. Lake-D. DeFore | Enterprise | | |
| Strange Holiday (D)F | Claude Rains-Robbie Stebbins | 57 | Elite | b10/27/45 |
| Years Between, The (D)A | Michael Redgrave-Valerie Hobson | 100 | Eagle-Lion | b4/13/46 |

# SHORT Booking GUIDE

## 1945-46 PRODUCT

## COLUMBIA

### ALL-STAR COMEDIES (20)

7404 A Bird in the Head.....Fair ..... 17 .. 4/13/46
7434 A Hit With a Miss.....Good ..... 16 .. 3/ 2/46
7410 Ain't Love Cuckoo?..... 19 .....
7432 A Miner Affair.....Poor ..... 18½..11/10/45
7403 Beer Barrel Polecats..... 17 .....
7436 Blonde Stayed On, The..... 16½.....
7423 Calling All Fibbers..... 16½.....
7422 Dance, Dunce, Dance!....Funny ..... 18½..10/27/45
7426 Get Along Little Zombie..... 17 .....
7433 High Blood Pressure.....Fair ..... 19 .. 3/16/46
7425 Hiss and Yell..... 18 .....
7401 If a Body Meets a Body..... 18 .....
7438 Jiggers, My Wife!..... 18 .....
7421 Mayor's Husband, The...Funny ..... 16 ..11/10/45
7402 Micro-Phonies ..... 17 .....
7437 Mr. Noisy ..... 16½.....
7407 Monkey Businessmen ..... 18 .....
7435 Spook to Me.....Funny ..... 17 .. 3/ 2/46
7406 Three Troubledoers ..... 17 .....
7405 Uncivil War Birds..... 17 .....
7409 Vine, Women and Song (Billy Vine) ..... 22½.....
7224 When the Wife's Away..Good ..... 17 .. 5/ 4/46
7481 Where the Pest Begins..... 17 .....

### COLOR RHAPSODY (5)

7503 Picnic Panic ..... 6 .....
7502 Polar Playmates ..... 6½.....
7501 River Ribber ..... 6 .....

### COMMUNITY SINGS (10)

7651 No. 1 (Leibert) Cowboy Hit Tunes.....Good ..... 9½..11/17/45
7652 No. 2 (Baker) You Belong to My Heart..... 10 .....
7653 No. 3 (Don Baker) Dream .....Fair ..... 10 .. 3/ 2/46
7654 No. 4 (Baker) Good, Good, Good .....Fair ..... 11 .. 2/23/46
7655 No. 5 (Leibert) No Can Do .....Good ..... 10 .. 4/13/46
7656 No. 6 (Baker) That Feeling In the Moonlight..... 9 .....
7657 No. 7 (Leibrt) Chickery Chick ..... 10 .....
7658 No. 8 (Baker) Symphony..... 7659 No. 9 (Baker) Aren't You Glad You're You..... 7660 No. 10 (Leibert) Let It Show .....

### FILM VODVIL (5)

7956 Dick Stabile & Orch..... 7951 Milt Britton & Band..... 11 .....
7952 Randy Brooks & Orch..... 10½.....
7953 Morale's Copacabana Orchestra .....Excellent ..... 11 .. 2/23/46
7954 Three Sets of Twins....Good ..... 10 .. 5/ 4/46
7955 Art Mooney & Orch..... 11 .....

### FLIPPY

7601 Catnipped .....Amusing ..... 7½.. 3/ 2/46

### FOX & CROW

7752 Foxey Flatfoots ..... 6 .....
7751 Phoney Baloney ..... 7 .....
7753 Unsure-Runts ..... 7½.....

### PANORAMICS

7902 Strange Hunger .....
7901 The Magic Stone..... 10 .....

### PHANTASIES (4)

7702 Kenge Ree ..... 6 .....
7701 Simple Siren ..... 6½.....
7703 Snap Happy Traps.....

### SCREEN SNAPSHOTS (10)

7851 No. 1 (25th Anniversary Special) ..... 9 .....
7852 No. 2 (Harlow Wilcox & H. Von Zell)..... 10 .....
7853 No. 3 (Fashions, Rodeo, etc.) .....Interesting ..... 9 .. 2/23/46
7854 No. 4 (Hollywood Celebrations) .....Interesting ..... 9 .. 2/23/46
7855 No. 5 (Movie Stunt-men & Doubles) ..... 9 .....
7856 No. 6 (Wendell Niles and Prindle) ..... 9½.....
7857 No. 7 (Victory Show) ..... 9½.....
7858 No. 8 (Looking Back) .....
7859 No. 9 (Judy Canova Radio Show) ..... 10 .....
7860 No. 10 (Famous Fathers & Sons) .. ..... .....

### SPORT REELS (10)

7801 Champion of the Cue..... 7½.....
7802 Puck Chasers ..... 10 .....
7803 Cadet Cagers ..... 8½.....
7804 Mermaid's Paradise .....Good ..... 9½.. 3/ 9/46
7805 Rasslin' Romeos ..... 9½.....
7806 Canine Champion ..... 9½.....
7807 Timberland Athletes .....
7808 Diving Aces .....
7809 Horse Racing (untitled) .....

### SERIALS (3)

7160 Hop Harrigan ..... 15 Chaps. 4/13/46
7120 Jungle Raiders ..... 15 Chaps.
7140 Who's Guilty? ..... 15 Chaps.
Chick Carter, Detective..... 15 Chaps.

## METRO-GOLDWYN-MAYER 1945-46

### CARTOONS (16)

W-731 Flirty Birdy ..... 7 .....
W-733 Quiet Please .....
W-732 Wild and Woolfy..... 8 .....
W-734 Lonesome Lenny .....Fair ..... 8 .. 4/ 6/46
W-735 Springtime for Thomas..Good ..... 9 .. 4/ 6/46
W-736 Milky Waif .....Good ..... 7 .. 6/ 1/46

### TRAVELTALKS (12)

T-714 Glimpses of Guatemala.....
T-713 Land of Mayas.....
T-717 Looking at London.....Excellent ..... 10 .. 6/ 1/46
T-712 Merida and Campeche....Good ..... 8 ..12/ 1/45
T-715 Visiting Vera Cruz.....Interesting .... 9 .. 4/ 6/46
T-711 Where Time Stands Still.Good ..... 9 ..12/ 1/45
T-716 The Mission Trail.....

### MGM SPECIALS (4)

A-701 A Gun In His Hand ..... 19
A-702 Purity Squad .....Excellent ..... 20 ..11/24/45

### PETE SMITH SPECIALTIES (10)

S-756 Badminton .....Good ..... 9 .. 1/ 5/46
S-753 Bus Pests .....Funny ..... 10 .. 1/ 5/46
S-759 Equestrian Quiz .....Funny ..... 10 .. 6/ 1/46
S-757 Fala at Hyde Park.....Interesting .... 11 .. 1/26/46
S-751 Football Thrills of 1944..Excellent ..... 8 ..12/ 1/45
S-755 Gettin' Glamor ..... 9 .....
S-752 Guest Pests .....Very Funny ... 9 .. 1/19/46
S-754 Sports Sticklers .....
S-758 Studio Visit .....
S-760 Treasures from Trash....Good ..... 10 .. 6/ 1/46

### PASSING PARADE (6)

K-774 Golden Hunch .....Excellent ..... 10 .. 2/ 9/46
K-771 Great American Mug....Very Good ..... 10 ..11/24/45
K-773 People on Paper.....Excellent ..... 11 ..12/ 1/45
K-775 Magic on a Stick.....
K-776 Our Old Car.....Excellent ..... 10 .. 5/ 4/46
K-772 Stairway to Light.....Good ..... 10 ..11/24/45

### MGM MINIATURE (6)

M-781 Strange Destiny .....Good ..... 10 .. 1/26/46
M-782 Spreadin' the Jam.....Fair ..... 10 ..11/24/45
M-783 Musical Masterpieces ..Excellent ..... 10 .. 4/ 6/46

## PARAMOUNT 1945-46

### GEORGE PAL PUPPETOONS (8)

U5-1 Jasper and the Beanstalk.Good ..... 8 ..10/27/45
U5-2 My Man Jasper.....Fair ..... 8 .. 3/16/46
U5-3 Olie for Jasper..... 7 .....
U5-4 Together in the Weather..... 7 .....
U5-5 Jasper's Derby .....Excellent ..... 8 .. 6/ 1/46

### LITTLE LULU (6)

D5-1 Man's Pest Friend.....Good ..... 8 .. 2/ 9/46
D5-2 Bargain Counter Attack...Good ..... 7 .. 6/ 1/46
D5-3 Bored of Education.....Passable ..... 7 .. 6/ 1/46
D5-4 Chick and Double Chick.....

### NOVELTOONS (6)

P5-1 Friendly Ghost .....Very Good ..... 7½.. 2/23/46
P5-2 Cheese Burglar .....Fair ..... 7 .. 6/ 1/46
P5-3 Old MacDonald Had a Farm .....Very Good ..... 7 .. 6/ 1/46
P5-4 Sheep Shape ..... 7 .....
P5-5 Spree for All .....

### MUSICAL PARADES (6)

FF5-1 Little Witch .....Very Good ..... 20 ..11/10/45
FF5-2 Naughty Nanette .....Entertaining .. 20 .. 2/16/46
FF5-3 College Queen .....Limited ..... 2 .. 6/ 1/46
FF5-4 Tale of Two Cafes..... 18 .....
FF5-5 Double Rhythm .....

### POPEYE (8)

E5-1 House Tricks .....Funny ..... 8 .. 5/11/46
E5-2 Service With a Guile....Fair ..... 6 .. 4/13/46
E5-3 Klondike Casanova .....Swell ..... 8 .. 6/ 1/46
E5-4 Peep in the Deep..... 7 .....
E5-5 Rocket to Mars.....
E5-6 Rodeo Romeo .....

### POPULAR SCIENCE (6)

J5-1 No. 1 .....Interesting .... 10 ..11/17/45
J5-2 No. 2 .....Interesting .... 10 .. 2/16/46
U5-3 No. 3 .....Interesting .... 10 .. 3/16/46
J5-4 No. 4 .....Interesting .... 10 .. 5/11/46
J5-5 No. 5 ..... 10 .....
J5-6 No. 6 .....

### SPEAKING OF ANIMALS (6)

Y5-1 Animal-ology .....Very Funny ... 9 ..11/ 3/45
Y5-2 Hillbillies .....Very Good ..... 9 .. 2/23/46
Y5-3 In the Postwar Era.....Fair ..... 9 .. 3/16/46
Y5-4 In the Wilds.....Good ..... 9 .. 6/ 1/46
Y5-5 Lonesome Stranger .....
Y5-6 (Untitled) .....

### SPORTLIGHTS (10)

R5-1 What a Picnic.....Interesting .... 9 ..10/18/45
R5-2 Paddle Your Own.....Good ..... 9 ..11/17/45
R5-3 Running the Team.....Good ..... 9 .. 2/23/46
R5-4 Good Dog ..... 10 .....
R5-5 Dixie Pointers ..... 10 .....
R5-6 Rhythm on Blades.....Excellent ..... 9 .. 3/16/46
R5-7 Testing the Experts..... 9 .....
R5-8 Riding the Hickories.....Excellent ..... 9 .. 6/ 1/46
R5-9 Birds Make Sport.....
R5-10 Feminine Class .....

### TWO-REEL SPECIALS

T5-2 Don't Be a Sucker..... 18 .....

### UNUSUAL OCCUPATIONS (6)

L5-1 No. 1 .....Interesting .... 10 .. 2/16/46
L5-2 No. 2 ..... 10 .....
L5-3 No. 3 .....Good ..... 10 .. 3/16/46
L5-4 No. 4 .....Interesting ..... 10 .. 4/13/46

## RKO RADIO 1945-46

### DISNEY CARTOONS (18)

64103 A Knight for a Day.....Good ..... 7 .. 6/ 1/46
64101 Canine Patrol ..... 7 .....
64105 In Dutch .....Funny ..... 7 .. 3/16/46
64102 Old Sequoia .....Funny ..... 7 ..10/13/45
64104 Pluto's Kid Brother.....Good ..... 7 .. 5/11/46
64106 Squatter's Rights ..... 7 .....

### EDGAR KENNEDY (6)

63401 Big Beef, The.....Good ..... 17 ..11/24/45
63402 Mother-in-Law's Day ..... 18 .....
63403 Trouble or Nothing.....Funny ..... 18 .. 2/16/46

### FLICKER FLASHBACKS (7)

64201 No. 1 .....Funny ..... 7 ..11/17/45
64202 No. 2 .....Funny ..... 7 .. 1/26/46
64203 No. 3 .....Amusing ..... 7 .. 2/ 9/46
64204 No. 4 .....Good ..... 8 .. 3/16/46
64205 No. 5 .....Good ..... 7 .. 4/13/46
64206 No. 6 .....Entertaining ... 8 .. 6/ 1/46
64207 No. 7 ..... 7 .....

### HEADLINER REVIVALS (4)

63201 The Derby Decade..... 22 .....
63202 Russian Dressing ..... 18 .....
63204 Sea Melody ..... 19 .....
63203 Twenty Girls and a Band..... 18 .....

### LEON ERROL (6)

63701 Beware of Redheads..... 17 .....
63702 Maid Trouble .....Funny ..... 18 .. 2/23/46
63703 Oh, Professor Behave..... 18 .....
63704 Twin Husbands ..... 18 .....

### RAY WHITLEY WESTERN MUSICALS (4)

63501 Western Welcome ..... 18 .....
63503 Ranch House Romeo..... 17 .....
63502 Sagebrush Serenade ..... 19 .....
63504 Rhythm Wranglers ..... 19 .....

### SPECIAL

671 The House I Live In....Excellent ..... 18 ..10/13/45

### SPORTSCOPES (13)

64310 Aqua Queens ..... 8 .....
64304 Arcaro Up .....Fair ..... 8 .. 2/ 9/46
64301 Athletic Items .....Good ..... 8 ..11/24/45
64302 Battling Bass .....Good ..... 8 ..11/17/45
64308 Black Ducks and Broad-bills .....Good ..... 8 .. 5/11/46
64309 Tenderfoot Trail ..... 8 .....
64303 Ten Pin Titans.....Good ..... 8 .. 2/ 9/46
64307 Quarter Horses .....Good ..... 8 .. 3/ 9/46
64305 Ski Master .....Good ..... 8 .. 5/11/46
64306 Winning Basketball .....Good ..... 8 .. 4/ 6/46

### THIS IS AMERICA (13)

63102 T. V. A.....Interesting .... 16 .. 1/26/46
63101 Airline to Everywhere....Excellent ..... 17 .. 1/ 5/46
63103 Great Lakes .....Excellent ..... 16 .. 2/16/46
63107 No Place Like Home.....Illuminating ... 16 .. 6/ 1/46
63104 Report on Japan.....Interesting .... 13 .. 3/ 9/46
63105 Street of Shadows.....Excellent ..... 16 .. 4/13/46
63106 Two Million Rooms.....Excellent ..... 15 .. 5/ 4/46

### WAR ACTIVITIES

Here Come the Yanks....Interesting .... 10 ..10/18/45

## 20th CENTURY-FOX 1945-46

### MOVIETONE ADVENTURE (10)

6260 Across the Great Divide.....
6258 Along the Rainbow Trail.Excellent ..... 8 .. 4/13/46
6254 Bountiful Alaska ..... 8 .....
6259 Cradle of Liberty.....
6253 China Carries On.....
6256 Louisiana Springtime ..... 8 .....
6257 Lost Lake .....
6252 Magic of Youth.....
6251 Memories of Columbus.....
8255 Song of Sunshine..... 8 .....

### SPORTS REVIEWS (6)

6353 Diving Dandies .....
6355 Golden Horse .....
6301 Pins and Cushions.....Interesting .... 8 .. 3/ 2/46
6351 Ski Aces .....Excellent ..... 8 .. 2/23/46
6352 Time Out For Play..... 8 .....
6354 Sea Sirens .....

### TERRYTOONS (20)

6506 Bad Bill Bunion.....Funny ..... 7 .. 3/ 2/46
6517 Dinky Finds a Home..... 7 .....
6511 Fortune Hunters ..... 7 .....
6502 Fox & the Duck.....
6520 Golden Hen .....Excellent ..... 7 .. 5/11/46
6514 It's All in the Stars.....Excellent ..... 7 .. 6/ 1/46
6518 Johnstown Flood ..... 7 .....
6501 Mighty Mouse in Gypsy Life ..... 8 .....
6506 Mighty Mouse Meets Bad Bill Bunion..... 7 .....
6508 Mighty Mouse in Krakatoa .....Amusing ..... 7 .. 3/ 9/46
6513 My Old Kentucky Home.Very Good .... 7 .. 5/ 4/46
6519 Peace-Time Football ..... 7 .....
6503 Swooning the Sweepers.....
6510 Svengali's Cat .....Amusing ..... 7 .. 3/ 2/46
6509 Talking Magpies .....Good ..... 7 .. 3/ 9/46
6507 The Exterminator ..... 7 .....
6515 Throwing the Bull..... 7 .....
6516 Trojan Horse ..... 7 .....
6504 Watch Dog .....
6512 Wicked Wolf .....Good ..... 7 .. 5/11/46
6505 Who's Who in the Jungle.Good ..... 7 .. 3/ 2/46

### MARCH OF TIME (13)

1 Palestine Problem .....Informative .... 17 .. 9/15/45
2 American Beauty .....Interesting .... 18 .....
3 18 Million Orphans.....Excellent ..... 17 ..11/ 3/45
4 Justice Comes to Germany .....Impressive ..... 21 11/24/45
5 Challenge to Hollywood...Interesting .... 18 .. 1/ 5/46
6 Life With Baby.....Very Good ..... 20 .. 2/ 2/46
7 Report on Greece.....Very Good ..... 19 .. 3/ 2/46
8 Night Club Boom.....Good ..... 21 .. 4/ 6/46
9 Wanted—More Homes ...Informative .... 20 .. 5/ 4/46
10. Tomorrow's Mexico .....Timely ..... 20 .. 6/ 1/46

## UNIVERSAL 1945-46

### NAME BAND MUSICALS (13)

1309 Banquet of Melody.....Good ..... 1 .. 5/11/46
1304 Cuban Madness .....
1301 Solid Senders .....Very Good ..... 15 ..11/24/45
1302 Hot and Heetie.....
1306 Melody Stampede .....Good ..... 15 .. 1/26/46
1381 Sing and Be Happy.....Very Good ..... 19 .. 3/ 2/46

| | | | | |
|---|---|---|---|---|
| 1307 | Swing High, Swing Sweet | Entertaining | 15 | 3/ 2/46 |
| 1303 | Syncho-Smooth Swing | Good | 15 | 2/23/46 |
| 1310 | Swingin' Down the Scale | Good | 15 | 6/ 1/46 |
| 1308 | Takin' the Breaks | All Right | 15 | 6/ 1/46 |
| 1305 | Tin Pan Alley Tempos | Fair | 15 | 2/23/46 |
| | **PERSON-ODDITY (15)** | | | |
| 1361 | Gabriel Heatter Reporting | Interesting | 9 | 11/17/45 |
| 1362 | Hill-Billy Artist | Interesting | 9 | 10/27/45 |
| 1366 | Maestros of the Comics | Interesting | 9 | 3/ 2/46 |
| 1363 | Paper Magic | Interesting | 9 | 11/10/45 |
| 1364 | Pottery Poets | Good | 9 | 12/ 1/45 |
| 1365 | Front Line Artists | Good | 9 | 12/ 1/45 |
| 1367 | Wings of Courage | | 9 | |
| 1368 | Cartune Crusader | | 9 | |
| 1369 | Scientifically Stung | Interesting | 9 | 6/ 1/46 |
| 1370 | Lone Star Padre | | | |
| 1371 | Artist's Antics | | | |
| 1372 | Picture Pioneer | | | |
| | **SERIALS (4)** | | | |
| | Lost City of the Jungle | Juvenile | 20 | 5/11/46 |
| | Royal Mounted Rides Again | Actionful | 19 | 1/19/46 |
| | Scarlet Horseman | | | |
| | Secret Agent X-9 | | | |
| | **SING AND BE HAPPY** | | | |
| 1381 | Sing and Be Happy | Very Good | 10 | 3/ 2/46 |
| 1382 | Merrily We Sing | Fair | 10 | 5/11/46 |
| | **SPECIAL FEATURETTES** | | | |
| 1201 | Tiny Terrors of the Timberlands | | | |
| 1203 | Roosevelt—Man of Destiny | | 18 | |
| | **TECHNICOLOR CARTOONS (13)** | | | |
| 1324 | Apple Andy | Good | 7 | 2/16/46 |
| 1326 | Bathing Buddies | | | |
| 1323 | Mousie Come Home | | | |
| 1322 | The Poet and Peasant | Very Good | 7 | 10/27/45 |
| 1321 | Loose Nut | | | |
| 1325 | Who's Cooking Who | | | |
| | **VARIETY VIEW (15)** | | | |
| 1348 | Chimp on the Loose | | 9 | |
| 1347 | Dog Tale | Fizzles | 9 | 6/ 1/46 |
| 1342 | Go North | Very Good | 9 | 10/13/45 |
| 1364 | Grave Laughter | Amusing | 9 | 11/24/45 |
| 1344 | Doctor of Paintings | | | |
| 1345 | Jungle Capers | Amusing | 9 | 2/23/46 |
| 1341 | Queer Birds | Interesting | 9 | 11/10/45 |
| 1346 | Script Teas | | 9 | |

## VITAPHONE-WARNER BROS. 1945-46

| | | | | |
|---|---|---|---|---|
| | **BLUE RIBBON CARTOONS (13)** | | | |
| 2307 | Daffy Duck & Egghead | | | |
| 2306 | Fresh Fish | | | |
| 2303 | The Good Egg | | | |
| 2305 | Little Lion Hunter | | | |
| 2302 | Lyin' Mouse | | | |
| 2301 | Sunbonnet Blue | | 7 | |
| 2304 | Trial of Mr. Wolf | | | |
| | **BUGS BUNNY** | | | |
| 2721 | Hair Raising Hare | Hilarious | 7 | 6/ 1/46 |
| | **FEATURETTES (6)** | | | |
| 2101 | Barbershop Ballads | Fair | 20 | 8/25/45 |
| 2102 | Star in the Night | Outstanding | 20 | 10/27/45 |
| 2103 | All Star Musical Revue | Entertaining | 20 | 12/ 1/45 |
| 2104 | Good Old Corn | Good | 20 | 12/ 1/45 |
| 2106 | Hitler Lives? | Excellent | 20 | 1/ 5/46 |
| 2105 | Musical Shipmates | | | |
| | **MELODY MASTERS (10)** | | | |
| 2601 | Spade Cooley, King of Western Swing | Excellent | 10 | 8/25/45 |
| 2605 | Headline Bands | Very Good | 10 | 3/ 2/46 |
| 2602 | Here Comes the Navy Bands | Fair | 10 | 10/13/45 |
| 2606 | Jan Savitt & His Band | Good | 10 | 4/ 6/46 |
| 2603 | Musical Novelties | Fair | 10 | 11/17/45 |
| 2607 | Rhythm on Ice | Good | 10 | 5/ 4/46 |
| | **MERRIE MELODIES—LOONEY TUNES** | | | |
| 1716 | Baby Bottleneck | Very Funny | 7 | 3/30/46 |
| 1717 | Elmer's Hare Remover | Excellent | 7 | 3/30/46 |
| 1718 | Daffy Doodles | Very Good | 7 | 5/11/46 |
| 1719 | Hollywood Canine Canteen | Funny | 7 | 6/ 1/46 |
| 1720 | Hush My Mouse | Good | 7 | 6/ 1/46 |
| | **SPECIAL** | | | |
| 2901 | The Nine Hundred | Outdated | 10 | 10/27/45 |
| | **SPORTS PARADE (13)** | | | |
| 2507 | Fin 'N Feathers | | | |
| 2506 | Let's Go Gunning | Interesting | 10 | 5/ 4/46 |
| 2501 | Sports Go to War | Outdated | 10 | 10/13/45 |
| 2502 | Holiday on Horseback | | | |
| 2503 | Michigan Ski-Daddle | | | |
| 2505 | Snow Eagles | Excellent | 10 | 3/30/46 |
| 2504 | With Rod and Gun in Canada | Very Good | 10 | 1/ 6/46 |
| | **TECHNICOLOR ADVENTURES (6)** | | | |
| 2801 | Fashions for Tomorrow | | 10 | |
| 2802 | In Old Santa Fe | | | |
| 2803 | All Aboard | Fair | 10 | 4/ 6/46 |
| 2804 | Facing Your Danger | Exciting | 10 | 6/ 1/46 |
| 2805 | Girls and Flowers | Beautiful | 10 | 6/ 1/46 |
| | **TECHNICOLOR SPECIALS (8)** | | | |
| 2001 | Frontier Days | Good | 20 | |
| 2002 | Forest Commandos | Excellent | 20 | 3/ 9/46 |
| 2003 | Movieland Magic | Good | 20 | 3/30/46 |
| 2004 | Gem of the Ocean | Excellent | 20 | 6/ 1/46 |
| 2006 | Hawaiian Memories | Excellent | 20 | 6/ 1/46 |
| | **VITAPHONE VARIETIES (6)** | | | |
| 2401 | Alice in Jungleland | Interesting | 10 | 11/17/45 |
| 2402 | Miracle Makers | | 10 | |
| 2405 | Peeks at Hollywood | Interesting | 10 | 3/ 2/46 |
| 2406 | Smart as a Fox | Excellent | 10 | 6/ 1/46 |
| 2404 | So You Think You're Allergic | Fair | 10 | 1/19/46 |
| 2403 | Story of a Dog | Interesting | 10 | 8/25/45 |

SHOWMAN SAM SAYS: It's nice to see veteran actors pop up in small roles throughout a picture and, believe you me, there are plenty of veterans in the audience who remember them and enjoy watching them again. Shades of the Motion Picture Patents Company! Those were the happy days.

# CLASSIFIED ADVERTISING

**Ten cents per word (10 words minimum). No cuts or borders. No charge for name and address. 5 insertions for the price of 3. Money order or check with copy. Ads will appear as soon as received unless otherwise instructed. Address: Classified Dept., SHOWMEN'S TRADE REVIEW, 1501 Broadway, New York 18, N. Y.**

### 8-mm.—16-mm.

1946 PROJECTORS, brand new! Victor 40B 16-mm. sound projectors $425; Universal PC500 8-mm. 500 watt projectors $63.50; Shipped prepaid in U. S. A. Our reference: Dun, Bradstreet. Charlie Poorman, Dept. ST, Schuylkill Haven, Pa.

### NEW EQUIPMENT

NEW 8′ PEDESTAL FANS, 24″ BLADES, with rebuilt motors, $76.75; Gum Remover, $1.95 gallon; Lavatory Clean-a-Pipe Machines, $9.95; Lavador Automatic Deodorizers, $7.50; Flashlite Batteries, 5 cents; Intercommunication System, Master, 3 sub-stations, $69.50; 1000W 8-mm. Projectors, $135.00; Navy Surplus—Dimmers—2450W, $22.50; 2000W, $19.95; 1650W, $15.95; 1350W, $13.50; Sound screens at old prices until August First—Crystal Beaded, square foot, 44½ cents; Super Flextone Plastic Coated, guaranteed fungus-proof, washable, 37½ cents. Samples free. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

NEW GARVER 30 AMPERE RECTIFIERS, $120.00 pair; 15 ampere rectifier bulbs $5.55; Simplex type BB movements $59.50; Super-lite screens 36 cents; 35 per cent discount on Simplex and Powers parts. What do you need? Star Cinema Supply Co., 440 West 45th St., New York 19, N. Y.

### POPCORN

SPECIAL GIANT PREMIUM S. A. CORN $9.25 popping volume $85.—$100. Regular S. A. corn $8.25 approved OPA popping volume. FOB Nashville, Tenn. Blevins Popcorn Co.

### SITUATION WANTED

VETERAN: Projectionist desires employment, in Pennsylvania. Have Pennsylvania state license. George R. Snyder, 7 Trueman St., Pittsburgh, Pa.

### SOUND EQUIPMENT

PORTABLE 35-MM. SOUND PROJECTORS, DeVry $195.00; RCA 2000′, $195.00; send for list; New 12″ PM Speakers, $14.95; New Multicellular Hi Frequency Horns, unit, filter network, $125.00; New 868 type Photocells, $1.95; Record Changer, $29.75; New 30W Theatre Amplifiers, $125.00; S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York, N. Y.

### STUDIO EQUIPMENT

BELL & HOWELL STUDIO TRIPODS, $69.50; Magazines, 1000′, $95.00; 400′, $59.50; Mitchell early model Studio Camera, 3 lenses, 400′ magazines, tripod, $2450.00; DeVry Motorized 35-mm. Newsreel Camera, 400′ magazines, 3 lenses, tripod, $695.00; Moviolas, $195.00; Densitometer, $125.00; 2000W Fresnol Spots, $57.50. Send for list, S.O.S. Cinema Supply Corp., 449 W. 42nd St, New York, New York.

### THEATRE GAMES

DIE CUT BINGO CARDS—$20.00 in 10,000 lots. Smaller quantities, $2.25 per 1,000. 1-75, 1-100. IMMEDIATE DELIVERY. S. Klous, c/o Showmen's Trade Review, 1501 Broadway, New York City 18. N. Y.

FOR YOUR BINGO GAMES. Buy your cards from us—controlled or uncontrolled, dye cut, play right, priced right—service supreme. Samples on request. Premium Products, 354 W. 44th St., New York 18, N. Y.

### THEATRE GAMES

CAN YOU USE $5,000.00 extra yearly profit? Boost your worst week night's attendance with Foto-Nite, which gives you Banknight's advantages without illegality. Write—Foto-Nite Shows, Div. American Theatre Supply Co., Inc., 2nd at Cherry, Seattle 4, Wash.

### THEATRE FOR SALE

THEATRE FOR SALE 1944 New Building 32′ x 80′ R.C.A. sound system 325 upholstered seats, Fountain, Popcorn Machine. 15 Room Hotel joining will sell one or both. A-1 opportunity to right party; Owner retiring. R. Borcherdt, Nucla Hotel & Theatre, Nucla, Colo.

### THEATRE SEATING

250 PORTABLE ASSEMBLY CHAIRS, SECTIONS OF TWO, per chair $3.60; 2000 Stadium Chairs, $4.35; 400 American late model metalined reupholstered padded backs, boxspring cushions, rebuilt $7.95; 150 rebuilt, reupholstered American panelback boxspring chairs, $5.95; 300 American rebuilt reupholstered red striped velour padded back, boxspring, metal lined, $7.95; 408 American ditto, $7.95; Cardinal Red leatherette, 52″ wide, 100 yards per roll, $1.14 yard; cut lengths, $1.25. Wire for stock list. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York, N. Y.

THEATRE CHAIRS 1000 Streamlined full upholstered American Seating Company chairs. 1000 spring cushioned relacquered ¾″ insert panel backs 900 spring cushions. 1000 veneer chairs. We upholster chairs. Write for prices and photographs. Phone Lenox 3445. Jesse Cole, 2565 McClellan Ave., Detroit, Mich.

### USED EQUIPMENT

FOR SALE—Booth equipment available immediately—Western Electric Sound, Universal bases. Kentucky Theatre, Vanceburg, Ky.

POWERS 6B MECHANISMS, REBUILT, RENICKELED $99.50; Simplex movements, good, $4.95; 4 column candy machine $39.50; 2 unit Gold Seal ticket machine $129.50; Lamphouses at bargain prices. Star Cinema Supply Co., 440 W. 45th St., New York 19, N. Y.

NO GAMBLE WHEN YOU BUY THESE ARMY THEATRE BOOTH Outfits—Holmes professional latest type sound projectors, 2000′ magazines; lens; Strong Arclamps; rectifiers; motors; adjustable heavy pedestals; 30W amplifiers; monitor; 2 way Multicellular horn system, reconditioned and guaranteed, $1995.00. S.O.S. Cinema Supply Corp., 449 West 42nd St., New York, N. Y.

TICKET MACHINES HAND OPERATED, WENZEL THREE UNIT, $135.00; General Four Unit, $195.00; Silvertone roller screens, 9′ x 9′, $29.50; Beautiful Box Office, 8′ x 4′ square, $79.50; 16-mm. Reels or Cans, 400′—23 cents; 800′—34 cents; 1200′—44 cents; Heavy Duty Vacuum Cleaner, rebuilt, $97.50; Coinometers with Pennies, $69.50; Send for Catalog, S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

TWO HOLMES P-8 EDUCATORS, Strong Arclamps, Rectifiers, Twoway Horn system, complete, like new $1290.00 Delivered. Suprex Lamps $400. Pair, Forest Twinarcs 65/65 M.C.S. Rectifier $484.00 like new. American Theatre Supply Co., Inc., 619—2nd at Cherry, Seattle 4, Wash.

### WANTED TO BUY

WE'LL PAY TOP PRICES—WHAT'VE YOU GOT? BOX 716, c/o Showmen's Trade Review, 1501 Broadway, New York, N. Y.

Simplex, Powers, Sound equipment, lamphouses, etc. Star Cinema Supply Co., 440 W. 45th St., New York 19, N. Y.

AIR CONDITIONING EQUIPMENT, compressors, Condensers, etc. Refrigerant type. Carrier, York, Carbondale, Curtis, Westinghouse, G.E. or other standard makes. Any size up to 300 tons, centrifugal preferred. Send full details. Box 716, Showmen's Trade Review 1501 Broadway, New York, N. Y.

# J. E. BRULATOUR

(INC.)

SOLE DISTRIBUTOR

# EASTMAN

MOTION PICTURE

# F I L M

EASTMAN FILM

BRULATOUR SERVICE

Fort Lee • Chicago • Hollywood

# speaking of SERVICE!

LONGACRE 5-3700-3701-3702-3703

**BRANDT THEATRES**
229 West Forty Second Street
New York, N. Y.

OFFICE OF
WILLIAM BRANDT

March 22, 1946

Mr. Herman Robbins, Pres.
National Screen Service Corp.
630 Ninth Ave.
New York 19, N.Y.

Dear Herman:

While glancing through your last issue of "MR. SHOWMAN", it occurred to me what a positive cinch the present day exhibitor has compared to the time when I opened my first little motion picture theatre about 39 years ago. I distinctly remember when I wanted to get over a message to the audience how I used to labor over a glass slide and print in white ink the story I wanted to tell. I admit I was not an expert printer, but then how many exhibitors are, and when the slide appeared on the screen enlarged several thousand times it was horrible to behold and most of the time the message was lost in the fact that it was told in such a way as to leave a bad impression.

Now, at one fell swoop, you put within the reach of the exhibitor the services of an experienced copy writer, of a fine artist, and the experts of your film department who combine to tell the same kind of story in an impressive way, creating an environment on the screen that is inviting, making the message so much easier to sell, whether it is a coming announcement of a new attraction or institutional copy on housecleaning or any other kind whatsoever, according to requirement.

Lucky present day exhibitor! All he has to do is pay for a copy or print of the original negative film, which is pennies compared to the value received and he can tell his story in the best way to his audience.

You are a real service adjunct to our industry, and speaking somewhat with the air of an expert, I can tell you that the exhibitor who does not take advantage of such service is not doing the right thing by himself, his theatre or even his audience. As for us, we go 100% all out for that service, whether it is in the heart of Times Square or out in the rural districts.

Really and truly, Herman, you have become almost indispensable so continue the good work.

Cordially and sincerely yours,

WILLIAM BRANDT



*Thanks, Mr. Brandt!*

. . . But really . . . being of service to the exhibitor is just part of the days' work to

*The Prize Baby*

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

Dcl 8 27051

# SHOWMEN'S TRADE REVIEW

THE SERVICE PAPER OF THE MOTION PICTURE INDUSTRY

REVIEWED IN THIS ISSUE


| | |
|---|---|
| Colorado Serenade | 34 |
| Crack-Up | 47 |
| Faithful in My Fashion | 34 |
| Lover Come Back | 47 |
| One Exciting Week | 35 |
| Smoky | 35 |
| Sun Valley Cyclone | 34 |
| Talk About a Lady | 34 |
| Three Wise Fools | 34 |
| Till the End of Time | 35 |
| Two-Fisted Stranger | 47 |

**PRODUCT GUIDES**
Begin on Page 51



Vol. 44 No. 22

JUNE 15, 1946

Entered as second class matter February 20, 1940, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly by Showmen's Trade Review, Inc., 1501 Broadway, New York 18, N. Y., U. S. A. 10 cents a copy, $2 a year.

CHARLES E. 'CHICK' LEWIS
Editor and Publisher




Harold J. Fitzgerald (See Page 6)




# IT CAN'T BE JUST LUCK!

There has never been a period in film annals when any company has delivered such a continuous flow of big pictures as M-G-M.

One right after another: "Adventure," "Ziegfeld Follies of 1946" in Technicolor, "The Postman Always Rings Twice," "The Green Years," "Two Sisters from Boston"—and now "Three Wise Fools."

When "Three Wise Fools" had its first Theatre Preview in California,

*(continued)*

ontinued)

M-G-M was elated by the reports. The audience laughed and wept and sat enthralled. Hollywood acclaimed a new sensation.

The picture had a heart, they said. They loved the story of the little Irish-girl-with-a-brogue (played by Margaret O'Brien) who brought sunshine into the lives of three hard-bitten bachelors. They predicted that it was the sure-fire stuff to pour gold into the coffers of theatres.

Now the print has come East. We previewed the picture in a typical neighborhood theatre, Loew's 72nd Street in New York City.

Gentlemen, it was simply thrilling to watch those average folks enjoy our picture. Time will confirm what we tell you now, but mark this prophecy: "'Three Wise Fools' will be one of the most beloved pictures of our time—beloved by you for the business it will do—beloved for the joy it will bring to millions of Americans in every corner of the land."



"THREE WISE FOOLS" IS ONE OF THE COMING GREAT M-G-M PICTURES

MARGARET O'BRIEN, LIONEL BARRYMORE, LEWIS STONE, EDWARD ARNOLD, RAY COLLINS, JANE DARWELL, CHARLES DINGLE, CYD CHARISSE, HARRY DAVENPORT and THOMAS MITCHELL. Screen Play by John McDermott and James O'Hanlon. Story by John McDermott. Based Upon the Play by Austin Strong. Staged by Winchell Smith. Presented by John Golden. **Directed by EDWARD BUZZELL. Produced by WILLIAM H. WRIGHT**


What did she have that made men KILL?
Millions of thrill fans will want to know the answer to the hottest mystery in years!
COLUMBIA PICTURES presents
THE WALLS CAME TUMBLING DOWN
From the widely famous novel by Jo Eisinger
starring
Lee BOWMAN · Marguerite CHAPMAN
with EDGAR BUCHANAN · GEORGE MACREADY
LEE PATRICK · JONATHAN HALE · J. EDWARD BROMBERG
ELISABETH RISDON · MILES MANDER
Screenplay by Wilfrid H. Pettitt
Produced by ALBERT J. COHEN · Directed by LOTHAR MENDES
COLUMBIA'S SILVER ANNIVERSARY 1946

# THE EDITORIAL PAGE

## Is the Honeymoon Over?

On New York's Times Square this week the bottom literally dropped out of the box-offices at the big theatres.

A lot of smart guys in this business have been predicting that there would be a general falling off in attendance, but most of these prognosticators set the late fall or even mid-winter as the time for the down-curve to become noticeable.

We made it a point to discuss this with quite a few people who ought to know, and they attribute the sudden dip in attendance to several factors. First and foremost, are the steep box-office scales at the big picture palaces which, they claim, are and have been too high. They maintain that among other things these high prices have been driving thousands of potential movie patrons into the legitimate theatres where, for a little more money, they could see one of the top stage attractions.

Certainly the drop in business could not be attributed to any lack of transients walking around Times Square, because they are as numerous as ever. In fact, if you ask the hotels, the visitors are several times more numerous than at any time during the war years.

How would YOU account for this sudden dip from boom business to wide open spaces in the picture palaces? It is quite possible that the drop may only be for short duration and in a week or so attendance may climb again to standee business. But that, also, would be a guess.

We are not pessimists by any matter of means. We sincerely doubt that theatre business is going into anything resembling a depression. On the other hand it has been pretty generally accepted that the luscious receipts of the war years were due for some leveling off but along lines that would spread attendance rather than cut it down appreciably. Many thought that whatever business was lost to the downtown houses would show up in increased attendance in the neighborhood and suburban theatres.

Maybe the honeymoon is over or perhaps it is just a lover's quarrel and they will kiss and make up and go on living happily and prosperously for many more years to come. But whatever the immediate future holds, it is a safe word of advice to caution all theatre operators to watch closely, note the attendance trends and then, be guided accordingly.

## Local Checkers

There are so many arguments and counter-arguments on the local checker controversy that one could easily become confused about the whole thing.

On one hand we hear that the present checking company's system has resulted in much greater returns to the distributors. If so, then why the yen for the economy?

As we view it, if there is so much emphatic opposition to the local checker, why not cut it out and eliminate the objections? But then again, a lot of exhibitors have told us that the use of local checkers has nothing to do with the costs but, rather, the value of its psychological effects on the local exhibitor who must face one of his local citizens and reveal his business. Maybe the checking outfit figures this as a subtle coercive device to help eliminate any cheating since Mr. Exhibitor wouldn't want it known locally that he is gyping the distributor.

Viewed from still another angle the local checker can be a menace to the business in that he may shoot his mouth off about the "big receipts" and thus give the local lawmakers something to think about when they are out fishing for more taxes. This evil has been spreading and if it can gain additional momentum through the erroneous impression that the movie houses in the town are taking in a load of dough, it may easily result in a local seat tax.

We sometimes wonder whether the distributors are favoring the use of local checkers deliberately. From some of the stories, it sounds very much like that.

▲ ▲ ▲

## Government Suit

It will require a close reading and some expert opinion to really arrive at conclusions about the decision just handed down in the Government Anti-Trust Suit.

But it doesn't require any expert reaction to say that from almost every point of view the government lost the suit or, at least, every important phase of it.

And, as is usual in these things, the little guy—the poor, downtrodden, exhibitor—always comes out with the short end no matter who wins.

How far-reaching the effects of the decision will be, remains to be seen, but before you go half-cocked with joy or otherwise, please remember that a lot of time can elapse between a decision and effective compliance.

*—"CHICK" LEWIS*

## NATIONAL NEWSREEL

# No Hope for Tax Cut—Knutson

**No hope was seen of getting Congressional action to lower theatre admission taxes this year, Representative Harold Knutson, (Rep., Minn.) declared in Washington this week.**

**Knutson, author of a bill and a concurrent resolution designed to bring admission taxes and other excises taxes back to their 1942 levels admitted that there was slight chance of action any more at the session.**

**"These taxes," he said, "won't be lowered until we get control of the House." As ranking Republican member of the House Ways and Means Committee, Knutson would be its chairman if the Republicans gain control. He promised that he would prosecute his tax reduction plans."**

# No Affiliation for MPTOA; Plan Trade Practice Fight

## *Seek Admission Tax Cut, 16-mm. Competition, Local Checkers; Shun ATA, CIEA*

First post war meeting of the Motion Picture Theatre Owners of America closed this week in Columbus, Miss., with the organization apparently committed to an active program of trade practices on its own without any affiliation with either the American Theatres Association of the Committee of Independent Exhibitors Association.

The board elected Fred Wehrenberg, former board chairman, to replace veteran Ed Kuykendall, retired because of ill health and chose Lewen Pizor of Philadelphia to replace Wehrenberg as board chairman. Kuykendall was named president emeritus.

### Trade Practice Program

The trade practice program which MPTOA is scheduled to embark upon after an executive committee meeting is held in the near future seems to cover:

1. Local checkers, to which the association is opposed.
2. Sixteen millimeter film competition.
3. Admission tax reduction. (A source close to MPTOA officials said the organization had hopes of procuring a reduction at the next session of Congress but did not think total admission tax elimination could be achieved. MPTOA may establish a Washington representative to report and act on exhibitor legislation.)

Another important step which will be taken will be the selection of an executive secretary with powers to take action on industry matters. This will be the first such paid post in the organization's history.

The board also decided upon one general collection nationally in all theatres. This action ran against the advice of former President



Fred Wehrenberg



Ed Kuykendall

Ed Kuykendall, who had openly opposed any type of theatre collection.

The question of showing government or other special films is to be left to the individual exhibitor.

The question of MPTOA's affiliation with either the CIEA or ATA was discussed at one of the sessions.

For a while the CIEA reportedly received the serious consideration of the board, but the fact that CIEA is said to insist upon independents in its membership and would refuse affiliated theatres apparently proved a road block to any move by the MPTOA toward joining CIEA. MPTOA has always consisted of both affiliated and unaffiliated theatres and while most of the affiliated members were absent from the board meeting they had indicated a desire to retain their membership by paying their dues.

The American Theatre Association was also discussed, defended and attacked, but no action was taken on any affiliation with it.

Instead the Board passed an innocuous resolution which closes no doors to future action with either CIEA or ATA and says the MPTOA will cooperate with any branch of the industry in connection with the industry's welfare.

More definitive moves were taken however on local checkers and 16-mm. film. Both these topics touched off explosions.

Confidential Reports came in for the second series of attacks by an exhibitor meeting within two weeks when several members of the board complained that it was using local checkers over the protests of exhibitors.

Rising in defense of Confidential Reports, Merrit Kyser of East Aurora, N. Y., told the board that when he had protested to Confidential against local checkers. his protest had been promptly heeded and the local checker system

(*Continued on Page 8*)

### INDEX TO DEPARTMENTS


| | |
|---|---|
| Box-Office Slants | 34 |
| Feature Booking Guide | 51 |
| Feature Guide Title Index | 51 |
| Hollywood | 48 |
| Newsreel Synopses | 47 |
| Regional Newsreel | 38 |
| Selling the Picture | 23 |
| Shorts Booking Guide | 58 |
| Theatre Management | 29 |


# Brandt Asks Exhibitor Unity to Solve Problems

A plea for independent exhibitors to band in a national association for the purpose of resolving trade problems by intra-industry action rather than through government regulation highlighted the address in New York Thursday by Harry Brandt who addressed an assembly of industry leaders and distinguished national personages present at the annual installation luncheon of the Independent Theatre Owners Association of New York at the Hotel Astor. Among the distinguished guests seated on the dais were Mrs. Eleanor Roosevelt, Anna Rosenberg and the chief executives of film distribution companies, industry organizations and theatre circuits.

Brandt issued a clear-cut endorsement of the American Theatres Association and gave considerable emphasis to the point that he believed the industry would continue to support public-spirited drives such as the Red Cross, March of Dimes, and other causes for which theatremen he declared ran up such great records of support during the war.

Touching on the opinion rendered in the New York anti-trust case, Brandt said that the decision represented a "forward step" under which an exhibitor "may buy as many or as few pictures as he desires and he may bid for each picture against his competitor . . ."

### ATA Charter Issued

The American Theatres Association was incorporated this week in the District of Columbia as a non-profit making corporation with a 13-point program designed to cover its purposes as a trade association.

### Harold J. Fitzgerald

(The Man on the Cover)

President of Fox Wisconsin Theatres whose industry-wide reputation for showmanship talent has been further emphasized by his recent election as president of The 1948 Corporation, a civic planning group organized to plan and direct improvements to the city of Milwaukee. (Among projects planned are a sports arena, improvement of the lake front, an exposition). Fitzgerald has been identified with many undertakings of a civic nature and in the effort and time he devotes to such activities is regarded a typical example of the progressive theatreman, regarding service to the public-spirited movements a privilege as well as a duty. During the War he served on War Activities Committees, and his most recent job for the industry was as campaign director for the Red Cross drive.

**SHOWMEN'S TRADE REVIEW**

***Title and Trade Mark Registered U. S. Patent Office***

**Published every Friday by Showmen's Trade Review Inc., 1501 Broadway, New York 18, N. Y. Telephone LOngacre 3-0121. Charles E. 'Chick' Lewis, Editor and Publisher; Tom Kennedy, Associate Editor; James A. Cron, General Manager; Ralph Cohain, Managing Editor; Harold Rendall, Equipment Advertising Manager; West Coast Office, 6777 Hollywood Boulevard, Hollywood 28, California; Telephone Hollywood 2055; Ann Lewis, manager. London Representative, Jock MacGregor, 16 Leinster Mews, London, W. 2; Australian Representative, Gordon V. Curie, 1 Elliott St., Homebush Sydney, Australia. Member Audit Bureau of Circulations.** **All contents copyright 1946 by Showmen's Trade Review, Inc.** **Address all correspondence to the New York office. Subscription rates: $2.00 per year in the United States and Canada; Foreign, $5.00. Single copies, ten cents.**

NATIONAL NEWSREEL

# Court Decision Throws Films on Auction Block; Government Loses on Divorcement

## *Trade Ponders Long-Range Effect of Anti-Trust Case Ruling on Buying Deals*

A three-judge federal statutory court wrote another chapter in the complicated business of merchandising and exhibiting motion pictures Tuesday with a long awaited opinion in the "consent degree" anti-trust suit which apparently makes further expansion of distributors in the theatre field subject to court approval, orders that films be thrown on the open market for sale to the highest bidder and denies the main request of the United States attorneys—complete divorcement of distributors from exhibition.

The 66-page opinion, written by United States Circuit Court of Appeals Judge Augustus W. Hand, with the concurrence of his colleagues, United States District Judges Henry W. Goddard and John Bright, provides in brief that:

1. Distributors may retain their theatres provided they have or acquire 95 per cent ownership, or provided they own five per cent or less. The distributor circuits are not allowed to build or buy additional theatres without the court's consent but the court states that this ruling is not intended to "prevent a defendant from acquiring theatres or interests therein in order to protect its investments, or in order to enter a competitive field; if in the latter case this court or other competent authority shall approve the acquisition after due application is made therefore."

2. The exhibitor alone shall fix his admission prices and it is unlawful for a distributor to attempt to force him to fix a price.

3. Reasonable clearance is permitted. (Reasonable clearance is defined as based on the exhibitor's admission prices, policy of operation—bank nights, giveaways, dishes, cut-rate tickets, etc.; location of theatre, capacity, extent to which it competes with another theatre or theatres.) But the opinion says that there shall be no clearance between theatres that "are not in substantial competition." Distributors are further forbidden from acting together to maintain clearance systems.

4. All film must be sold in the open market through a competitive bidding system. (A distributor owner, however, may play his own pictures in his own houses at his own terms and under his own clearance.)

5. Two or more distributors may not operate theatres together and where such a situation exists it must be dissolved.

6. Block booking, formula and franchise selling, as well as pools (defined as where theatres of two or more exhibitors normally in competition are jointly operated and the profits pooled according to arranged percentages) are declared unlawful.

7. An exhibitor may buy more than one picture at a time provided he can bid for each picture separately. If he buys several pictures before tradeshowing he may cancel an unspecified percentage of them within 10 days after the tradeshowing, provided he has not had the opportunity to view the film previously and it does not come up to expectations.

8. Distributors cannot operate, book or buy film through any agent "who is also acting in such matters for any other exhibitor, independent or affiliated." (Despite much speculation competent legal authority in New York did not think this would be immediately applicable to exhibitor buying combines.)

9. All disputes must be arbitrated and provides for continuance of present arbitration machinery.

10. A time lapse shall be allowed for defendants to comply without harming their business and the Department of Justice shall have access to the defendants records after giving reasonable notice of their wish to inspect them. The jurisdiction of the court is also extended in order to make effective the fulfillment of the decree when decided upon.

### Divided Reaction

Immediate reaction in New York as to the effects of the opinion was divided and confused.

The majority of the home office conversation seemed to be optimistic, believing that since the court had not granted the government its principal request—divorcement of distribution from exhibition and compelling the distributors to sell their theatres—the industry might make a gradual adjustment to the new opinion. No one seemed ready to say how selling would be done on the bidding basis without some revamping of present sales structures and no one would comment on a possible appeal against the opinion.

(The conventional legal procedure would be to wait until the decree is written before appealing.)

Some sources viewed the opinion as probably causing the smaller exhibitor some concern in that he would have to get into the market with the larger outfits. Others said it would have little effect since the smaller exhibitor had to pay less for his film anyway and usually had to wait for last runs. Under the opinion he would continue to wait, they pointed out unless his bidding might let him outstrip the next competitor.

### May Affect All

The anti block booking section of the bill is expected eventually to effect all companies selling by block whether defendants or not.

Columbia, one of the defendants in the case with United Artists and Universal, would not say what its sales policy would be. Columbia recently stopped all selling after a Chicago meeting but it was denied that this was the result of anticipating an adverse ruling on block booking. No other reason was given.

United Artists said it sold pictures singly, but was not prepared to say whether the decree would necessitate a change in the selling system to meet the bidding requirement.

Universal was not prepared to make any comment and said it was studying the decision.

Monogram, which is not a defendant in the suit, was unable to say whether it expected to change its selling practices or not. A spokesman for that company said they were studying the opinion closely. Republic, which also sells on the block booking system and is not a defendant, could not be reached for comment.

Tuesday's opinion was another step in long litigation which now takes its place in industry

(*Continued on Page* 8)

## *Gov't May Appeal; Indies Irked*

**Exhibitor dissatisfaction with the consent decree anti-trust opinion apparently continued to mount late this week as the question arose as to whether or not the federal government would file an appeal.**

**Robert L. Wright, special assistant to the United States Attorney General declared that in his personal opinion it was likely that the government might take an appeal on the theatre provisions of the case. Wright also personally anticipated that the distributors might take an appeal on certain provisions. He pointed out however that the decree had not been handed down yet and until it was little action by either parties seemed likely.**

**In New York the distributor defendants remained silent on any question of appeal. A source close to distribution said that all were studying the opinion and awaiting the decree before making any decision. Reportedly an appeal may be filed 60 days after the decree is handed down.**

**Meanwhile, Allied General Counsel Abram F. Myers had criticized the decree as "inconsistent" but said it offered some relief and North Central Allied President Benjamin A. Berger termed it a "compromise" and far from a solution." He added that if court relief failed his organization would seek legislative action for divorcement.**

**"As far as the relief aspects of the case are concerned," Wright declared, "the defendants might as well have written the decision themselves. . . . What I've seen of the decision, it appears very radical in its effect on existing distribution methods and extremely mild on the theatre ownership question." Wright added that the opinion concurred with most of the Justice Department contentions but "denied proper relief."**

**The government had sought theatre divorcement.**

**Myers declared that in view of the Schine and Crescent's cases leaving "the great affiliated chains intact . . . is . . . a great inconsistency and is calculated to make a monkey of the law. In view of the government's unyielding insistence on divorcement it appears a foregone conclusion that the government will appeal to the Supreme Court and the defendants will probably take cross appeals."**

**"The United States court decree," declared Berger of North Central Allied, "is a sort of compromise and is far from a solution to the cancerous condition of this industry.**

**"We will continue our fight to get the distributors out of the exhibition field . . . If we cannot solve it through the court we will make every effort to get divorcement through state legislature."**

NATIONAL NEWSREEL

# MPTOA Plans Active Trade Practice Program

(*Continued from Page 6*)

abandoned.

Also defending Confidential was Henry Reeve of Menard, Texas, who declared that when he had told the checker service that he wanted his local checker to be someone who worked in a bank, the system had made arrangements to satisfy him.

The Board however decided that exhibitor feeling was against local checkers and appointed a committee to study the matter further and discuss it with distributor chiefs. The main burden of criticism was that a local checker got to know too much of an exhibitor's business.

During the discussion MGM's Bill Rodgers received credit for assuring exhibitors that MGM would not employ local checkers. Rodgers also received credit for stating that the company would not sell 16-mm. in competition to 35-mm.operation.

### Discuss 16-mm.

The 16-mm. situation brought out some arguments. The majority of those present seemed to think the competition was increasing but the main burden of comment was that it might increase still further. Many indicated the belief that there was an large amount of 16-mm. product ready for use and that proejction equipment seemed to be becoming increasingly available.

Resentment was expressed over the alleged practice that when the distributor's rights on a film for 35-mm. use lapsed, (which it was said is usually five years), the producer then sells the rights to the 16-mm. field, thereby increasing the possibilities of 16-mm. competition.

The Board meeting opened Monday in then-President Ed Kuykendall's home. Kuykendall, who had been seriously ill, addressed the meeting frankly about trade practices and exhibitor organizations.

He declared that theatre divorcement would offer the exhibitor little help. (The court decision had not yet been handed down.)

He found that CIEA had excellent intentions but said he believed they were a long way from fulfilling its program. About ATA he was less sanguine. He criticized the ATA budget which he placed at $150,000, (ATA this week confirmed earlier reports in SHOWMEN'S TRADE REVIEW that its annual budget would be $200,000), said its first $25,000 was obtained from distributor-exhibitors and declared it appeared to have a heavy payroll.

### Deny MPTOA Slipping

He denied rumors that affiliated circuits were pulling out of MPTOA and said they were in as strong as ever.

Membership records showed that Warners, which had withdrawn, returned to the MPTOA fold and that other affiliated exhibitor members included, Paramount, Loew's, RKO and National Theatres. All these excepting Warners are ATA members.

Fred Wehrenberg, in accepting the presidency, said that MPTOA would prove that it had plenty of life in it yet and pleaded for stronger exhibitor buying units. Wehrenberg charged distributors with forcing shorts despite the consent decree and of compelling exhibitors to submit to local checkers. Reeve rose during htis talk to speak against high rentals and urged members to resist them with the warning that it was useless to pass resolutions at meetings if the exhibitor in the field would not refuse unfair demands.

Allied observer H. A. Cole attended as an observer and participated in the sessions.

Other officers re-elected were: Frank C. Walker of Scranton, M. A. Lightman, Memphis, Mitchel Wolfson, Miami, E. Beatty, Detroit, vice presidents; Morris Lowenstein, secretary. Elected treasurer was J. J. O'Leary of Scranton, with Herman Levy as general counsel.

### *Must Know Show Business*

**The executive secretary of the Motion Picture Theatre Owners of America,—first such paid position in the history of the organization—will have to know show business.**

**This was the opinion of one who attended the Columbus, Miss., board meeting and who told Showmen's Trade Review:**

**"The man or the woman—and it will probably be a man—who is selected as executive secretary will have to be just that. He will have to be familiar with show business and its problems, not an outsider. I don't think MPTOA will hurry in its selection."**

**Possibility that MPTOA would maintain a Washington representative was also mentioned.**

## Wilby Defends ATA, Attacks Film Advertising

R. B. Wilby of Atlanta who defended ATA before the MPTOA with a warning that if ATA did not become a powerful organization, Eric Johnston's proposed Motion Picture Institute would move in and absorb exhibitor organizations, was one of the most forceful speakers at the MPTOA Board meeting in Columbus.

Wilby attacked use of name brand products in films as advertising which he said he deleted whenever possible and took the stump for the affiliated exhibitors. This group he said were the hardest fighter against excessive rentals and indicated that in this both affiliated and independent exhibtiors have a common problem.

## Won't Shove Aside Anyone Says MPAA

Although admittedly "on the fence" in the absence of President Eric Johnston, Motion Picture Association spokesmen in Washington this week denied assertions of the MPTOA's R. H. Wilby that exhibitor organizations faced engulfment by Proposed Motion Picture Institute.

These spokesmen said Johnston's proposed all-industry organization did not contemplate "shoving aside" exhibitor organization.

## RKO Elects Officers

RKO's board of directors meeting Wednesday in New York elected the following officers: Board Chairman Floyd B. Odlum, President N. Peter Rathvon, Executive Vice-president and Board Vice-Chairman Ned E. Depinet; Vice-presidents Malcolm Kingsberg, John M. Whitaker, Gordon E. Youngman (also general counsel) Secretary J. Miller Walker, Comptroller Garrett Van Wagner, Treasurer William H. Clark, Assistant Treasurers A. W. Dawon, O. R. McMahon, H. E. Newcomb, T. F. O'Connor, A. E. Reoch; Assistant Secretaries Kenneth B. Ombreit, William F. Whitman.

# Gov't Throws Films On Auction Block

(*Continued from Page 7*)

history.

The suit, which was originally filed by the Department of Justice in 1938, came to trial in November 1940, but was halted almost immediately when five of the defendants—RKO, Paramount, Loew's, 20th Century-Fox and Warner Brosfl—agreed to drop selling their entire product in block and to substitute instead a system of selling by blocks of five with all pictures to be tradeshown. These defendants also agreed not to acquire any new theatres unless they advised the Department of Justice and to work under an arbitration system provided for under the consent decree they agreed upon.

Three additional defendants—Columbia, United Artists and Universal—which did not own theatres but were made defendants because of asserted conspiracy with the others to monopolize and restrict trade, refused to sign the decree. United Artists consistently maintained that it sold pictures individually and not in blocks.

### Moves to Resume Case

The federal government thereupon moved for resumption of the suit and concentrated on its theatre divorcement phase. This suit did not come to trial until January, 1942. Meanwhile the five majors who had agreed to the consent decree continued to sell under its main provisions.

The government had charged in its suit, filed under the anti-trust laws that the defendants—Paramount Pictures, Inc., Paramount Film Distributing Corporation. Loew's, Inc.; Radio Keith Orpheum Corp.; RKO Radio Pictures, Inc.; Keith-Albee Orpheum Corporation; RKO Proctor Corporation; RKO Midwest Corp.; Warner Bros. Pictures, Inc.; Vitagraph, Inc.; Warner Bros. Circuit Management Corp.; 20th Century-Fox Film Corp.; National Theatres Corp.; Columbia Picture Corp.; Screen Gems, Inc.; Columbia Pictures of Louisiana; Universal Corp.; Universal Picture Co., Inc.; Universal Film Exchanges, Inc.; Big U Film Exchange, Inc.; and United Artists Corp. had principally: Conspired to monopolize the industry by fixed license terms, forced selling, fixed runs, clearance and admissions; that the defendants had combined to exclude independently produced films from affiliated theatres, to exclude unaffiliated exhibitors from operating under the same facilities as had been affiliated by using affiliated theatres to control film supply, clearance, pooling and by dividing the nation into spheres of business.

The government asked principally, that these practices be declared illegal, that the defendants be enjoined from continuing to carry out a monopoly, that the five major defendants give up their theatres and that a nation-wide arbitration system be set up.

## Monogram Net Rises

Monogram's Consolidated net profits for a 39 week period ending March 30, 1946, amount to $254,510 after deductions for federal income and excess profit taxes. This compares with $12,089 for the same period last year. President Steve Broidy announced that the volume of domestic and foreign fields had increased 22.52 per cent during this period.

# In The Opinion Of The Court

Following are quotations from the opinion in the New York anti-trust "consent decree" case:

### Price Fixing

. . . uniformity of action spells a deliberately unlawful system, the existence of which is not dispelled by the testimony of interested witnesses that one distributor does not know what another distributor is doing; and there can in our opinion be no reasonable inference that the defendants are not planning to fix minimum prices to which their license must adhere.

### Clearance

While clearance may indirectly affect admission prices, it does not fix them and is, we believe, a reasonable restraint permitted by the Sherman Act.

Indeed it is practically conceded that exhibitors would find extremely perilous the acceptance of licenses for the exhibition of films without assurance by the distributor that a nearby competition would not be licensed to show the same film either at the same time or so soon thereafter that the exhibitor's expected income—perhaps on the basis of which he agreed to a specified rental—would not be greatly diminished.

### Formula Deals

It is true that a prohibition of formula deals, master agreements and franchises will interfere with certain contracts which have been made in the past, but their formation was a restraint upon trade which was unlawful at the time they were made and therefore should not be continued.

### Block Booking

Block booking, when the license of any film is conditioned upon taking of other films, is a system which prevents competitors from bidding for single pictures on their individual merits and adds to the monopoly of a single copyrighted picture that of another copyright picture which must be taken and exhibited in order to secure the first. . . .

The only group licensing we are prepared to sanction is licensing by which the group is not offered on condition that the licensee shall take all the pictures included in it or none, but in which the pictures are separately priced and each picture is to be sold to the highest duly qualified bidder.

### Divestiture

We cannot accede to the prayer of the plaintiff that the major defendants should be divested of their theatres in order that no distributor of motion picture shall be an exhibitor.

Undoubtedly such a step while not *ipso facto* preventing price-fixing agreements or unreasonable clearance would terminate the government's most urgent objections to the present methods of conducting the motion picture business, but it would also withdraw the defendant-distributor from competition in the exhibition field and at the same time would create a new set of theatre owners which would be quite unlikely for some years to give the public as good service as the exhibitors they would have supplanted in view of the latter's demonstrated experience and skill in operating what must be regarded as in general the largest and best equipped theatres. We think that the opportunity of independents to compete under the bidding system for pictures and runs renders such a harsh remedy as complete divestiture unnecessary, at least until the efficiency of that system has been tried and found wanting. . . .

It would seem unlikely that theatre owners having aggregate interests of little more than one-sixth of all the theatres in the United States are exercising such a monopoly of the motion picture business that they should be subjected to the drastic remedy of complete divestiture in order to effect a proper degree of free competition. . . .

There has however been restraint of competition in exhibition by the five major defendants through ownership of theatres jointly with one another or if their interests be more than five per cent even where jointly held with independents which, in our opinion, calls for a divestiture of such interests whether such partial interest in a fee or through stock ownership or otherwise.

## *Enthusiastic? No.*

**Members of the Motion Picture Theatre Owners Board of Directors, in session at Columbus, Miss., when news of the "consent decree" anti-trust case reached them, immediately reconvened to discuss the matter.**

**On the basis of available information, the exhibitors present showed no great joy over the decision. The majority seemed to think that it did not go far enough and believed that it would start further litigation that might drag on for several more years.**

**Strangely enough while distributors in New York would make no comment on a possible appeal, the exhibitors in Columbus assumed that they would or that the government even might appeal this case.**

**Said one exhibitor in a long distance telephone interview:**

**"We've waited for a court decision something like two years. I figure from that it make three more years before we know what this decision will actually mean."**

## *Busy Legal Year*

**It's been a busy legal year for the industry.**

**Tuesday's opinion handed down in the federal anti-trust suit by a three judge statutory court is the latest of several important industry suits which have been active during the current year.**

**The others are:**

**The Jackson Park Theatre of Chicago suit against Warner Bros., Vitagraph, Loew's, Inc., 20th Century-Fox, Paramount, Balaban and Katz and Warner Theatres, in which the U. S. Supreme Court upheld a triple damage verdict of $360,000. (Another phase of this case developed with a subsequent suit in the Chicago district federal court whereby $600,000 added damages were asked together with an injunction changing Chicago clearances and trade practices).**

**The Schine suit in which Federal Judge John Knight ruled that the Schine circuit must divest itself of theatres and subsidiaries in order to restore a competitive situation. (The court ordered both the government and Schine to submit plans for reorganization of the circuit. Both did and neither side agreed to the others plans. Schine is now planning a U. S. Supreme Court appeal on Judge Knight's opinion instead of awaiting his decree).**

**The William Goldman anti-trust suit against Loew's, Paramount, RKO, 20th Century-Fox, Columbia, Warner Bros., Vitagraph, Warner Circuit Management, Stanley Company of America, Universal and United Artists in which a United States Circuit Court of Appeals in Philadelphia reversed a lower court's decision and found that Goldman's Erlanger Theatre of Philadelphia was deprived of product which was given to six Warner houses and that a monopoly existed, (Goldman later filed a similar suit for other theatres he had acquired later. The matter is still before the court).**

**First of the cases and still considered important as establishing a basis for action was the suit against the late Anthony Sudekum's Crescent Amusement Company wherein the court ordered the company to divest itself of certain subsidiaries.**

# Circuit Realignment May Follow Opinion

Apparently the principal theatre set up to be affected by the government anti-trust suit decision handed down Tuesday will be Paramount whose vast partnership deals in several instances give it less than the 95 per cent ownership required for a distributor to retain his theatre holdings.

Others who have partnership deals in a much smaller degree are RKO, 20th Century-Fox, Loew's and Warner.

RKO's Exhibit 11, filed in connection with the anti-trust suit shows a total of 1,292 theatres will be affected and gives the following breakdowns:

Theatres jointly owned with independents: Paramount 993 (177 of which will not be affected since the independent partners own less than five per cent of the houses), Warner 20, Fox 66, RKO 187 (32 of which will not be affected since the independent partners own less than five per cent of the houses), Loew's 21.

Theatres jointly owned by two distributors, prohibited under the court's ruling: Paramount-Fox six, Paramount-Loew's 14, Paramount-Warner 25, Paramount-RKO 150, Loew's-RKO three, Loew'sWarner five; Fox-RKO one, Warner-RKO 10.

Paramount and others apparently will either have to buy or sell their interests. One supposition is that they could buy out their partners and retain them as managing operators.

At the MPTOA Board meeting in Columbus an unconfirmed report was current that if one of the larger circuit had to chose between theatres and production it would remain in the theatre field.

## Warner Foreign Heads To Attend Sales Meet

Foreign field executives will attend the Warner Bros. sales convention held in connection with the 20th anniversary of sound pictures at the Ambassador Hotel in Atlantic City, Aug. 5-7.

## NATIONAL NEWSREEL

# The Court Decides

Part of the three federal statutory court opinion which will cover the provision of the decree to be issued, follows:

A decree is granted in accordance with the views expressed in the foregoing opinion to be settled on ten days' notice. It should provide for the dismissal of all claims asserted by the plaintiff against any of the defendants which act only as producers of motion pictures and for the dismissal of claims against any other defendants based on their acts as producers, whether as individuals or in conjunction with others.

The granting of licenses by any of the defendant-distributors which fix minimum prices for admission to theatres either of the defendants or of any other exhibitor should be enjoined in which such minimum admission prices are fixed by the parties either in writing, or through a committee, or through arbitration, or upon the happening of any event, or in any other wise.

The defendants should be enjoined from concertedly agreeing to maintain a system of clearances as among themselves or with other exhibitors, and no clearances should be granted against theatres in substantial competition with the theatre receiving a license for exhibition in excess of what is reasonably necessary to protect the licensee in the run granted. Existing clearances in excess of what is reasonably necessary to protect the licensees in the runs awarded to them shall be invalid *pro tanto*. In determining what is a reasonable clearance the following factors should be taken into consideration:

(1) The admission prices of the theatres involved, as set by the exhibitor;

(2) The character and location of the theatres involved including size, type of entertainment, appointments, transit facilities, etc.;

(3) The policy of operation of the theatres involved, such as the showing of double features, gift nights, give-aways, premiums, cut-rate tickets, lotteries, etc.;

(4) The rental terms and license fees paid by the theatres involved and the revenues derived by the distributor-defendant from such theatres;

(5) The extent to which the theatres involved compete with each other for patronage;

(6) The fact that a theatre involved is affiliated with a defendant-distributor or with an independent circuit of theatres should be disregarded; and

(7) There should be no clearance between theatres not in substantial competition.

The further performance by any of the defendants of existing formula deals, master agreements to the extent that we have previously found them invalid, or franchises should be enjoined, and the defendants should also be enjoined from entering into or carrying out any similar agreements in the future.

Defendants owning a legal or equitable interest in theatres of ninety-five per cent or more either directly or through subsidiaries may exhibit pictures of their own or of their wholly owned subsidiaries in such theatres upon such terms as to admission prices and clearances and on such runs as they see fit.

No defendant or its subsidiaries shall exhibit its films other than on its own behalf or through wholly owned subsidiaries, or subsidiaries in which it has an interest of at least ninety-five per cent, without offering the license at a minimum price for any run desired by the operators of each theatre within the competitive area. The license desired shall in such case be granted to the highest responsible bidder having a theatre of a size and equipment adequate to show the picture upon the terms offered. The license shall be granted solely upon the merits and without discrimination in favor of affiliates, old customers, or any person whatever. Each license shall be offered and taken theatre by theatre and picture by picture. No contracts for exhibition shll be entered into, or if already outstanding shall be performed, in which the license to exhibit one feature is conditioned upon an agreement of the licensee to take a license of one or more other features, but licenses to exhibit more than one feature may be included in a single instrument provided the licensee shall have had the opportunity to bid for each feature separately and shall have made the best bid for each picture so included. To the extent that any of the pictures have not been trade-shown prior to the granting of a license for more than a single picture, the licensee shall be given by the licensor the right to reject a percentage of such pictures not trade-shown prior to the granting of the license to be fixed by the decree, but that right to reject any picture must be exercised within ten days after there has been an opportunity afforded to the licensee to inspect it.

The defendants shall be enjoined from entering into or continuing to perform existing pooling agreements whereby given theatres of two or more exhibitors, normally in competition, are operated as a unit or whereby the business policies of such exihibtors are collectively determined by a joint committee, or by one of the exhibitors, or whereby profits of the "pooled" theatres are divided among the owners according to pre-agreed percentages. They shall also be enjoined from making or continuing to perform agreements that the parties may not acquire other theatres in the competitive area without first offering them for inclusion in the pool. The making or continuance of leases of theatres under which defendants lease any of their theatres to another defendant or to an independent operating a theatre in the competitive area in return for a share of the profits shall be enjoined.

Each defendant shall cease and desist from ownership of an interest in any theatre, whether in fee or in stock or otherwise, in conjunction with another defendant-exhibitor. Each defendant shall cease and desist from ownership, jointly with an independent, of an interest in any theatre, greater than five per cent, unless such defendant's interest is ninety-five per cent or more; and where the interest of such defendant is more than five per cent and less than ninety-five per cent, such joint interests shall be dissolved either by a sale to, or by a purchase from, such co-owner or co-owners. Rearrangements of such joint interests with an independent, if by purchase, shall, however, be subject to the direction of this court so that their effectuation may promote competition in the exhibition of motion pictures. Where a defendant owns a ninety-five or greater per cent interest in any theatre, such theatre may be considered as its own so far as this opinion and the decree to be entered hereon are concerned. Each of the defendants shall be enjoined from expanding its theatre holdings except for the purpose of acquiring a co-owner's interest in jointly owned theatres, and this only in cases where the court shall permit such acquisition, instead of requiring an outright sale of the undivided interest of the defendant in question. The foregoing provision as to divestiture of partial interests in theatres shall apply both to interests held in fee and beneficially and to those represented by shares of stock. But it shall not prevent a defendant from acquiring theatres or interests therein in order to protect its investments, or in order to enter a competitive field; if in the later case, this court or other competent authority shall approve the acquisition after due application is made therefor.

Each defendant shall be enjoined from operating, booking or film-buying through any agent who is also acting in such matters for any other exhibitor, independent or affiliated.

The decree shall also provide for arbitration of disputes as to bids, clearances, runs, and any other subjects appropriate for arbitration in respect to all parties who may consent to the creation of such tribunals for adjustments of such disputes. It shall also provide for an appeal board generally similar to the one created by the consent decree as to any parties consenting thereto. It shall make such disposition of the provisions of the existing consent decree signed November 30, 1940, as may be necessary in view of the foregoing opinion.

In order to secure compliance with the decree to be entered, duly authorized representatives of the Department of Justice shall on the written request of the Attorney General or the Assistant Attorney General in charge of anti-trust matters, and on reasonable notice to the defendant or defendants affected, be permitted reasonable access to all books and papers of the defendants and reasonable opportunity to interview their officers or employees, as provided in Section XVIII of the Consent Decree.

Proceedings under the decree to be entered shall be stayed pending appeal or for the purpose of enabling the parties to adjust their business without an unfair burden or as practice may require upon such terms as the decree shall provide.

Jurisdiction of this cause shall be retained for the purpose of enabling any of the parties to the decree to apply to the court at any time for such orders or directions as may be necessary or appropriate for the construction or carrying out of the some, for the enforcement of compliance therewith, and for the punishment of violations thereof, or for other or further relief.

Findings should be proposed by the parties for the assistance of the court, but such proposed findings will form no part of the record.

## *A Rose by Any Other . . .*

**A rose by any other name would smell as sweet according to a boy who was handy with words named Shakespeare and a lottery by another name is still a lottery, according to the Attorney General of the sovereign state of Oklahoma.**

**That gentleman's ruling came after a Stephens county exhibitor thought he could circumvent the anti-lottery law by photographing a lucky patron whose name had been drawn by lot and then buy the photograph from said patron for the sum of ten dollars. He dropped the idea when the law said it would act.**

## *Jackson Park Case Will Continue*

**Jackson Park Theatre Attorney Thomas McConnell declared this week that he had no intention of stopping the Jackson Park case because of the opinion handed down in the "consent decree" anti-trust suit in New York.**

**McConnell followed his statement by filing another petition in Federal Judge Michael Igoe's court asking again for an injunction against the Chicago clearance system and citing that the case had now been in litigation for four years and passed through two courts for review. He claims on the basis of the United States Supreme Court ruling upholding the original $360,000 triple damages that he is entitled to injunctive relief in the booking and clearance situation affecting his client's theatre.**

## Exchanges

**ALBANY**
Joe Blumenfeld, R. L. Lippert
Wm. David
**ATLANTA**
John Mangham
**BOSTON**
Arthur Lockwood, Albert Swerdlove
**BUFFALO**
Joe Blumenfeld, R. L. Lippert
Wm. David
**CHARLOTTE**
J. Francis White, Jr.
**CHICAGO**
John J. Jones, Harry Lorch
**CINCINNATI**
Al Dezel
**CLEVELAND**
Al Dezel
**DALLAS**
John Franconi
**DENVER**
J. M. Nercesian
**DES MOINES-OMAHA**
Julian King
**DETROIT**
Al Dezel
**INDIANAPOLIS**
John J. Jones, Harry Lorch
**KANSAS CITY**
Julian King
**LOS ANGELES**
S. K. Decker, Wm. Flemion
**MILWAUKEE**
W. Benjamin
**MINNEAPOLIS**
Joe Wolf
**NEW ORLEANS-MEMPHIS**
Joy Houck, J. Mangham
**NEW YORK, N. Y.**
Joe Blumenfeld, R. L. Lippert
Wm. David
**OKLAHOMA CITY**
Carr Scott
**PHILADELPHIA**
Jack Engel
**PITTSBURG**
Bert Stearn
**SALT LAKE CITY**
J. M. Nercesian
**SEATTLE-PORTLAND**
Joe Blumenfeld, R. L. Lippert
Al. Grubstick
**SAN FRANCISCO**
Joe Blumenfeld, R. L. Lippert
Al. Grubstick
**ST. LOUIS**
A. R. Dietz, M. S. Schulter
**WASHINGTON**
Sam Wheeler

## Canadian Exchanges

H. J. Allen, *Pres. and Gen. Mgr*
D. Griesdorf, *Gen. Sales Agent*

OFFICES IN
**CALGARY, ALTA.**
**MONTREAL, QUE.**
**ST. JOHN, N. B.**
**TORONTO, ONT.**
**VANCOUVER, B. C.**
**WINNIPEG, MAN.**

# Announcement . . .

SCREEN GUILD Pictures

# SCREEN GUILD PRODUCTIONS

## for the 1946-47 Season

# 28 FEATURES

5 in Natural Color!
7 Outstanding Attractions!
4 James Oliver Curwood Streamliners
12 Hopalong Cassidy Re-Releases

## Golden Gate Pictures

Headed by
**JOSEPH BLUMENFELD**
President
**ROBERT L. LIPPERT**
Executive Vice-President
and
**WILLIAM B. DAVID**
Vice-President & Executive Producer

*Produces Exclusively for*
**SCREEN GUILD PRODUCTIONS RELEASE**

**SCREEN GUILD PRODUCTIONS, with exchanges everywhere, includes among its officers, directors and franchise holders proven showmen with theatre interests of importance and outstanding records in the world of entertainment.**

**Only such practical showmanship could deliver an initial program of pictures designed to register solidly at the box office. Conclusive proof of this fact is set forth in the pages of this announcement . . .**

JULY RELEASE

**ATOMIC PLOT! ATOMIC LOVE! ATOMIC ENERGY!**

*for your* **BOXOFFICE!**

# "Flight to Nowhere"





ALAN CURTIS



MICHELINE CHEIREL



EVELYN ANKERS



JEROME COWAN

## Alan CURTIS · Evelyn ANKERS

### Jack HOLT · Micheline CHEIREL

**Jerome Cowan - Roland Varno - John Craven - Inez Cooper**



JACK HOLT



JOHN CRAVEN

*Presented by* GOLDEN GATE PICTURES

WM. B. DAVID, EXECUTIVE PRODUCER

DIRECTED BY WILLIAM ROWLAND

SCREEN GUILD Pictures



INEZ COOPER



ROLAND VARNO

*Battling Against Terrific Odds to Save the World from* **DISASTER!**

AUGUST RELEASE

A DYNAMIC STORY OF GREED...
LOVE...AND GOLD (AT THE BOX OFFICE)

# DEATH VALLEY


ROBERT LOWERY


HELEN GILBERT


NAT PENDLETON

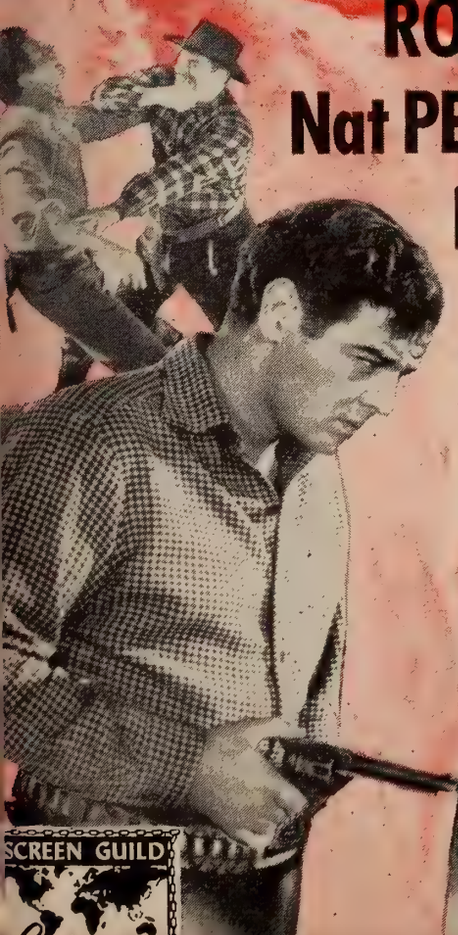

STERLING HOLLOWA


RUSSELL SIMPSON

*Photographed in* **IN COLOR** *in Death Valley*

**ROBERT LOWERY · HELEN GILBERT**
**Nat PENDLETON · Sterling HOLLOWAY**
**Russell SIMPSON · Barbara REED**

*Directed by* LEW LANDERS
*Produced by* WM. B. DAVID






BARBARA REED

SCREEN GUILD

SEPTEMBER RELEASE

*His Love* turns a snarling wolf into an obedient pet

. . . and a great protector!

GOLDEN GATE PICTURES
*presents*

# "MY DOG SHEP"

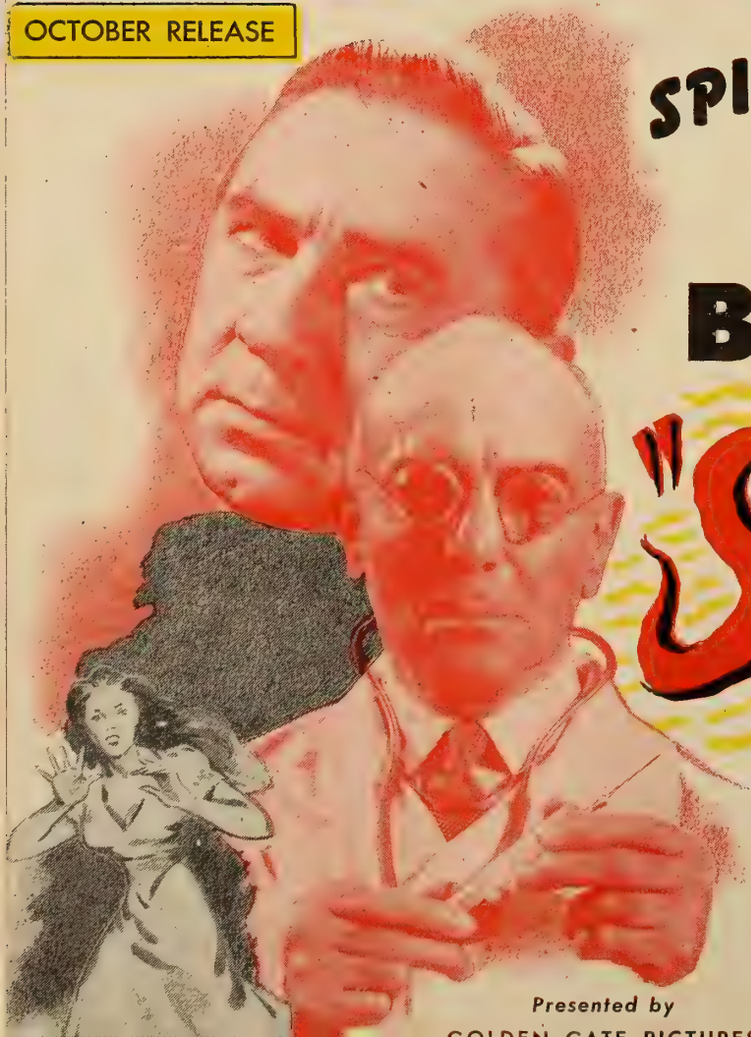
## A POWERFUL, HUMAN STORY OF A BOY AND HIS DOG!



*Adapted for the Screen*
*by*
**GERTRUDE WALKER**
*from Her Original Story*
**"WOLF PACK"**

SCREEN GUILD Pictures

OCTOBER RELEASE



## SPINE-SHATTERING SHIVERS!

**Terror Reaches Out from Dead Eyes that Won't Stay Closed!**

# BELA LUGOSI *in*

# "Scared to Death"

## IN COLOR

**GEORGE ZUCCO • NAT PENDLETON**
**DOUGLAS FOWLEY • JOYCE COMPTON**
**ROLAND VARNO • MOLLY LAMONT**
**ANGELO ROSSITTO • GLADYS BLAKE**



*Presented by*
GOLDEN GATE PICTURES

WM. B. DAVID, EXECUTIVE PRODUCER

AUGUST and OCTOBER RELEASES

# BLAZING GUNS . . . . IN THE NORTHWEST WILDERNESS!

BRING YOU

# RUSSELL HAYDEN



starring in

## "RANSON of the MOUNTED"

and

## "NEATH CANADIAN SKIES"

(temporary shooting titles)

Presented by GOLDEN GATE PICTURES

**2** JAMES OLIVER CURWOOD STREAMLINERS

Directed by REEVES (BREEZY) EASON

**70 MINUTES OF ACTION** and story packed into ¾ hour features chock full of box office power!

SCREEN GUILD Pictures

PRODUCED BY WILLIAM B. DAVID

NOVEMBER RELEASE

**PUNCH! POWER! PULL AT THE BOX OFFICE!**

MAX BRAND'S

# PILLAR MOUNTAIN

with

**GREG McCLURE**

("The Great John L.")

and a Top Notch Cast in a Fast Moving Drama



DECEMBER RELEASE

**LOVE... DANGER... ACTION!**

GOLDEN GATE PICTURES presents

# YOSEMITE

*Photographed in Cinecolor!*

against the thunderous background of Nature's Magnificent Setting!





# 12 HOPALONG CASSIDY RE-RELEASES

*and Featuring*

*Starring*

## BILL BOYD · GABBY HAYES

**HOPALONG CASSIDY RETURNS**
William Boyd, Gabby Hayes, Gail Sheridan, Evelyn Brent

**TRAIL DUST**
William Boyd, James Ellison, Gabby Hayes, Stephen Morris

**HOPALONG RIDES AGAIN**
William Boyd, Russell Hayden, Gabby Hayes, William Duncan

**BORDERLAND**
William Boyd, James Ellison, Gabby Hayes, Stephen Morris

**HILLS OF OLD WYOMING**
William Boyd, Gabby Hayes, Russell Hayden, Gail Sheridan

**NORTH OF THE RIO GRANDE**
William Boyd, Gabby Hayes, Russell Hayden, Stephen Morris

**RUSTLER'S VALLEY**
William Boyd, Gabby Hayes, Russell Hayden, Stephen Morris

**TEXAS TRAIL**
William Boyd, Russell Hayden, Gabby Hayes, Judith Allen

**PARTNERS OF THE PLAINS**
William Boyd, Harvey Clark, Russell Hayden, Given Gaze

**CASSIDY OF BAR-20**
William Boyd, Russell Hayden, Frank Darien, Nora Lane

**HEART OF ARIZONA**
William Boyd, Gabby Hayes, Russell Hayden, John Elliott

**BAR-20 JUSTICE**
William Boyd, Russell Hayden, Gabby Hayes, Paul Sutton



SCREEN GUILD Pictures

## SCREEN GUILD PRODUCTIONS, *Inc.*

JOHN J. JONES
*President*

HOME OFFICE: 346 SOUTH LA BREA, LOS ANGELES
FOREIGN SALES DEPT.: 723 SEVENTH AVE., NEW YORK
WM. M. PIZOR, *Manager*

ROBERT L. LIPPERT
*Vice President and General Manager*

**WATCH FOR MORE BIG NEWS TO COME**

# NATIONAL NEWSREEL

## United Newsreel Suspends

**June 18 will mark the last issue of the United newsreel which served the armed forces overseas since the suspension of the OWI overseas newsreels.**

**United newsreel, which was produced under aegis of the Motion Picture Association of America, will be supplanted by footage from Pathe, Universal, Movietone, Paramount and News of the Day, which will be furnished the U. S. Army by the newsreel companies for use in Germany, Japan and Korea.**

**Meanwhile the Motion Picture Export Association newsreel committee, now headed by Michael D. Clofine of News of the Day announced that it will continue to distribute foreign language versions of a newsreel in the countries where English language versions are not adequate.**

## Byoir Replaces Birdwell On Hughes Account

Howard Hughes, who has been much in the public prints lately, changed public relations counsel this week with Carl Byoir and Associates replacing Russell Birdwell on the reported $20,000 a year account.

Announcement of the change was made by Birdwell who declined to expand his brief telegraphed statement to SHOWMEN'S TRADE REVIEW. At the Byoir office Vice-president George Hammond said it was too early to say what direction the Hughes public relations policy would take.

Birdwell had handled publicity on "The Outlaw" from the start of "The Outlaw" up to and including the Hughes suit against the Motion Picture Association of America which was filed when the MPAA was taking action to expel the producer for violating its code. Hughes application for an injunction against the MPAA is still in court.

## Close N. Y. House for Indecent Film Showing

New York's Miami Theatre, commercial district grind house, was declared a "public nuisance" and its owners, the Benmir Amusement Corporation, were fined $500 Monday by the three judge Manhattan Special Sessions Court in connection with charges of presenting an indecent film.

The court ordered Benmir President Benjamin Brodie to stand trial on Sept. 23 on personal responsibility. The theatre had been closed since May 15 when License Commissioner Ben Fielding revoked its license after complaints had been made about the feature "Guilty Parents."

## NAVED Meeting Set For Aug. 5-7 in Chicago

Motion Picture industry representatives and others who deal ordinarily in 35-mm. film were invited this week to attend the three-day convention and trade show of the National Association of Visual Education Dealers which opens in Chicago on Aug. 5.

In extending the invitations, NAVED President D. T. Davis declared that the organization had no closed sessions but wished everyone interested in the common goal of visual education to attend the convention.

## Raps 'Poor Films' Shown Germans in U. S. Zone

Picture theatre attendance in France, England and Germany is very heavy at present, and even with films that he described as "the worst possible," crowds turn out at theatres in the U. S. zone in Germany, Pathe News President Frederic Ullman, Jr., said in New York Monday following his return from a tour of Europe and a stay in London to attend a meeting of the three Pathe companies —Pathe News of England, Pathe News of America and Pathe Cinema of France.



Frederic Ullman, Jr.

Ullman said that Pathe plans to produce two forthcoming pictures for the "This Is America" series in Europe, and that at the London meeting officials of the three Pathe companies decided to resume their prewar territory coverage for the newsreel.

Discussing film shows and production activities carried on under the direction of the U. S. Military government in the occupied territory of Germany, Ullman declared that in his opinion the pictures being shown to German audiences are "the worst possible," and consisted of what German product was available and old American films whose war themes made them distasteful to German audiences.

Asked by a reporter, "Is that bad?" Ullman replied, "yes, if we want to convert these people to a democratic nation, we ought to furnish them material that will shape their minds."

In the U. S. zone, he said, people go to the movies because that's the only amusement available. There are 50 theatres in the zone.

Ullman says the German-produced newsreel made under the supervision of the U. S. military government is inferior to the newsreel being made by the Russians. Feature picture production, he said, is going on in the American zone under carefully supervised direction of the military authorities.

About 16-mm. films, he said:

"We are considering some action but we're not far enough along to say anything."

## Seeks Seating Limit

**Fire Chief E. P. Welch of Columbus, O., has been requested by the mayor's office to prepare an ordinance which would give fire officials the right to designate the maximum seating capacity of "public assembly and business places."**

**The move, which followed the recent La Salle Hotel fire in Chicago, will take in theatres and night clubs and is intended to prevent overcrowding in case of fire or panic.**

**Welch has written New York City officials for a copy of that city's law on seating capacities.**

**Meanwhile the immediate aftermath of the Chicago hotel tragedy had only slight repercussions in the amusement field. Two theatres—the Schubert and the Great Northern—and five night clubs were ordered closed by police. The Schubert later was allowed to reopen.**

## Cut Censor Ad Costs

**A drastic reduction in the censoring fees on motion picture advertising was put into effect by the Quebec Provincial Board of Cinema Censors this week. These reductions, which are reported to precede similar cuts in censor fees for viewing pictures, are:**

**Eight by ten inch stills, censoring fee reduced from 25 to three cents; one sheets 11x14 inches, from 25 to three cents; one sheets 14x36 and 22x28, from 25 to 10 cents; three sheets from 25 to five, 10 and 15 cents; circulars from $5 a thousand to $3 a thousand; glass sides from 25 to 10 cents and outside advertising from 25 cents a square foot to one cent a foot.**

## Labor Tells Johnston It's Producers' Fault

Motion Picture Association of America President Eric Johnston held meetings with producer executives this week after his arrival in Hollywood had been greeted by a telegram from the Motion Picture Stewards Council which advised him that ill-will and delay existed in labor settlements because of producer policies.

The Council, which is made up of studio union labor chiefs, complained that negotiations had been dragging on in some instances since the 1945 studio strike and charged the producers with favoring several "undemocratic" unions, as well as maintaining policies which are contrary to those which Johnston publicly advocates. Johnston made public no reply.

## UA Elects Directors

The following officers were elected directors of United Artists at the annual meeting held in New York Wednesday: For Charles Chaplin, Rex Dennant, E. Claude Mills, Herbert J. Jacoby (replacing Sid Chaplain); for Mary Pickford—Edward C. Raftery, Frankling Cole, Isaac A. Pennypacker; for Vanguard Films—Neil Agnew, Milton A. Kramer, Leonard R. Case.

## No Talk on Hollywood Labor

The meeting of the Grand Lodge of the International Association of Machinists held in St. Louis last week did not consider the jurisdictional fight going on in Hollywood at present between its local union and several American Federation of Labor unions, Machinists President Harvey W. Brown said. The Machinists were dropped from the AFL when they withheld dues in an effort to force a showdown on jurisdictional matters.

## SCTOA Starts Labor Survey

The Southern California Theatre Owners Association this week began querying its members to find out what they thought of the Association's labor policy and types of contracts. The questionnaires mailed out were thought to be a prelude toward moves which would seek to establish a standard contract between the members and labor as well as to present a united association front in negotiating labor contracts. For this purpose the SCTOA is on record as favoring that contracts be signed by all members at one time.

## NATIONAL NEWSREEL

# PICTURE PEOPLE

Prime Minister **Attlee** of Great Britain apparently didn't want to stand in line at the London Pavilion or Tivoli to see "Spellbound" so he asked United Artists to send a print down to his country resident—the Chequers.

**Buddy Rogers** used a plane accident to sell the first booking of Comet's "Little Iodine." Forced down in Ripley, (believe it or not) Miss., Rodgers spent the night at the local exhibitors home and the next morning had closed a deal for this forthcoming United Artist release. Probably that's the way to repay southern hospitality.

Paramount Distribution Vice-President **Charles M. Reagan,** accompanied by Public Relations Director **Claude Lee,** is on a business trip of the West Coast exchanges. Returning to New York was Theatre Operations Vice-President **Leonard Goldenson.**

It's Papa George now for **George Sharf** of MGM's home office legal department, and is papar proud of the new seven pound girl, **Fran Ellen,** who was born June 8.

MGM Exploiteer **William R. Ferguson** is due back this week from the coast where he was out conferring with **Howard Dietz** and **Howard Strickling.**

Warners' Vice-President and General Manager **Ben Kalmenson** is out on a road tour again.

**Otto W. Bolle** succeeds **Francis L. Harvey** as new managing director of Great Britain for 20th Century-Fox International, President Murray Silverstone announced. Harley is now in charge of Europe, Scandinavia the Mideast and Africa.

Heading for Hollywood shortly will be **Kay Harrison,** managing director of Technicolor, Ltd., of England and Plant Manager **Leslie Oliver.** The pair arrived in New York last Saturday to confer with Dr. Herbert T. Kalmus and plan to visit the Hollywood studios.

**Earle Sweigert,** Paramount mideastern sales manager is off on the road again; ditto **James J. Donohue,** central division manager, who is to attend the Indiana Theatre Owners Convention.

Paramount President **Barney Balaban,** accompanied by **Adolph Zukor,** chairman of the board, Theatre Operations Vice-President **Leonard Goldenson,** Paramount International Chief **George Weltzner;** Eastern Production Chief **Russell Holman** and **Curtis Mitchell,** national director of advertising and publicity are scheduled to the coast next week to discuss future production and distribution plans in both the foreign and domestic field.

## SHOWMEN'S SILHOUETTES by Dick Kirschbaum




**Next Week** ..... **H. M. WARNER**

## CPA OKs 2, KOs 1

Permission to the Motion Picture Relief Fund to build a $231,000 hospital and to the Motion Picture Center to build a $250,000 sound stage in Hollywood were granted this week by the Civilian Production Administration. RKO Radio was denied a permit to construct a $61,350 office building.

## $31,200 Variety Gift

A. E. Lichtman, chairman of Variety Club of Washington's welfare committee, last week turned over a check for $31,200 to officials of Children's Hospital of that city.

## *New Lust Center*

**Ground was broken this week near Beltsville, Md., for Sidney Lust's new $2,000,000 community center which will house an open air drive-in theatre with room for 1,000 cars and a legitimate theatre for summer stock companies.**

**The developement calls for erection of 200 homes for veterans built around the community center which in addition to the theatres will have a bowling alley, professional offices, drug stores, grocery, restaurant, bus terminal and a children's playground.**




*There's a glorious new boxoffice light in the West.....*

# A boxoffice story of the West TODAY.




Starring

# FRED MacMURRAY · with ANNE BAXTER

BRUCE CABOT · ESTHER DALE · ROY ROBERTS · J. FARRELL MacDONALD

Screen Play by Lillie Hayward, Dwight Cummins and Dorothy Yost · Based on the Novel by Will James

# in the tradition of the West of OLD !..



*and Introducing*
*The Singing Troubadour*

# BURL IVES

20th CENTURY-FOX

DIRECTED BY
LOUIS KING

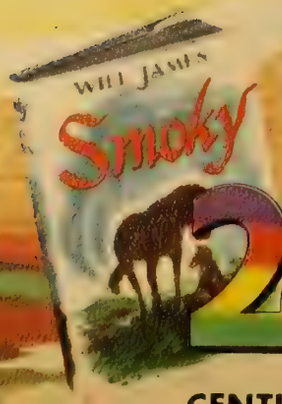
PRODUCED BY
ROBERT BASSLER

# "SMOKY" IS SET FOR 103-CITY WORLD PREMIERE IN THE WEST IT GLORIFIES!

**DENVER—June 18 SALT LAKE CITY—June 19**

leading off the 103-date celebration in honor of the magnificent outdoor Technicolor hit showmen have been waiting for since the memorable boxoffice performance of 20th's "My Friend Flicka" and "Thunderhead, Son of Flicka!"






*The Biggest Figure in the Industry Makes The Biggest Best-Sellers!*

20th CENTURY-FOX

# SELLING THE PICTURE

## 551 Boston Kids Vie for 'Badman's' Pony Prizes

Only the ducks enjoyed the weather, but over five hundred youngsters with an assortment of pets ranging from pigs to parrots were on hand at the Annual Pet Show sponsored by the Park Department of Boston with the cooperation of RKO-Radio, which donated 15 prize ponies to the winners.

Publicist Ralph Banghart of the local RKO exchange, Harry W. Reiners of the New York office, and Terry Turner, RKO Radio exploitation director, also on from New York were all there to add to the gala celebration.

The ponies were presented to the winners by "Buddy" Shepherd, Boston's director of public celebrations, representing Major James M. Curley; and James King of RKO, which donated the ponies. The youthful pet-owners, 551 in all, largest entry list ever recorded for the contest, enthusiastically competed for the prizes.

An impressive parade, including imposing units like the fife, drum and bugle corps from St. Leonard's Church, North End, preceded the contest held on the Boston Common.

The 15 "Badman's Territory" ponies were awarded as major prizes in eight judging classes and were presented by RKO Radio in connection with the New England premiere of "Badman's Territory" at the RKO Boston and 75 other theatres in the area.—BO

## 20th-Fox, Tula Launch Campaign on 'Anna'

The nationwide exploitation tieup between 20th Century-Fox and Tula, designers and manufacturers of women's lounging wear, for "Anna and the King of Siam" was inaugurated at a fashion show held last week at the Hotel Pierre in New York. Models wore hostess pajamas, negligees and bridal sets which were adapted from Bonnie Cashin's original designs for the picture. Costumes showing the present trend toward the exotic in women's lounging wardrobe and the Siamese influence are the "Bali," "Royale," "Bangkok," "Tuptim," "Queen Consort" and "Yoke."

The clothes will be on display in 150 different stores throughout the country simultaneously with the release of "Anna and the King of Siam." Extra advertising will be carried in each city by the stores, and the 20th-Fox exploitation department has arranged to coordinate the extensive campaign with the playdates in these towns, thus giving the picture added exploitation directed especially to women.

## Framingham Style Show On WB's 'Saratoga Trunk'

Utilizing the opportunities afforded by the many colorful costumes worn by Ingrid Bergman in "Saratoga Trunk," Manager R. W. Collins o fthe St. George Theatre, Framingham, Mass., made a fashion show tieup with Rayfields, local dress shop, in connection with his booking of the Warner release.

The largest book store in town also was tied in with the Grosset & Dunlap version of the Edna Ferber best-seller.




**PROVOCATIVE. Gerry Wollaston of the Harrisburg State Theatre set up several windows like this one, using luscious looking cut outs of Rita Hayworth as centerpieces to sell his showings of "Gilda."—HA**

## Prepare One-Sheet for Seventh of Pic-Tour Ads

RKO Radio has prepared an attractive one sheet reproduction of the seventh in its series of Pic-Tour of the Month national magazine advertisements, under the direction of S. Barret McCormick, ad-publicity head. This two-color reproduction shows the ad which appears in the June 10 issue of *Life*, July 9 issue of *Look* and July *Woman's Home Companion* with a combined circulation in excess of ten million.

Offstage highlights from the forthcoming "Notorious," "Crack-Up," "Lady Luck" and "Sinbad the Sailor" are displayed in such a manner as to give them news value.

The one sheets have been prepared at the suggestion of many exhibitors who find them effective in pre-selling forthcoming RKO attractions. They also serve to tie in the theatre directly with the advertising campaign, thus enhancing its effectiveness.

## Fight Film Accessories

RKO Radio is issuing special accessories for the Louis-Conn fight picture consisting of stills, one sheets, 40x60's and single page press sheets. Irrespective of the length of the fight, which takes place June 19th in the Yankee Stadium, the fight picture will be not less than two reels in length.

### Prize to 75,000th Patron

Columbus, Ohio newspapers went for a stunt staged by Manager Lawrence Kaplan of the Grand Theatre when he announced that a prize would be given the 75000th patron to see "Saratoga Trunk" during its 4th week.

## Navy Aids Wollaston's Campaign on 'Gilda'

Local tieups and stunts not suggested in the press book highlighted the campaign on Columbia's "Gilda" staged by Gerry Wollaston, State manager, and Ed Goth, Fabian publicity director, Harrisburg. Wringing dry every possible outlet, the two garnered hundreds of inches of free space and plenty of plugs.

The stunt which attracted most attention was the selection of Rita Hayworth as "Miss Superstructure of 1946" by the Petty Officers Club of the Mechanicsburg Naval Supply Depot.

In highly-publicized affairs, Wollaston presented the club with one of the three large cutouts of Hayworth, and according to CPO Gilliken, the blowup has been given a front and center position in the club's ballroom.

The second of the eight-foot cutouts was presented to Orchestra Conductor Red McCarthy at a dance attended by 900 persons. The presentation was made from the bandstand, and McCarthy was named "Chief Hayworth Admirer."

The third was placed in the Woolworth Third Street window, the busiest corner in town. All three cutouts were in the lobby of the State for two weeks in advance of showing.

Orchestrations of music from the picture were plugged by these orchestras at dances during the two-week run of the show: Frank Taylor, Red McCarthy, Howard Gale, Dave Shoop and Bill Myers. Displays at music counters were permitted in Murphy's, Green's, and Woolworth's stores. Song hits were played on radio programs over Green's Jamboree and the Cavalcade of Youth, while 19 special announcements were provided on WHGB and eight on WHP.

Two-by-four cards, providing membership in the "Gilda Girls Club" were distributed to bobby-soxers and created high interest. Lobby displays were set up in the Penn Harris, Harrisburger, New Governor and William Penn Hotels.

The entire local area fleet of Royal Crown Cola trucks were bannered for the run with "Gilda" copy, while easel cards sniped with streamers, and bus cards, were distributed.—HA.

## Mort Blumenstock Adds Thorner to Field Staff

Mort Blumenstock, vice-president in charge of advertising and publicity for Warner Bros., has added Everett D. Thorner to the field public relations staff and assigned him to work on Twentieth Anniversary of Talking Pictures special events in the Denver and Salt Lake City City territories.

Thorner did publicity and promotion work at the New York World's Fair of 1939 and subsequently was associated with radio and advertising agencies.

**SHOWMAN SAM SAYS: Film theatres began by being called Nickelodeons. Now we read that several Broadway theatres have raised their admission scale to $1.80. What price glory?**

# SELLING THE PICTURE



**COSTUMES FEATURED IN DISPLAY. With costumes loaned by the Warner studio, this beautiful display in the Meier and Frank department store, Portland, Ore., was arranged by Jack Matlack, manager of the Broadway Theatre and publicity director of the J. J. Parker Theatres, in connection with the Portland engagement of "Devotion." Scene is based on the carriage sequence in the theatre.**

## Stage 'Bobby-Sox Swoon Show' at San Francisco Fox Theatre

There may be nothing new under the sun . . . but San Francisco District Manager Herman Kersken, C. E. Macdonald of the Fox; L. G. Tavolara of the Paramount, and Lou Singer of the Warfield, all Fox West Coast Theatres, worked togther on a stunt and at least have given a new twist to a new gag by producing what they called a "Bobby-Sox Swoon Show" at the Fox Theatre. And, believe it or not, they packed in the younger set starting at 8:30 in the morning!

Now, to explain that exclamation point in the preceding paragraph it is necessary to show that the "Swoon Show" was an entirely separate performance that wound up at 10:30 a.m. with the house emptied. The Fox then settled back, with a sigh, to its normal procedure of presenting conventional entertainment to the populace of San Francisco.

Mr. Kersken's comment on the show, quoted in *Action*, a publication of National Theatres, stated: "Careful attention was particularly given to the program, as teen-age youngsters are probably more critical than some of our older patrons. A careful survey was made to ascertain what were the most popular bands, etc., among the Bobby-Soxers. Because of the early opening time at the Fox, we were forced to start the Bobby Sox Swoon Show (what a name—Ed.) at 8:30 in the morning in order to get it over by 10:30 a.m. This was definitely too early. . . . If other situations are to hold a similar show, it should not be started earlier than 9:30 a.m."

Following are details of the Swoon Show:

1—Special HUBBA! HUBBA! Trailers in all F.W.C. Houses in San Francisco written in Bobby-Sox jive talk.

2—Hard tickets sold two weeks in advance at all F. W. C. houses in S. F. District by house staff of usherettes, doormen and cashiers. Tickets were printed in three prices, 25c for children, 40c for juniors and 55c for adults. The break-down of these tickets were 1000 Childrens, 2500 Juniors, and 1500 Adults, which we found to be about right. (Note: Particular stress must be made on the advance sale.)

3—40x60's in colors processed with special art and copy, were in the theatre lobbies two weeks in advance.

4—250 Window Cards in three colors processed with art and copy, were placed on all school bulletin boards—in school stores—music stores—record shops—etc.

5—Radio tie-ups with all disc-jockeys to plug show to Bobby Sox crowds, with contest guessing recordings and calling stations to receive free passes.

6—Tied-up with Officers of the Frank Sinatra Bobby-Sox Club of San Francisco, they in turn helped choose program—handled pub-

(*Continued on Page* 28)



**CALIFORNIA WEEK TIEUP. In connection with the showing of MGM's "Ziegfeld Follies of 1946" at Loew's Theatre, Indianapolis, arrangements were made for a California Week tieup with the Block department store whereby that business establishment devoted seven windows to displaying gowns from the picture and other California fashions. One of the displays is shown above.**

## 'Stolen Life' Screening Is Held for Governors

The Conference of Governors held recently in Oklahoma City provided the opportunity for an unusual special screening of Warners' "A Stolen Life" at the Midwest Theatre.

Upon learning that the Governors of the various States were to gather in that city, Ed Kidwell and C. Freeman of Standard Theatres, Manager Robert Hynes of the Midwest, Mrs. Kella Hoshour of the Chamber of Commerce, and Bob Bixler, Warner Bros. field representative, arranged to entertain the distinguished visitors at a breakfast party and screening.

Due to short notice resulting from uncertainty over the railroad strike, invitations to the party had to be printed in two hours—and they were delivered in person by six usherettes from Standard Theatres, a personal touch that proved impressive. Announcement of the party also was made on the conference floor at the first session of the Governors' get-together.

Between the governors and their wives and other prominent guests, there was a large turnout for the event. Coffee and doughnuts were served in the lobby before the screening.

After the show, Governor Robert S. Kerr of Oklahoma wrote to Jack L. Warner, executive producer of Warner Bros., expressing appreciation for the hospitality. Because the attendance included prominent visitors from nearly every state, a great amount of good-will was achieved by the preview.

## Models to Tour Cities Ahead of 'Caesar' Dates

Laura Wells and Nancy Hartung, Powers models, have been assigned by United Artists to tour principal cities in preparation for the summer release of Gabriel Pascal's production of George Bernard Shaw's "Caesar and Cleopatra." Miss Wells and Miss Hartung will contact newspaper and magazine editors, appear on radio programs and address various civic and fraternal organizations during their six-weeks tour.

A valuable collection of Egyptian jewels will be demonstrated in all cities visited by the Powers models. Two Pinkerton men have been assigned to guard the sparklers. The tour begins June 17, with Miss Hartung appearing in Baltimore and Miss Wells in Syracuse.

## Stranger Covers the Town In Exploiting 'Gilda'

Teaser photos of Rita Hayworth (attractive enlargements) placed in prominent locations; a radio quiz, window displays in music shops and counter and soda fountain displays in other establishments comprised the principal means utilized by Manager Michael Stranger of Loew's State, White Plains, N. Y., in exploiting Columbia's "Gilda."

Stranger also placed special 24, six and three-sheet displays in prominent locations and received generous coverage in Westchester County newspapers.

**SHOWMAN SAM SAYS: The coal strike makes me think that those scientists better hurry up and develop atomic energy for civilian power uses. That won't do away with the miners' jobs—we can use the coal to make nylons, to say nothing of gasoline and film stock.**

SELLING THE PICTURE

# 'Tomorrow' Gets Exploitation Guns In Dallas, Oklahoma City, Cincinnati

Because the newspapers of Dallas, Texas, are operating under a severe shortage of newsprint, the campaign for Warners' "One More Tomorrow" was forced to depend principally on radio time and window displays. Manager Dick Foy of the Palace Theatre, and his assistant, Henry Long, set their campaign guns to capitalize on the film's five-star cast, headed by Ann Sheridan, a Texas girl.

Radio time was promoted over stations WFAA, KGKO, KRLD, WRR and KSKY. The film's title song was played over most of the stations, and there were plugs of various lengths for the picture itself. In spite of the newspapers' difficulties, Foy and Long managed to garner feature stories, art and reviews in the *Times-Herald, Bill's Bugle* and the *SMU Campus.*

Windows were promoted from the Lone Star Gas Co., Melody Shop, the Grand-Silver Variety Store, Record Shop and the A. Harris Record Shop.

A display featuring blowups of the stars appeared in the lobby one week before playdate. Following the opening, the displays were moved to leading Dallas hotels. An elaborate theatre front emphasized the five-star angle. Hundreds of three-sheets were posted ten days ahead of playdate.

### Midwest Highlights

Highlights of the "One More Tomorrow" campaign at the Midwest Theatre in Oklahoma City, managed by Robert Hynes, included a tieup with Jack Carson's weekly CBS radio program whereby the local Campbell's Soup agency cooperated in providing counter displays in grocery stores; an arrangement whereby companies "feeding" music by direct lines to cafes, bars, etc., permitted their operators, who answer patrons' requests for favorite numbers, to plug the picture's theme song; posters and placards spotted in lobbies, elevators, coffee shops and other locations in all leading hotels, including direct plugs for the picture on menus and in "What's Doing Around Town" programs placed on dressers in hotel rooms; and a 15-minute broadcast over station KOMA the day before the opening.

Meanwhile, the orchestra on the Ohio River boat, The Island Queen, which carries close to 10,000 patrons weekly from Cincinnati to nearby Coney Island and back, played the title song and plugged the opening of "One More Tomorrow" at the Albee Theatre for a full week in advance of the premiere.

Tiups arranged under the direction of Manager Joseph Alexander also included four downtown music shops, which put on window and counter displays; a large florist shop window, cooperative ads with two big stores, and special fashion features in the Cincinnati *Times-Star.* Some of the store tieups also gave the picture plugs in their regular radio programs.

### Paramount Campaign

The highlights in a long list of tieups arranged by Don Shane, manager of the Paramount Theatre, Omaha, for the picture's opening there on June 20, is a deal with the Omaha Safety Council whereby posters will be spotted on downtown electric poles to carry this message to the public: "Saving That Child for 'One More Tomorrow.' Drive Carefully." Window tieups set by Shane cover every downtown corner in Omaha.

## Award 'Boquet of Week' In 'Devotion' Tieup

For their day-and-date engagement of Warners' "Devotion," Managers Abner Pinanski of the Paramount and Arthur Morton of the Fenway in Boston arranged an interesting window tieup with Penn the Florist, leading florist in that city.

The display, in a prominent location on Tremont Street, awarded Penn's "boquet of the week" to "Devotion."

R. H. White's big department store also put on several window displays for the picture.




**WINDOW PROMOTED FROM GAS COMPANY. For the southwestern premiere showing of Warners' "One More Tomorrow" at the Palace Theatre, Dallas, Manager Dick Foy and his assistant, Henry Long, promoted from the Lone Star Gas Company this prominent window featuring a 30x40 blowup of Jane Wyman and Dennis Morgan, story stills and Miss Wyman's endorsement of Servel refrigerators. Aubrie Owens, the company's display manager, sizes up the results of his efforts.**




**GOOD LEG ART. And the message was not missed, either, when these three lovely lassies went strolling in Cleveland to exploit the showing of MGM's "Ziegfeld Follies of 1946" at Loew's State. Stunt was arranged by Ed Fisher, director of publicity of Loew's Cleveland theatres, and Charles Deardourff, MGM exploiteer.**

## Skywriting in Color for 'Smoky' World Premieres

Skywriting in color will be used to exploit the world premiere of Will James' "Smoky" in Denver and Salt Lake City, June 18 and 19, according to Charles Schlaifer, head of publicity, advertising, exploitation and radio departments of 20th Century-Fox. The title of the picture will be written in the blue skies of the Rockies in white and pink smoke and it will be the first time color has been used in this way to exploit a picture. "Smoky" incidentally is in Technicolor.

Premieres in Denver and Salt Lake City will be followed by one hundred simultaneous openings in five mountain states—Colorado, Utah, Montana, Wyoming and Idaho. The governors of the five states are cooperating with 20th Century-Fox in publicizing the premiere showings.

The kick-off campaign in Denver is being handled by Rick Ricketson, Harry Huffman and Bernie Hynes of Fox Intermountain theatres with the aid of Eddie Yarbrough, 20th-Fox exploiteer from San Francisco. In Salt Lake City, Tracy Barham, Ray Hendry, Charles Pincus and Helen Garrity are handling arrangements for the Intermountain theatre circuit with Frank Jenkins and Murry Lafayette of the 20th-Fox exploitation department.

## Contest Winner to Be in DeMille's 'Unconquered'

The winner of the "Queen for the Year" contest, sponsored by the Mutual Network's popular "Queen for a Day" program, will be given a part in Cecil B. DeMille's "Unconquered," according to arangements completed by DeMille and Bud Ernst, producer of the radio show. The winner, to be chosen in a national poll of listeners, is slated for one week's work with stars Gary Cooper and Paulette Goddard.


THE NEW YORKER
POST
Liberty
LIFE
LOOK
Cosmopolitan
G. C. F. PRESENTS
VIVIEN LEIGH*
CLAUDE RAINS
in
Bernard Shaw's
CAESAR AND CLEOPATRA
A GREAT SPECTACLE.
PRODUCED AND DIRECTED BY
Gabriel Pascal
with Stewart Granger · Flora Robson · Francis L. Sullivan
* By Arrangement with DAVID O. SELZNICK




Behind the excitement
of hundreds of openings
from coast-to-coast
of this richest of all
Technicolor spectacles
is keyed a national
advertising campaign
comparable to any
in film selling
...the power and the
prestige of full-color,
thrill-filled ads
slanted to reach over
one hundred million readers
of national magazines
and newspapers during
August and September.

*...Proudly, from United Artists*

# SELLING THE PICTURE



**EX-GI OPENS THEATRE WITH 'FRONTIER GAL.' With banners flying, bands playing, and Yvonne De Carlo Day proclaimed by the Mayor as a holiday for the town of Brady, Texas, Ex-GI Bob Shanks opened the Texas Theatre with Universal's "Frontier Gal" and did SRO business all through the first day of operation. Miss De Carlo, star of the picture, made two personal appearances on the stage, and aided considerably in getting the show off to a good start. Scene above shows the opening-day parade. Shanks, a former captain in the Air Corps, was first to answer a Universal ad in certain southwestern newspapers offering ex-servicemen an opportunity to become motion picture exhibitors.**

## Dinner for Oldest Postman, Ballyhoos Among Stunts on 2 Films in Boston

Several profitable ideas were worked out by George Kraska, Vaughn O'Neill and Joe Di Pesa, publicists, and Jim Tibbetts and Jack Mercer, managers of Loew's State and Orpheum theatres, for Boston engagements of MGM's "The Postman Always Rings Twice" and "Bad Bascomb."

Heading the list of stunts in the "Postman" campaign was that whereby five of the oldest local letter-carriers, in point of service, were invited to a dinner and later to a performance of the picture on opening night. Purpose of the stunt, according to the boys, was to find out if Lana Turner was the type of girl the postmen would like best to ring twice for on their routes, and if they had one like her on their routes. This angle, it was figured, would get good art and story breaks in local papers.

A man dressed in a postman's uniform carried a postman's bag equipped with a hidden set of dry cells and bell which, at frequent intervals, rang twice, attracting wide attention. Selling copy on the picture was affixed to the bag.

Ten thousand teaser cards were distributed. Copy: "When addressing letters or cards remember the zone number and the postman will always ring twice."

Special arrangements were made with leading cocktail lounges, night clubs and restaurants to include a special "Postman Cocktail" on their liquor list in advance of opening.

Music stores, book stores and book departments of department stores, carried window displays, while leading beauty salons were contacted for cooperative tieups featuring several attractive stills of Miss Turner's hairdos. Lana Turner bathing suits were displayed in leading department stores.

Prizes were awarded in a radio contest for the best answers to the question, "What is the Meaning of the Title, 'The Postman Always Rings Twice'?"

For "Bad Bascomb," a street ballyhoo was arranged in which a young man dressed as a cowboy walked the downtown streets with a sign on his back: "I'm Trailin' 'Bad Bascomb' and His Gang." This was done a week before playdate. After playdate the sign was changed to read: "Trailin' 'Bad Bascomb' and His Gang to Loew's State and Orpheum Theatres."

To the theatrical critics on the local newspapers went a miniature figurette of Margaret O'Brien in the hope that the newspapermen would make some mention of the picture in their columns.

Arrangements were made with a local radio station to award 25 pairs of guest tickets to the winners in a contest asking the titles of the last four pictures in which Miss O'Brien appeared.

Colorful lobby displays were planned, with the street barkers outside the theatres wearing 10-gallon cowboy hats with the inscription, "'Bad Bascomb' and His Gang Inside."

Specially gummed stickers—a thousand of them—were made up for sniping on telegraph poles.—BO.

### So Many Old-Timers

**SHOWMAN SAM SAYS: A recently-released film has so many old-timers playing small parts that when I saw it I felt I was looking at a picture twenty years old.**

### *Who Has the Butter?*

**Some of the boys who work on pictures have some wonderful ideas, but we think sometimes they may go over the line. For instance, Leon Brandt of UA went down to Philadelphia last week to put over "Breakfast in Hollywood." Somewhere along the line somebody—perhaps Leon—got the idea of promising to give away 300 pounds of butter at the opening performance. At this writing nobody seems to know where they are going to get the butter, which is a problem facing most of us, exploitation stunt or no exploitation stunt.**

## Singing Contest Idea Revived by Samartano

A few years back Manager Joe Samartano of Loew's State, Providence, with the assistance of his staff, inaugurated a Bing Crosby vs. Frank Sinatra Singing Contest which was so successful that other theatres adopted the idea.

Now, Samartano is reviving the same idea but with a slight change of character. In anticipation of two forthcoming MGM musicals, "Easy to Wed" (in which Van Johnson sings), and "Till the Clouds Roll By" (in which Frank Sinatra croons a tune or two), the Providence theatreman is offering $100 in cash prizes, including a week's engagement with Chico Simone's Beachcomber Orchestra, to the winners of a Frank Sinatra vs. Van (He Sings) Johnson Singing Contest. Boys over 16 years of age are eligible to compete.

Thus far, Samartano has been advertising the event via space in current ads, table tents, special handbills and lobby displays. Additional material will be utilized as the date of the contest grows closer.

## Bobby-Sox Swoon Show Held in San Francisco

(*Continued from Page* 24)

licity through their Club—acted as judges on stage of Fox Theatre morning of show.

7—Received publicity in all San Francisco School papers.

8—Tied-up with Ruge's K.Y.A. Saturday morning School Program—also K.J.B.S.'s Schwabacker Frey Record Jive Program—5 to 5:30.

9—Received special mention in Herb Caen's column announcing the show and date.

10—Received box stories in all the daily papers two weeks in advance—plugging ticket sale.

11—Carried advertising copy in border of regular composite ads so as not to spend unreasonable amount for newspaper advertising. These special boxes were very attractive and told the whole story.

12—Ribbons were placed on all Usherettes, Doormen and Cashiers reading "I Sell SWOON Tickets."

13—Window Cards were mounted on a decorative background and used over the Candy Counter to stimulate hard ticket sales.

14—Free photographs of Frank Sinatra were given to all patrons. This was strongly emphasized in the Trailer, on the Half-Sheets and 40x60's. To hold down the cost of autographed photographs, we had a cut made and printed same here for approximately $8.00 per thousand. The photographs were very attractive, using brown ink on a buff board.

15—Window Displays were worked out with many of the leading Record Stores throughout the city.

## Contest for New Title

A contest to re-name MGM's "The Postman Always Rings Twice" was an item of interest for the showing of the film at Loew's Regent, Harrisburg. Featured by Dick McCrone in his Home Town Fan Fare column in the Evening *News*, prizes of $25 in cash and ten guest tickets were offered. The winning title: "Twin Oaks Tragedy."

# THEATRE MANAGEMENT

## Showman Turns Artist In Face of Emergency

The extent of our abilities are never known until we are forced to exert ourselves in some emergency. We can't do this, we can't do that, until, when necessity urges, we sometimes find we can.

This is the story of a showman who couldn't paint. When his efforts to find an artist to get out a special front failed, he decided to stop weeping and wailing over his hard luck and get to work himself.

The showman, G. C. Ramsay, manager of the Village Theatre, Claremont, Calif., desired to keep his theatre lobby and foyer bright during the war years. No artists were obtainable, so he started making his own signs and displays.

Other theatre managers in the area were quick to realize that this man had unusual ability and talent, not only from an artistic standpoint but from sales promotion as well, and soon took advantage of Ramsay's offer to aid in the selling of any special attractions, particularly those shows with revenue designed for welfare purposes.

Today, Ramsay spends every spare moment in the basement of his theatre building displays and making special posters for the 23 Fox West Coast theatres in his district. Perhaps the most outstanding achievements of his artistic venture are the unique candy-stand backgrounds displayed on nearly every stand in the district. Each of these displays is different, using cut-out cartoon characters and designed to sell candy and popcorn. The displays were purposely made different so that they could be transferred from theatre to theatre, thereby giving each stand a new appearance every six weeks.

Just as surprised as others at his artistic ability, Ramsay declares he has no ambition whatsoever to be a commercial artist. The work he's doing, he contends, is merely a hobby which ties in well with his chosen occupation —that of running a fine theatre.

Other showman may definitely not have Ramsay's talents; on the other hand, they may learn to their surprise that they, too, can really do something with paints, paint brushes and a pair of shears. It won't hurt to give it a whirl.

## Manager's Job to Hear Quirks in Sound Machine

Sound equipment is so efficient these days that most of us are prone to overlook the possibilities for breakdowns and other difficulties connected with that part of projection. Your operator, being with the machine all the time, may get so used to a mysterious clanking or loud speaker noise that he fails to hear it any more. That's why the manager must keep his ears always alert for unusual manifestations on the part of the sound section. Two or three times a day he should concentrate for a few moments on whether the sound is going all right.

While he is at it he should also determine whether the right volume of sound is coming from the screen. This is important, and a matter that should not be the responsibility solely of the operator. You probably know where it is hardest to hear in your theatre; that is the place for the test. And remember that too much sound is as bad as too little.



## The Brass Tacks of Efficient Picture Theatre Management

### *If IT'S WORTH MORE, CHARGE MORE*

**By Jack Jackson**

Sometime ago I went on record in these columns as advocating an early increase in admission prices and offered several reasons as to why the raise was not only warranted but essential. The evidences of inflation are at hand on all sides and I'd like to cite a couple of observations to prove their existence: In a medium-sized Southern city I encountered a colored panhandler who was asking for dimes instead of the pennies he begged a few years back; on the streets of New York, a tiny pickaninny was weaving his way dangerously through a veritable sea of adult legs pleading for quarters—not nickels.

I cite these incidents to emphasize the fullness of the public pocketbook and to illustrate how thoroughly the knowledge of the existence of surplus or "spare" money has seeped through to the bottom strata of today's people. If ever there was a time when theatre men should discard any misgivings about the willingness or ability of their customers to accept an increase in admission prices this is it. And, let me further add that you and your business are badly in need of the extra revenue regardless of the present flattering aspect of the p&l sheets. You have to keep your every activity in line with the current trend of public thought. Wages will rise, the item of supplies will zoom, advertising costs will mount—and all this to higher levels regardless of the increases that have already been absorbed. If and when the federal government were to reduce the 20 per cent tax, the trend of public thought will change and your customers will be expecting a reduction in admissions. If you don't immediately comply there will be little or no excuse for you to dispute the fairness of state or municipal levies certain to follow the federal action.

### Take Advantage of the 'Up' Cycle

Today everybody is thinking and acting in terms of MORE. Soon everybody will be thinking and acting in terms of LESS. If you want to protect the margin of profit your business now enjoys, why not take advantage of the present "up" cycle and be in position to satisfy without sacrifice when the "down" cycle arrives.

Just in case all this has failed to nail down the advisability of getting a merited higher price for higher-calibre product being exhibited at higher costs, let me recount an experience I recently had in West Viriginia that proves beyond all question that "it can be done."

It was my good fortune to be personally acquainted with Harold Moore, who, during the dark days of "not-so-much" started a portable circuit in the itty-bitty mining towns that had no theatres. Moore had made a percentage deal with the mine owners or commissary proprietors for some space in their buildings where he could show his pictures. The payoff was in "iron money" (the metal slugs given to workmen by big companies against earned but unpaid wages and acceptable at the commissary for family needs until the regular pay checks come through).

### It May Sound Incredible, But It's True

An irregular correspondence had kept me pretty well advised of Moore's ups and downs, so it was quite natural that I take a day out to visit with him on my way East. It will seem incredible to the majority of readers who operate even the shabbiest of theatres, but every word of the following report on what I found out during my visit with Moore is true and I want to take this occasion to impress upon you the acknowledged need of entertainment for their employes by the big and little mining interests who originally made and continue to keep their agreement with my friend.

I mounted Moore's ancient and dilapidated catch-all truck (and mounted is the right word, too) to make the trip through the mountains to Cinco, W. Va., where one

(*Continued on Page* 30)

THEATRE MANAGEMENT

# If It's Worth More, Charge More, Advises Jackson

(*Continued from Page 29*)

of the exhibition points was located. We slithered and jolted along some 30 miles of "billygoat" pasture—and I'm sure that the mamma goats carefully examined the hooves of their offspring before permitting them to gambol along the precipitous slopes we negotiated—and finally emerged at a welcome plateau boasting one large frame building mounted on a one-story rock foundation that served as a basement. There was no other habitat of any kind in sight—just mountains and trees.

### House Light: 50-Watt Bulb

Moore proceeded to unlimber the two portable machines and take them into the basement. While he was setting them up at the rear of the dimly lighted auditorium(?) I walked around the enclosure of not more than 24 by 30 feet. On the front wall was a square patch of whitewash (the screen) and throughout the place—in no regular order—was a quantity of cased beer, benches, nail kegs, etc. (the seats), One 50 watt bulb, with a two-way socket to permit of connecting the projection machines, provided the house lighting. Along the outer wall were two boarded windows and an off-balance door. One of the windows was only boarded half way to the sill and this served as the box-office.

I don't need to recount with what trepidation I walked to the door to again examine the surrounding terrain. I was actually feeling mighty sorry for my friend Moore whom I honestly felt was laying out a tremendous amount of physical energy wrestling with his equipment when there was no possible place in sight from which the customers needed to compensate for his effort could possibly be found.

I was still standing in the doorway when that period of the day which, according to Mr. Webster, is known as twilight started to herald the early arrival of darkness. The man from the commissary had come down stairs with a roll of tickets and a boxful of that iron money and was putting up the price sign. It read: adults 35 cents and children 20 cents.

### Place Alive With People

I shook my head a couple of times to make sure I was not dreaming and before I could compose myself there was a lineup at the box-office and the clatter of iron money. I looked again at where the trees and mountains which, a few moments ago, had seemed to be holding lonely vigil and the place was alive with people coming out of the woods from all directions. The jam mounted until I was conscripted to the post of doorman and had all pockets bulging with pasteboards before the first flashes of an ancient serial appeared on the screen(?). The audience had chosen their own seats(?) and those not so fortunate were lined along the walls and clustered around my friend Moore at the projection machines. An RKO feature (I wish I could remember the title, because I'd like to give my friends Ned Depinet and Bob Mochrie a plug here) completed the program and by 9 o'clock or thereabout Moore had made his settlement with the man from the commissary, posted a one sheet on the attraction to be shown next week together with a change in the chapter number of the serial, and we were on our way to another community where the process was repeated in slightly better surroundings with the show starting at 9:45.

### 'Look at the Picture'

On the way back to Charleston where Moore makes his headquarters we talked at length about his circuit and its problems. He informed me that the business had been exceptionally good that night and that it had been pretty tough sledding before the current boom days had arrived in those hills. Among the amusing incidents was his recounting of his early days of exhibition in the communities he serves. It seems that the hill people were more interested in seeing the wheels of the projection machine revolve than they were in looking at the pictures, and he was kept busy telling the crowd, who gathered around him like they do around a street peddler on Broadway during the Christmas rush, to look at the picture.

I was further impressed by the methods he uses to insure attendance at his shows—his advertising campaigns. He told me that the commissaries distribute heralds which he sends out well in advance to all their customers during the week and also conduct an advance sale of tickets to those anxious to avoid standing in line. Aside from this, the posting of one sheets—with an occasional three when he has something really big—and the showing of a trailer whenever he happens to have one, completes the effort.

He agreed with me that the spirit of get-together on exhibition nights was quite a factor in the success of the circuit and also remarked about how the audience seemed to have perked up in appearance and general conduct since he first started the enterprise. I also had some comment on this factor from one of the men in charge of the commissary who openly expressed himself as being surprised how the exhibition of pictures had increased the demand for electric refrigerators and other items that had been very difficult to sell "before the pictures came."

### Experience a Revelation

This West Virginia experience was a revelation to me in more ways than one and serves to emphasize many points that should be of interest to the theatremen who read this column.

First: there is the very imposing item of price. If Moore can get prices like these in situations like these why should any of you who operate genuine theatres of any class or size be hesitant about increasing admissons? Of course you're going to come right back with the argument that he has no opposition and I'm going to answer that you should get together with your opposition and make the increase general and comparative.

Still more important is the conclusive proof that people will go to any extremes and actually undergo hardships in order to see good pictures—and all pictures are good, the only qualification being that some are better than others.

Quite outstanding is the fact that really big business interests—coal mining companies are among the biggest of big business—candidly admit the need of movie entertainment for their employes and are willing to go to considerable lengths to see that such entertainment is provided.

### Desire for Finer Things

Of dominant importance is the fact that the appearance and conduct of the attendance has improved and that a desire for the finer things of life has been evidenced in the sales at commissaries since that master salesman, the motion picture, came to the various communities.

Last but by no means least is the indisputable evidence that peoples in all walks of life are interested in and influenced by the magic of the motion picture. That no faction of the community served by your theatre, regardless of environment of circumstance, is immune from the picture bug that makes 'em all frequent if not regular visitors at your box-office if you'll just determine how to inveigle them into making that "first call."

## Food Show Scores

**With favorable response to his food matinees reported by Ludwig Sussman, owner of the Adelphi Theatre, Chicago, and director of Allied Theatres, other theatre owners plan similar shows in the near future. The State Street Council, an organization of the leading stores and theatres on the big street, used full newspaper pages to tell the public about the emergency famine relief fund and urged housewives to sign a pledge to help in every way possible.**

# THEATRE MANAGEMENT

## *Aids Scout Drive*

**That good citizenship is good showmanship is the belief of John Echols, manager of Fox West Coast's Spanish-style Arlington Theatre in Santa Barbara, Calif.**

**Recently, Echols, seeing an opportunity to support a worthwhile community endeavor and at the same time attract patronage to his theatre, held a membership drive for the Boy Scouts.**

**Scouts, all eager to strut their stuff, filled every nook and cranny of the huge Arlington with examples of Scout handicraft which drew "ohs" and "ahs" from patrons.**

**Result: the ranks of Santa Barbara Scoutdom were swelled, and attendance was increased because of the eye-catching displays.**

## School Exhibit Attracts Ruralites in Bakersfield

The ultimate objective of every good showman is to build box-office grosses, and this cannot be done through exploitation alone. The good-will factor is also important.

For instance, in Bakersfield, Calif., recently, Homer Gill, Fox West Coast district manager for Kern County, and Bob Cottom, manager of the Fox Theatre, achieved considerable success with the rural trade through an exhibit of the Kern County Teachers' Institute.

The theatre proved a perfect frame for the display (an arrangement of student progress in the schools), and the theatre stage proved an equally excellent setting for discussion and presentation of the merits of the institute's excellent child-development program.

Literally thousands attended the exhibit, which was open to the public from nine until five daily. The exhibit was so extensive that the street in front of the theatre was roped off for overflow exhibits, one of which was a model house on wheels, besides farming machinery and implements.

## Make Summertime Theatre Inviting to Your Patrons

Now that summer is here in full swing, it cannot be too strongly impressed upon theatremen that their showplaces must not only be cool and comfortable and conducive to pleasant relaxation but must also be inviting, so that in a tussle with the beach or some other outdoor resort the theatre will have a fighting chance with the prospective patron's pocketbook. Look at the front; is it cool and inviting?; is it clean? What about the inside? Take a look around and improve where necessary.

## Just a Little Politics

Mixing in with local politics is not to be thought of for theatres in large cities, but in the case of the smaller situations it does seem like a good idea for the owner or manager to get in the political swim to the extent of making the theatre available for campaigns—giving both parties equal chance. The friendship of the Mayor and the board of councilmen is a mighty useful adjunct.

# Teen-Agers Revue, Choral and Swing, Is Staged by Hauschild in Cambridge







**FROM CHURCH CHOIR TO BOOGIE-WOOGIE. When Thor Hauschild, manager of Schine's Arcade Theatre, Cambridge, Md., lined up the talent for his Teen-Agers Revue, he used wise judgment in booking the Zion Methodist Church Choir (see photo at left) as part of the show, for Cambridge is a religious and "blue" community. But then, the swingsters and hepcats also had their day in the program, as can be seen in the photo at the right.**

From time to time this department has made every effort to impress theatremen with the importance of including activities on their showselling schedule other than the customary campaigns on feature pictures. Participation in civic affairs; cooperating with the churches, women's clubs, schools, etc., in various benefits and drives; staging special matinees and evening entertainments and engaging in other activities comprise the successful showmanship formula.

That extra-curricular activities can be engaged in with profitable success has been proved by showmen's reports in these columns in the past. The proof is here once again in a report from Thor Hauschild, manager of Schine's Arcade Theatre, Cambridge, Md. What he accomplished sprang from an incident—but that incident was enough to start the ball rolling.

During the rehearsal of talent for a series of Amateur Nights at the circuit's "B" house in Cambridge—the State—Hauschild was impressed by a group of high school youngsters who had formed a swing band. Such talent, Hauschild reasoned, could well be the backbone for an amateur review on the stage of his own theatre. Dubbing the group The Swing-Tettes, the Cambridge theatreman got busy lining up the rest of the show.

The prominence of teen-age clubs, activities and organizations prompted Hauschild to name his show the Teen-Age Revue in order to capitalize on the current publicity. Several rehearsals were held and a special stage setting was built. Within a few days plans were ready to present a Revue covering everything from jitterbug dancing to choir singing.

That choir singing, incidentally, was occasioned by the "booking" of the local Zion Methodist Church Choir. And why a church choir in a Revue? Explains Hauschild: "Cambridge is a very religious and 'blue' town. Our angle here (and we stressed this point from the stage on the night of the show) was that there are many sides to these teen-agers' personalities, and that it was only fair, in presenting a Teen-Agers Revue, to sample the serious, sacred side of the make-up of our youngsters."

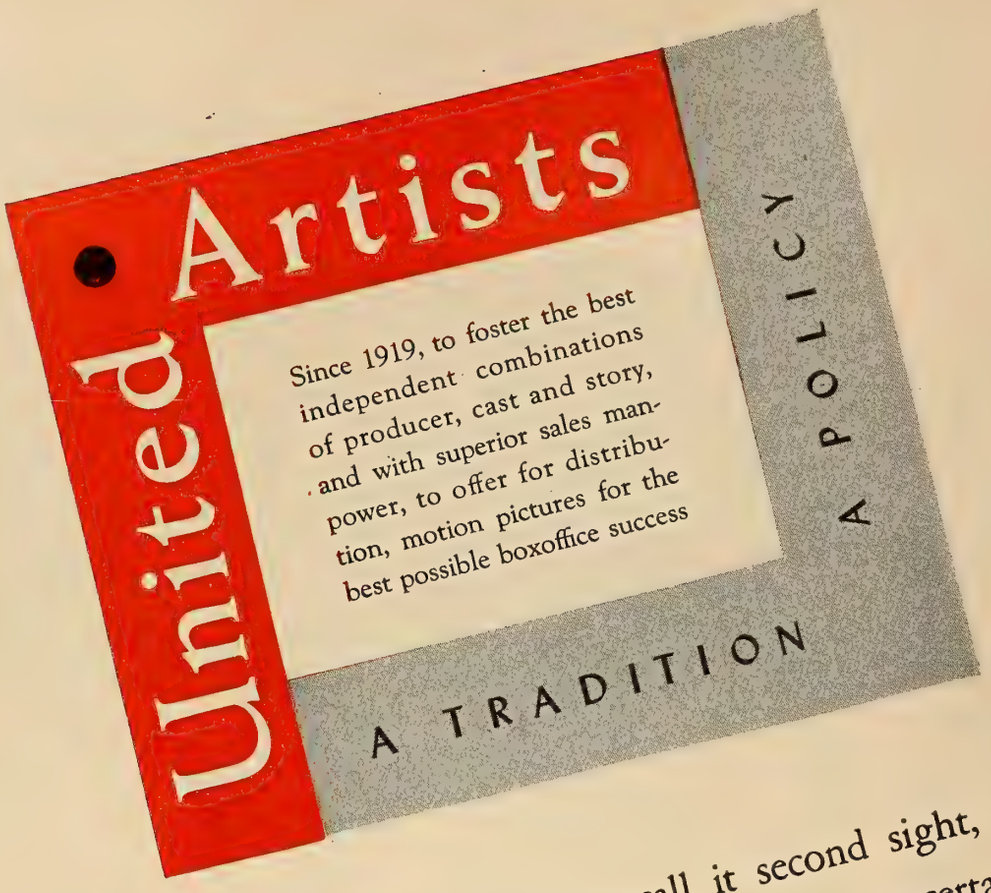
Needless to say, the show was a terrific success and brought forth a flood of highly favorable reactions from local citizenry. Despite the opposition of a local baseball game, the Teen-Agers Revue did 300 per cent of normal business.

Hauschild left no stone unturned in publicizing the venture. Newspapers broke the news on page one and ran additional publicity stories later. One publication even ran an editorial. Specially-designed ads were used, and a trailer was made up for projection ten days before the event. A display was set up in the Arcade lobby.

Three local window display tieups were promoted—one on sports equipment and two on sports wear and teen-age clothing. Fifty window cards were made up and placed in strategic locations around town. The schools cooperated by permitting Hauschild to "plaster" their bulletin boards with advertising, while the churches also got behind the effort with announcements in all Sunday School classes.

No matter what size the town, there is almost sure to be several talented school groups. Showmen would do wisely and well to follow the Hauschild formula and make it pay in the form of community goodwill and added box-office dividends.

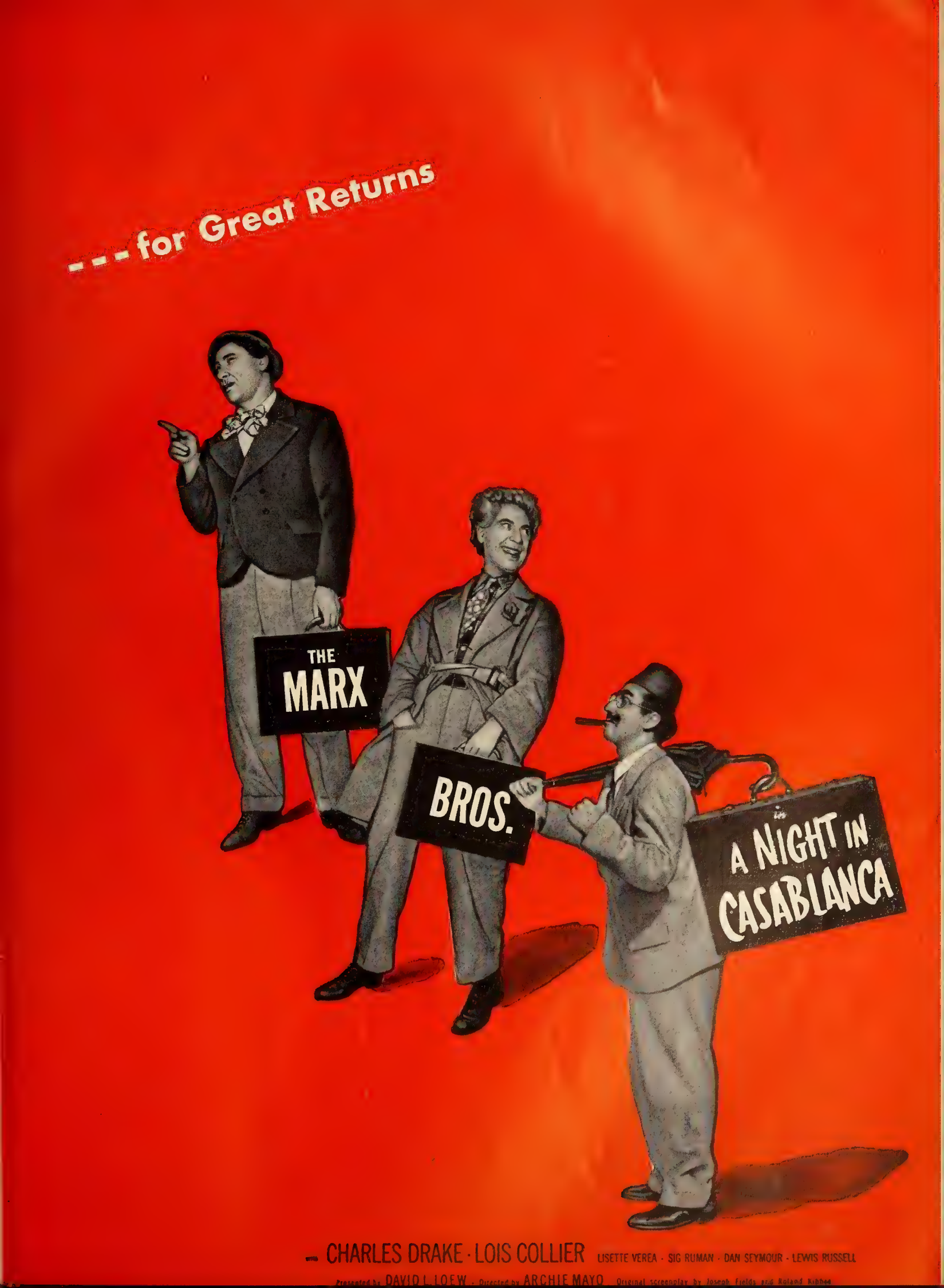
Just as help in arranging a program, we list the numbers in the Arcade's Teen-Age Revue: 1. Moonglow (theme), opening number; 2. Sorghum Switch, an orchestra novelty with instrumental solos; 3. Oh What It Seemed to Be, sung by Suzanne Sheets; 4. Swanee River, orchestra novelty; 5. Baseball Club Introduction, high school team on stage in uniform; 6. Zion Church Choir, junior choir wearing vestments; 7. Rockabye Basie 'Boogie-Woogie in C,' jam session; 8. Genius Boogie, jitterbug number; 9. Master of Ceremonies spot; 10. Here Comes Heaven Again, sung by Billy Curtis; 11. Song of India, orchestra specialty; 12. In the Mood, jitterbug number.




THERE is an instinct—call it second sight, if you will—that enables certain producers, certain companies to know what the public wants—and when. It is noteworthy that time and time again, the independent producers of United Artists have brought to the screen a particularly wanted story, a great film personality, and in putting them together, have assured America's exhibitors the best possible box-office success. So it is that David L. Loew cast, with United Artists' hearty enthusiasm, the Marx Brothers in "A Night In Casablanca". So it is that

David L. Loew releases thru United Artists.

THIS IS THE SEVENTH OF A SERIES OF UNITED ARTISTS ADVERTISEMENTS TO THE TRADE


---for Great Returns
THE MARX BROS.
A NIGHT IN CASABLANCA
CHARLES DRAKE · LOIS COLLIER
LISETTE VEREA · SIG RUMAN · DAN SEYMOUR · LEWIS RUSSELL
Presented by DAVID L. LOEW · Directed by ARCHIE MAYO
Original screenplay by Joseph Fields and Roland Kibbee

# THE BOX OFFICE SLANT

## Talk About a Lady

Columbia Drama with Music 72 mins.

**AUDIENCE SLANT: (Family) A musical that will please average patrons because of its entertainment values.**

**BOX-OFFICE SLANT: Such names as Jinx Falkenburg, Stan Kenton's band and Joe Besser, the comic, should attract patronage.**

Cast: Jinx Falkenburg, Forrest Tucker, Joe Besser, Trudy Marshall, Stan Kenton and his orchestra, Richard Lane, Jimmy Little, Frank Sully, Jack Davis. Credits: Producer, Michel Kraike, Director, George Sherman. Screenplay, Richard Weil and Ted Thomas from a story by Robert D. Andrews and Barry Trivers. Photography, Henry Freulich.

**Plot:** A New York night club owner and former racketeer fakes his own death in an accident. He leaves his entire estate to a small town girl whom he met briefly and whose honesty impressed him. When a society belle appears, claiming she is entitled to the estate because she was secretly married to the "dead man," the small town girl begins to have rough sailing. All turns out well with the reappearance of the night club owner.

**Comment:** Columbia has an entertaining musical drama in this picture, which will prove pleasing to a wide variety of patrons. The cast handles its assignments well, with Joe Besser showing great promise as a top comedian. Producer Kraike has extracted the ultimate in production values and Director Sherman paced the film nicely. The story has enough of a twist to prove diverting and holds up well in its 73 minutes of running time. Songs are good, with none other than Oscar Hammerstein II, writing one of the numbers in conjunction with Ben Oakland. Trudy Marshall screens beautifully as the villainess, performing in smooth style. Technical departments are up to par.

## Faithful in My Fashion

MGM Comedy 81 mins.

**AUDIENCE SLANT: (Family) A few light laughs, far too infrequent, are the sum total of the picture's entertainment value. Story is weak, mawkish at times. The least discriminating may find it mildly amusing. Others will be inclined to laugh in the wrong places.**

**BOX-OFFICE SLANT: Not strong enough in drawing power or entertainment value to fit in any other category except as the supporting half of a double bill program.**

Cast: Donna Reed, Tom Drake, Edward Everett Horton, Spring Byington, Sig Ruman, Harry Davenport, Wm. "Bill" Phillips, Margaret Hamilton, Hobart Cavanaugh, Warner Anderson, Connie Gilchrist, Fred Essler, Wilson Wood, Jack Overman. Credits: Directed by Sidney Salkow. Produced and written by Lionel Houser. Photography, Charles Salerno.

**Plot:** Soldier veteran Tom Drake returns after five years in service to the shoe department of a large department store to take up everything he had left. This includes his love for Donna Reed, his clerk assistant in the store, who has risen to buyer in his absence and who had attached little seriousness to their affair. Drake, however, pursues his suit, and with the connivance of other shoe department members, is led to believe that Miss Reed is still the assistant clerk and in love with Drake, so that he might have the two weeks he had dreamed about during his five years at war. The plot works out nicely, not without some complications before the conventional finale, at which Miss Reed and Drake are not trying to fool each other any longer.

**Comment:** This is one of those unpretentious "bread and butter" films that will fill the niche cut out for it. Its main fault is with the unreality and improbability of the story, which moves much too slowly for motion picture audiences. While it is nicely acted and capably directed as well, and given the production values it requires, it never quite moves in any one direction, giving an impression of inadequacy somewhere. Its 81 minutes seem to be much, much too long for a story that might have been better told in 60 minutes. Will suit for the lower half of double bill programs.

### Legion of Decency Ratings

(For Week Ending June 15)

**SUITABLE FOR GENERAL PATRONAGE**

Dangerous Business — Faithful in My Fashion
Man From Rainbow Valley — Smoky

**SUITABLE FOR ADULTS ONLY**

One Exciting Week — Runaround

**OBJECTIONABLE IN PART**

Undercover Women

## Sun Valley Cyclone

Republic Western 56 mins.

**AUDIENCE SLANT: (Family) Does not have zip and pace that top-notch Westerns ought to have, but will probably satisfy.**

**BOX-OFFICE SLANT: One of the last appearances of Wild Bill Elliott as Red Ryder, this popular series ought to draw 'em in.**

Cast: Wild Bill Elliott, Bobby Blake, Alice Fleming, Roy Barcroft, Kenne Duncan, Eddy Waller, Tom London, Edmund Cobb, Edward Cassidy, Monte Hale, George Chesebro, Rex Lease, Thunder. Credits: Producer, Sidney Picker. Director, R. G. Springsteen. Original screenplay by Earle Snell, based on Fred Harman's comic strip. Photography, Bud Thackery.

**Plot:** Red Ryder comes to the aid of Teddy Roosevelt in 1898 when the Rough Riders need horses for the Spanish-American War. Red manages to bring a band of rustlers in Arizona to justice with the aid of his courageous horse, Thunder. Thunder leads a stampede into town, freeing captive horses from the region, and precipitates a gun battle between the badmen and the forces of law. The battle ends in complete defeat for the varmints.

**Comment:** Although this effort is not up to standard so far as continuous action is concerned, exhibitors have an excellent chance to cash in on Western name values. For one thing, the combination of Wild Bill Elliott as Red, Bobby Blake as "Little Beaver" and Alice Fleming as the "Duchess" is firmly established. Then, discerning showmen will notice that Monte Hale, now billed as lead in Republic's "Trucolor" series, is in the film, as well as an old-time stock Western name, Rex Lease. The screenplay tends to be too talky and scholarly, but there are some splendid flashes of action, including some well photographed stampede scenes.

## Colorado Serenade

(Color)

PRC Western 68 mins.

**AUDIENCE SLANT: (Family) A western in color with enough honest-to-goodness, old-fashioned scraps and some good song numbers to entertain the outdoor action addicts.**

**BOX-OFFICE SLANT: The fourth in the Eddie Dean Cinecolor westerns seems to be the best of the series to date.**

Cast: Eddie Dean, David Sharpe, Roscoe Ates, Mary Kenyon, Forrest Taylor, Dennis Moore, Abigail Adams, Warner Richmond, Lee Bennett, Robert McKenzie, Bob Duncan. Credits: Produced and directed by Robert Emmett Tansey. Original screenplay by Frances Kavanaugh. Photography, Robert Shackelford.

**Plot:** Eddie Dean and his buddy are asked by a judge, who has been sent in to bring the law to a wild town, to help break the strangle hold of a bad element. Gold shipments, belonging to the government, have been stolen from the stagecoach and no trace has been found of the thieves or the money. Dean eventually uncovers one of the gold-bricks hidden in an abandoned mine and through that lead finds the guilty men.

**Comment:** Regardless of story, which in most westerns follows a standard pattern, this Eddie Dean series which Robert Emmett Tansey is making for PRC in Cinecolor, is certainly far above the average in that type of offering. The color enhances its entertainment worth and this, plus the pleasing voice of Dean and the real, honest-to-goodness tough scrapping that goes on, make these something the average patron will find very acceptable as outdoor action fare. Several good numbers are presented by Dean, and Roscoe Ates as his sidekick does very well with the comedy relief. David Sharpe, Forrest Taylor and Dennis Moore are others in the cast who make their roles count. Production and direction credit goes to Robert Emmett Tansey.

## Three Wise Fools

MGM Comedy-Drama 92 mins.

**AUDIENCE SLANT: (Family) A fairy tale about elfs and leprechauns that will amuse and entertain the Margaret O'Brien fans and also those who find diversion in this kind of fantasy.**

**BOX-OFFICE SLANT: Should get best returns where there is a strong Margaret O'Brien following. Also in the situations where there is a large Gaelic patronage.**

Cast: Margaret O'Brien, Lionel Barrymore, Lewis Stone, Edward Arnold, Thomas Mitchell, Ray Collins, Jane Darwell, Charles Dingle, Harry Davenport, Henry O'Neill, Cyd Charisse, Warner Anderson, Billy Curtis. Credits: Produced by William H. Wright. Directed by Edward Buzzell. Screenplay by John McDermott and James O'Hanlon. Story by John McDermott. Based on the play by Austin Strong. Photography, Harold Rosson.

**Plot:** Three selfish old men who live together on a huge estate are startled one day by the appearance of a little girl, granddaughter of their long-lost love, who ran away to Ireland years before. When they realize she is the heir to extensive property

# BOX-OFFICE SLANTS

which they fancied belonged to them, they assume her guardianship but their greed and selfishness disillusion the girl and she runs away to a Convent. When they save the old oak tree which houses the fairies and leprechauns of her childish dreams, she returns to live with the three men.

**Comment:** A fairy tale about elfs and leprechauns and the old blarney about curses and blessings is the premise upon which this picture was made. It is an excellent vehicle for little Margaret O'Brien and it is upon her shoulders that the entire entertainment of the film rests. She comes through it like a seasoned trouper, turning in a performance that shows intelligence and exceptional ability. So quite naturally, the picture will be a great treat for her host of fans. Thoroughly Irish in its feeling and speech, the many millions of Gaels throughout the nation and for that matter, the many millions of people who like stories of elfs and fairies, will find a great deal of amusement with many a laugh and tear interspersed in the unfolding of the fantasy ,which is referred to by one of the players as "God's Glorious Kindergarten." Troupers like Lionel Barrymore, Lewis Stone and Edward Arnold as the Three Wise Fools, and Harry Davenport and Thomas Mitchell in other important parts, all turn in splendid delineations—a little unbelievable perhaps—but well-enacted. Edward Buzzell gave it his understanding direction and William H. Wright was the producer.

## Till the End of Time

**RKO Radio** **Drama** **105 mins.**

**AUDIENCE SLANT: (Family) A significant, highly entertaining drama of returning veterans, their problems, their love affairs. Poignant sentimentality and high dramatic moments highlight a story that should entertain almost anyone of any age.**

**BOX-OFFICE SLANT: Good marquee names for initial draw and certain favorable word-of-mouth praise aims this toward the higher income brackets. Highly exploitable, too.**

**Cast:** Dorothy McGuire, Guy Madison, Robert Mitchum, Bill Williams, Tom Tully, William Gargan, Jean Porter, Johnny Sands, Loren Tindall, Ruth Nelson, Selena Royle, Harry Von Zell, Richard Benedict. **Credits:** A Dore Schary production. Directed by Edward Dmytryk. Screenplay by Allen Rivkin, based on the novel "They Dream of Home" by Niven Busch. Musical score, Leigh Harline. Musical direction, C. Bakaleinikoff. Photography, Harry Wild.

**Plot:** Ex-Marines Guy Madison and Robert Mitchum are discharged from the Corps at San Diego and set about adjusting themselves to civilian life. Mitchum carries a silver plate in his skull from his wounds. Madison meets Dorothy McGuire, widow of an army flyer, and they fall in love. He proposes marriage, but she believes he is not ready for marriage yet and suggests he settle down, work at his job for awhile. Mitchum returns from Texas where he has been working on a ranch. He has injured his head but refuses to go to a veterans' hospital. By asking legless veteran Bill Williams for aid, Madison forces Williams to don the artificial legs he had refused to wear, gets him to come to the bar where Madison and Mitchum are drinking. When he arrives, Madison and Mitchum are embroiled in a fight with a group who have been advocating racial prejudice. Williams pitches in, even with his artificial legs, and they are doing all right when Mitchum is hit on the head with a bottle, taken to the veterans' hosiptal and safely comes through the surgery he had needed anyway. The fight seems to crystallize the unrest felt by the three, who are then ready to proceed along normal civilian ways. Madison and Miss McGuire prepare for an early wedding.

**Comment:** The screenplay and direction of "Till the End of Time" seems to clarify the little understood (by civilians) problems that beset youngsters who have returned from the wars, from three to five years older, and who know little about adult life as civilians. The story is fine, the film is well produced, well cast, beautifully acted and is thoroughly convincing. Dorothy McGuire is the standout performer in a good story and makes the most of it as the girl, widowed for three years from an Army flyer she had hardly known when they were married. Guy Madison's delivery of some of his lines seem just a little bit inadequate, at times, but on the whole he delivers a convincing performance. Robert Mitchum, Bill Williams, Jean Porter, Tom Tully and Ruth Nelson also are excellent. While the film gives a convincing explanation of the problems of returning veterans, these problems never intrude in the action; rather, they motivate it to the extent that audience interest is aroused to a high pitch of expectant excitement, anticipating the successful surmounting of Mitchum's and Williams' physical difficulties. Dore Schary's production values are perfect and Edward Dmytryk's direction of a few difficult scenes indicate the understanding and firm hand with which he conducted his players. The film should reach the higher income brackets through its natural entertainment value and its highly exploitable theme.

## Smoky

**(Color)**

**20th Century-Fox** **Drama** **87 mins.**

**AUDIENCE SLANT: (Family) Urge your patrons to bring all the kids, and if they haven't any, ask them to borrow some. Adults will enjoy it right along with the youngsters.**

**BOX-OFFICE SLANT: One of those animal pictures, plus Fred MacMurray, "Smoky" was designed simply to rake in the shekels—and it looks as if the producers will succeed.**

**Cast:** Fred MacMurray, Anne Baxter, Bruce Cabot, Esther Dale, Roy Roberts, J. Farrell MacDonald, Burl Ives. **Credits:** Produced by Robert Bassler. Directed by Louis King. Screenplay by Lillie Hayward, Dwight Cummins and Dorothy Yost from the novel by Will James. Photography, Charles Clarke. Technicolor director, Natalie Kalmus.

**Plot:** MacMurray has a past to hide, because he took a jail term to save his brother, Bruce Cabot. He arrives at Anne Baxter's ranch and falls in love with both Anne and the horse, Smoky. The latter is harder to get than Anne, but Fred wins his way and in a finale the two are reunited after Smoky has descended to being a junkman's horse. Fred reveals his past to Anne and her foreman and all is forgiven on that score, with wedding bells indicated.

**Comment:** To be tough about it, "Smoky" is as corny as all get out, and it looks as if everybody connected with the picture was well aware of that fact and didn't give a damn anyway. The result is an entertainment that is slow at times, but chockful of beautiful photography and fine action scenes of the horse—an entertainment, in fact, that is sure to go big with almost any audience. Fred MacMurray, vying with Smoky for acting honors (no kiddin'), does a splendid job with one of the toughest assignments handed to any actor in ages. He really does love that horse, and that horse really loves him. To see MacMurray get away with those scenes without slobbering is to see real acting art. The story as a whole is somewhat reminiscent of "Black Beauty," especially toward the end when Smoky seems doomed to the glue factory, but the effect as a whole is not maudlin, because Director King has managed to lift the scenes out of that class by cutting when the going gets too lachrymose. A newcomer to the screen is Burl Ives, back country ballad singer, who sings a number of songs in the course of the picture. His numbers slow up things somewhat, but they are undeniably good. The horse, MacMurray and the Technicolor are the selling points.

OUR NEW NUMBER:
LOngacre 3-0121
Editorial and Publication Offices
SHOWMEN'S TRADE REVIEW
1501 Broadway New York 18, N. Y

## One Exciting Week

**Republic** **Comedy** **69 mins.**

**AUDIENCE SLANT: (Family) Al Pearce of radio, in another of those "Elmer" characterizations with which the public has become familiar. The addition of the newest and youngest band, "The Teen-Agers," should help attract the younger element, besides the regular patrons.**

**BOX-OFFICE SLANT: A very acceptable program offering, especially if billed with a musical topper.**

**Cast:** Al Pearce, Pinky Lee, Jerome Cowan, Shemp Howard, Arlene Harris, Mary Treen, Lorraine Krueger, Maury Dexter, Will Wright, Arthur Loft, Chester Clute, The Teen-Agers Band. **Credits:** Produced by Donald H. Brown. Directed by William Beaudine. Screenplay by Jack Townley and John K. Butler. Based on an original story by Dennis Murray. Photography, John Alton.

**Plot:** While his home town prepares a welcome celebration for him, a war hero gets involved with three crooks and wakes up later with amnesia. The crooks have learned of the $10,000 to be given him at his home-coming and, after making him believe he is a bank robber, they talk him into impersonating the hero and splitting the money with them. A double-cross by them at the celebration sends him to New York where he and the crooks quarrel over the loot. A blow in the head restores his memory.

**Comment:** In another of his "Elmer" characterization, Al Pearce is a returned hero (although this is difficult to believe in spite of his uniform and medals). With the help of Arlene Harris, also of radio, Pinky Lee, Shemp Howard and Jerome Cowan, he goes through his paces in a picture that has many funny moments and a bit of excitement that revolves around the plight of an amnesia victim. Also from radio, and making their film debut, are the newest and youngest band "The Teen-Agers" from the Hoagy Carmichael show, which should certainly attract the younger element. "One Exciting Week" should prove to be acceptable fare as a program offering in any situation, especially if

(*Continued on Page* 47)

VARIET

Wednesday, May 29, 1946

# 10 NEW B'WAY H

# Five From RKO!

# GHS SINCE JAN. 1

Music Hall -"BELLS OF ST. MARY'S"

Astor -"THE KID FROM BROOKLYN"
In Technicolor

Globe -"MAKE MINE MUSIC"
In Technicolor

Winter Garden -"TOMORROW IS FOREVER"

Palace -"CORNERED"

# REGIONAL NEWSREEL

## REGIONAL NEWS INDEX


Albany ..... 38
Atlanta ..... 46
Boston ..... 40
Chicago ..... 39
Cleveland ..... 40
Columbus ..... 46
Dallas ..... 44
Denver ..... 39
Des Moines ..... 46
Harirsburg ..... 46
Indianapolis ..... 42
Kansas City ..... 46
Los Angeles ..... 45
Memphis ..... 45
Montreal ..... 44
Milwaukee ..... 38
New Orleans ..... 45
New York ..... 46
Oklahoma City ..... 42
Omaha ..... 38
Philadelphia ..... 42
Pittsburgh ..... 40
Portland ..... 39
St. Louis ..... 42
Toronto ..... 43
Vancouver ..... 44
Washington ..... 38


## MILWAUKEE

Mrs. I. E. Goldberg was recently elected chairman of the Parents-Teachers Association and home and school committee, sponsoring the Saturday movies for children. Co-chairmen will be Mmes. George Wheeler and Frederick Staples for the film selection; Mrs. Frederick Hart, managerial contact for the group: Mmes. George Steinmetz, Anthony Haag, parent education; Mrs. Lindsay Hoben, promotion. There will be area chairmen on this committee for each of the ten movie sections of Milwaukee, including one member from the general public, and from Lutheran and Catholic schools. In making her report as out-going president of the group, Mrs. D. Perry Blount stated that all neighborhood theatres in the city, most of them in this county and many in the state, as well as some in other states, have put on the Saturday shows for children.

The New Falls Theatre at Black River Falls, after being completely modernized and redecorated, was reopened to the public the last week in May. In the modernization program everything except the actual walls and roof were dismantled and done over. Concrete floors of the proper pitch were put in, to insure proper vision for all. H. J. Quartemont, who has been manager of the Avalon here, will retain that position as well as that of manager of the New Falls. He is also supervisor and district manager for the Eskin chain in Viroqua, Elroy and Whitehall.

A. K. Hadley, president of Film Arts Corp., Milwaukee, with his son Royal, have returned from a week's fishing trip when the trout season opened in this state, but, after spending some time in their tent because of rain were compelled to come back to the office empty-handed.

## OMAHA

Omaha exchange managers at the invitation of the Cooper Theatre Circuit helped participate in the goings on at the annual convention in Lincoln. In charge of the gathering for the Cooper chain were General Manager Pat McGee and Ralph Ayre, assistant general manager.

Leo McKeckneay, Tri-States treasurer from Des Moines, was in town and went on to out-state houses with District Manager William Miskell.

Robert Herz, Warners booker, is spending a week of his vacation on the family farm.

Fred Anderson, Clay Center (Neb.) exhibitor, will close his theatre for a month to vacation in Denver.

Mrs. Mel Evidon spent a week in the city visiting with her family. She is the wife of the Columbia branch manager.

Jerry McGlynn, son of Jerry, Sr., the MGM branch manager, was selected on the all-city high school baseball team.

Mae Withauer, 20th-Fox biller who is still nursing a broken arm, is taking a week of her vacation.

Joseph Chantry, Osceola (Neb.) exhibitor, made his last visit to the Row before heading west for a trip to California.

Marjorie Callahan has returned to her position as clerk in the United Artists office after a two-week illness.

Bill Haarmann, Paramount's busy office manager, has rented a cabin *sans* phone on the Platte River and is spending a full two weeks there.

Jerry McGlynn, Metro branch manager who is recuperating from an illness, now spends a part of each day at the office.

William White plans to reopen the Utica Theatre at Utica, Neb., June 22 with the completion of remodeling work. The theatre has been closed since H. D. Ragan died two months ago.

Mr. and Mrs. Frank Simek, who own the Neu Theatre at Ashland, are vacationing in Hot Springs, Ark.

Mrs. Paul Walsh and two children have joined Mr. Walsh here in Omaha and now are house-hunting. He recently returned from the Navy to Warners as a salesman.

Ruth Meyers, head inspectoress for United Artists, is vacationing.

Dick Kehrberg has closed his Star Theatre at Ute, Ia., but he still has the Iowa Theatre at Sheldon, Ia.

Mary Ellen Honey, general clerk at Warners, is off on her vacation.

Pinky McIlvaine, RKO-Brandeis house manager, and his mother will fly to Los Angeles for their vacations.

Mona Hansen, Universal secretary, spent the weekend in Ames, Neb.

Norman Nielsen, RKO office manager, is spending his vacation at home.

P. J. Schmidt has installed all new chairs and lighting in his Lorraine Theatre at Armour, S. D.

Tillie Scherer, Columbia inspectoress, is on vacation.

Bruce Holdbridge, owner of the State Theatre, Shenandoah, Ia., has equipped the house with entirely new booth and sound equipment.

## WASHINGTON

Herb Sachs, former owner of the Duet Club and a member of Variety Club Tent No. 11, was given a farewell dinner attended by more than 100 people from the theatre, night clubs and newspapers.

Managers of all Warner theatres in the Washington zone met last week to discuss campaign plans for the company's 20th anniversary of sound. John J. Payette, general zone manager, presided, and Frank La Falce, director of advertising and publicity, also spoke.

The first 50 people to present themselves at the Capitol Theatre on Saturday morning (June 15), looking as much like Groucho Marx as possible, will be admitted free. The stunt, of course, is in connection with "A Night in Casablanca."

Ann Bullinger, MGM telephone operator, left the exchange last week for her home in New Rochelle, N. Y. As a going away present Ann received many gifts from the girls and from the Pep Club.

Graham Barbee, recently resigned from his post as managing director of Lichtman Theatres, will enter the construction field, specializing in theatre construction. He is now president of the Tuckerman-Barbee Construction Co. A. E. Lichtman, who recently sold out his theatre interests, will be vice-president of the company.

Sanford Singer, veteran and former student booker at MGM, has returned to the local exchange to take up where he left off three-and-a-half years ago.

Seen at the Variety Club Rooms recently was Hardie Meakin, formerly of RKO Keith's in Washington, and now assistant division manager of the Cincinnati, Dayton and Washington territory.

Dorothy Small, former MGM contract clerk, and her husband visited the exchange recently. Dot is now living in Hagerstown, Md.

## ALBANY

Eileen Gardner, secretary to Saul Ullman of Fabian Theatres, has tendered her resignation to be effective June 15. She will be replaced by Irene Econome, who has been assistant to Paul Wallin of the Leland Theatre.

Visitors along the Row included Sam Davis of Phoenicia; Jerry and Mrs. LaRocque of Warrensburg; Frank Wieting of Cobleskill; Morris Koffsky of Waterford.

Vacationeers include Columbia's booker, Bill Hanley; Mary Williams, inspectress; MGM booking clerk Eleanor Miller; Republic cashier Jean O'Brien; Gloria Zappone, National Screen booker.

Leo Martone, Warner Theatres' stockroom clerk, has resigned to enter an Army hospital for further treatment of fever contacted while in service. He is being replaced by Harry Taflewitz.

Columbia Manager Holbrook Bissell and Salesmen Charles Dortic and Si Feld are making plans to attend the company's convention June 16-17-18 at the Hotel Blackstone, Chicago.

Howard Goldstein, Paramount booker, and Mrs. Goldstein are planing to Los Angeles on June 18 for a several weeks' stay.

Joseph Miller, PRC district manager, visited

# REGIONAL NEWSREEL

in Buffalo for several days.

Charles A. Smakwitz, Warner Bros. assistant zone manager, journeyed to New York for a conference.

Helen Wisper, secretary at 20th-Fox, has returned to her desk after several weeks' illness.

The 20th Century-Fox exchange is being completely renovated.

The Warner Club will hold its annual summer outing at Totem Lodge, Burden Lake, N. Y. on Wednesday, June 19. Representatives from various theatres and exchanges along Film Row are expected to attend. The committee on arrangements includes Pearl Weissblum, Woodrow Campbell, Jerry Atkin and Harry Aranove.

John Rossi of the Strand, Schroon Lake, was in town last week to arrange summer bookings. With him was his brother, Charlie, who will soon open the Paramount Theatre there, closed during the winter months.

Norman Moray, Warner Bros. short subject sales manager, stopped by on his way to Gloversville. Ditto Ed Hinchy, Warner Bros. executive; also Louis Ramm, Equity Films, New York, Sam Rosen, Fabian treasurer, and Bernie Brooks, Fabian booker.

Happy birthday to Neil Hellman of the Hellman interests.

Albert Zibell has returned to Warner Bros. in the capacity of assistant shipper after several years in service.

Al LaFlamme, Ritz Theatre manager, is a contender for middle-weight boxing honors after successfully quelling a fracas outside his theatre last Friday. It seems that a supercharged patron attempted to gain admission to the theatre through the box-office door. Manager LaFlamme, alerted by his cashier's distress signal, rushed to the scene and successfully subdued the disturber, who was later found to be temporarily insane.

## DENVER

Because of the recent death of J. H. Cooper, founder and president of Cooper Foundation, a reorganization of their theatres in Nebraska and Colorado was made by trustees. Under the reorganization plan Pat McGee was named general manager, Ralph H. Ayer, assistant, and E. Frank Roberts, comptroller. Under the plan the Management Group, with McGee, Ayer and Roberts as executives, will take over the actual operational duties formerly handled by Mr. Cooper. Out of town managers present at the meeting, which was held in Lincoln, Neb., were E. J. Tompkins, I. E. Hoig and H. L. Traylor, Colorado Springs; Kenneth Mead, Roy Anderson and Howard Robb, Pueblo, Colo.; Vern Austin, Grand Junction, Colo.; Jack Bruno, Greeley, Colo., and George Y. Henger, Denver.

Alberta Welsh, switchboard operator at the Paramount exchange, went to Rapid City, S. D. to attend the funeral of her mother.

Robert Hill, Columbia manager, will attend a regional sales meeting in Chicago June 17-19.

Irving Jacobs, former film exchange manager, was visiting friends on film row.

The name of the Trail Theatre, Deertrail, Colo., has been changed to the Hiway. The Opera House, Mullen, Neb., has been changed to the Mullen, and the Debeque, Debeque, Colo. to the Roan.

The redecorating of the Manitou, Manitou Springs, Colo., and the Chief, Pueblo, will be done by the Hart Theatrical Decorating and Display Co.

J. J. Goodstein, former theatre and exchange man, has gone into building contracting under the firm name of Goodstein & Hokinson Development Co.




**INSIGNIA OF A PIONEER. Governor Maurice J. Tobin of Massachusetts (left) and Samuel Pinanski, partner of M & P Theatres, Boston, look over one of the lobby stands which proclaim the fact that Pinanski's Modern and Beacon theatres were the first in the Boston area to show Warner Bros. sound pictures—'way back in 1927.**

Douglas E. Jussell, former Plaza manager, has been discharged from the Army and has gone into the electrical contracting business.

Gordon Le Sueur has bought the franchise for Standard Pictures for the Denver and Salt Lake City territories. Together with Fred Walker, president of Standard, he was in Denver and arranged with Nat Wolfe of Commercial Film exchange to handle the product in the Denver territory.

Max Kugelman has bought the Pecos, Santa Rosa, N. M., from W. J. Flannery.

Mr. and Mrs. Fred Curtis, owners of the Tepee, Thermopolis, Wyo., are the proud parents of a baby girl, Ann Covert, born June 7 at St. Luke's Hospital, Denver.

Out of town exhibitors seen on film row last week included L. F. Flower, Estes Park, Colo.; Ray Bartlett, Artesia, N. M.; James T. O'Neill, Spearfish, S. D.; Mr. and Mrs. Leon H. Coulter, Loveland, Colo.; Tom Poulos, Paonia, Colo.; Marie Goodhand, Kimball, Neb.; J. T. Shelton, Dawson, N. M.; and Albert Stanford, Gallup, N. M.

## PORTLAND

The pioneer theatre operators, Whiteside Bros. of Corvallis, Ore., operating under name of the Corvallis Amusement Company, have filed plans for a new $120,000 theatre.

In order to conserve dwindling newsprint Seattle papers have announced that theatrical advertisements will be held to one inch. Many other western Washington papers are similarly affected.

Exploitation chief Bob Blair of Paramount is covering key cities of Oregon.

Booking on Seattle row: Les and Cora Theuerkauf, South Tacoma; Mike Baravic, Puyallup; Al Fernandez, Clallan Bay; Billy Conners, Tacoma; Frank L. Christman, Port Angeles; Bill Evans, Centralia; Dwight Spracher, Raymond; Ed Halberg, Port Angeles.

Seattle's old Lyric Theatre is being torn down. In the early days it was made famous by John Cort, later a theatre builder in New York.

Ray Ackles or 20th-Fox is back from eastern Washington for a Seattle conference.

Archibald Holt, Paramount salesman for Oregon, is making weekly trips through key points in the Willamette valley.

Mel Huling, western district manager for Monogram, has been visiting Portland and Seattle exchanges.

D. E. Fullington and associates have opened the Community Theatre at Port Gamble for first run features.

Eugene Pallette, portly star, has been making further purchases for his far-west Oregon rancho on Imnaha River.

E. W. Baker, city manager of Evergreen Theatres at Spokane, has resigned to become manager of the New Motor Inn Theatre on the Trentwood Road. James O'Connell, purchasing agent with the Evergreen Company in Seattle, will succeed Mr. Baker.

## CHICAGO

The Alliance circuit has added the Colonial Theatre, Anderson, Ind., to its chain, taking over from the Marcus circuit. James Christ has been named manager.

The Illinois Senate decided the theatres were taxed heavily enough without being under further burdens when they passed the bonus tax bill without including the theatres as donators. Cigarettes and race tracks will bear the brunt of the legislation. The House will consider the bill next.

E. R. Toerpe, 59, manager of the Great States Orpheum Theatre in Galesburg, Ill., died last week after a short illness.

Newest member of the Allied Theatres of Illinois organization, which includes the booking circuit, is the Ridge Theatre in Chicago, Jack Kirsch has announced.

Irving Mack, the Mack of Filmack, was in New York last week for further conferences concerning his new project of making prevue trailers.

The current demand for cartoon shows on Saturday mornings was again reflected this week when one theatre reported selling 1800 admissions for a 1600-seat house. Most situations generally use 15 cartoons, with the bill running about 90 minutes.

Some celebrities seen in Chicago this week: Jack Benny (who was host at a party for newspapermen), Belita—here for personal appearances, Walter Winchell, Andy Russell, and Jeanette MacDonald.

Balaban & Katz reported $45,000 in theatre collections for the Cancer Fund last week, while Warner Theatres announced $11,000 from its houses in the Chicago area.

W. F. Kruse, Bell & Howell film department manager, will attend the Buffalo meeting of the American Library Association on June 17 and 18. Canada's John Grierson is slated to be principal speaker at the film conference.

Robert Beaubien, formerly assistant manager of the Nortown Theatre, has received his service discharge and has been assigned as assistant manager of the B & K Admiral Theatre. Rocco Ermilio has been named assistant manager of the Gateway Theatre.

Olivia Wentzel of Eldorado, Ill., one of the five licensed women plumbers in the U. S., was guest of the 20th Century-Fox press department at the trade showing of "Cluny Brown."

Three thousand are expected at the annual

(*Continued on Page* 40)

# REGIONAL NEWSREEL

(*Continued from Page* 39)

convention of the National Federation of Women's Clubs to be held at the Stevens Hotel starting June 18. Mrs. A. S. Burt, who founded the Juvenile Film Club of St. Louis, will preside.

Robert Wesley has been elected president of the Atlas Educational Film Company of Oak Park, Ill., succeeding M. Eckhart, who has resigned.

Balaban and Katz managers tendered a going-away breakfast to Walter Lyons, who is resigning after 15 years with the circuit.

Harry Hilmes, for 12 years with the Barger circuit, has resigned and will take up another line of business.

Jack Hunt was named manager of the Rialto Theatre last week.

Miss Jackie Kennedy of the B & K service department is back on the job after a long illness.

## BOSTON

Captain and Mrs. Lee Ackerman left June 10 on their 90-day aerial tour of the 48 State Capitals. They are taking along with them Wendell Smith, Jr., cameraman, who will help with the filming of their planned travelogue, tentatively titled, "Seeing America First in '46."

Ann Mahoney, billing clerk at Universal, is enjoying her vacation. She is spending most of her time in New York City. Walter M. Bangs, also at Universal, is due to go on his vacation this week, and as yet has made no definite plans.

Sylvia Sullivan, clerk at Universal, will be married this coming Sunday. Also at Universal, Joe Kelley has turned in his automobile for a brand new Nash and is now the pride and joy of the Canton Marshes.

H. Stanley Taylor, Universal, recently won the golf tournament at the South Shore Country Club—it is rumored his two-tone ensemble, consisting of yellow trousers and green sports jacket, dazzled the opposition.

Phil Berler, chief booker with the E. M. Loew Circuit, after 25 years of service is resigning to go into business for himself, beginning July first. It is rumored that Fred Stone, who has been connected with the E. M. Loew organization for the past twenty years, will succeed Berler.

Phil Hepburn, chief shipper at Paramount, is spending his vacation at home this year; that is, he's in the process of moving from one home to another.

Ellen Logue, bookkeeping machine operator at RKO, is spending a week in the White Mountains.

Barbara Feeney has recently joined the accounting department at Paramount as a stenographer.

Friends of John Downing, branch manager at RKO, were saddened to hear of the death of his mother.

Muriel Dexter, RKO's telephone operator, is spending the greater part of her vacation this year traveling about New England.

Gertrude Jordan, cashier at United Artists, is enjoying her vacation at home this year.

Allan Wieder and Bucky Harris of the RKO offices in Buffalo and Albany, respectively, were visitors to Film Row last week.

## CLEVELAND

Edwin R. Bergman, Variety Chief Barker, has named Lester Zucker, Columbia branch manager, to head a committee composed of I. J. Schmertz, 20th-Fox branch manager, Charles Rich, Warner district manager; Jack Sogg, MGM branch manager; Nat Wolf, Warner zone manager; Tony Stern, Warner theatre booker and Charles Ginsberg, to receive contributions from industry members to be turned over to UNRRA for relief purposes.

Harry Weiss, 20th-Fox exploiteer, organized the local Dick Haymes Fan Club, which now boasts a membership of 75 girls. Weiss held a private screening of "Do You Love Me" last Thursday in the 20th-Fox screen room for members, presenting each with a still of their favorite screen singer.

Mrs. R. D. Kittle was installed as president of the Cleveland Cinema Club at the club's annual meeting held last Wednesday in the Higbee Auditorium. Other officers elected to serve in the interest of this, one of the oldest cinema clubs in the country are: 1st vice-president, Mrs. H. E. Smith; 2nd vice-president Mrs. Louis Zettlemeyer; corresponding secretary, Mrs. H. L. Hamilton; recording secretary, Mrs. Roy Welch; treasurer, Mrs. Samuel Lewis. Mrs. Ethel Conrad, president for the past two years, will serve as advisor. Mrs. Edna MacLachlan succeeds as editor of the club bulletin, a post held by Miss Bertelle Lyttle ever since the club was organized.

Norman Levin, a film salesman in the Cleveland territory since 1930, last week was announced as the new branch manager of the Republic exchange, succeeding Sam P. Gorrel, resigned. Levin, came to Cleveland sixteen years ago from New York.

Universal's "Madonna of the Seven Moons" is following in the footsteps of "The Seventh Veil," playing an extended run simultaneously at the downtown Mall and the uptown Alhambra, two houses not belonging to the same circuit. "The Seventh Veil" ran a total of 5 weeks simultaneously at both theatres. "Madonna" is completing its second week with all indications pointing to a third.

Lester Zucker, Columbia branch manager and Dave Miller, Universal district manager, and their families have returned from Atlantic City vacations.

Nat Wolf's son, Donald, is home for the summer from Valley Forge Military School, Wayne, Pa.; Marshall Fine, son of Associated Circuit's Meyer Fine, has completed his second year at Harvard and is spending the summer at home, while Marilyn Johnson, daughter of Film Messenger Eddie Johnson, is home from Ohio State University.

Jimmy Kalafat, until recently Lt. Com. James Kalafat, has taken up his former duties with the Associated Circuit, of which his father, John Kalafat, is one of the top officials.

Another returned veteran is Marvin Samuelson, who has served three years with the Marines in the Pacific. His old job as Warner theatre booker was waiting for him. John Bidwell, also of the Warner family, is out of the Army, but instead of returning to Massilon as manager of the Lincoln Theatre, he has been appointed manager of the Doan Theatre here.

Frank Arlinghaus of Modern Talking Pictures spent a few days in town with local distributor Bernie Payne. Modern Talking pictures, all sponsored, are available without charge to schools, institutions and adult groups having their own 16-mm. equipment.

A wedding of interest in Cleveland took place last Sunday in Ogden, Utah when Charles Rice, manager of the Jennings Theatre, was married to Elvira Manville.

## PITTSBURGH

Art Levy, branch manager for Columbia Pictures, and Mrs. Levy have just returned from a three weeks' sojourn in Florida, looking like a personal endorsement for the Miami Board of Trade.

Frank A. Orban, Jr., who operates theatres in Hooversville and Cairnbrook, Pa., won the Republican nomination for the Pennsylvania legislature from Somerset County. Orban, an attorney, carries on a law practice in addition to his theatre activities, and is an ex-GI.

The 1947 premiere of "Ice-Capades," owned by John H. Harris, head of the Harris Amusement Companies, will be held at The Gardens here on September 5, sponsored by the Alleghany County of Women Voters for the fourth consecutive year.

Charles A. Anderson, who operates the Alpine Theatre Circuit with headquarters in Kingwood, W. Va., has flown to Scotland to visit his father there.

A number of theatres in this territory are inaugurating Saturday morning Kiddie Shows, which are proving both popular and profitable.

The USO-Variety Club Canteen held a luncheon at the Variety Club on Monday in honor of Mrs. J. P. Harris, mother of John H. Harris, national president and founder of the Variety Clubs of America. Mrs. Harris has been "Can-

(*Continued on Page* 42)



**STAR HOSTESS AT PARTY IN CINCINNATI. Carole Landis, star of Arnold Pressburger's "A Scandal in Paris," recently played hostess at a party given by United Artists in Cincinnati where the star was visiting relatives. With Miss Landis in the photo above are (l-r) Jack Finberg, UA branch manager in Cincinnati; Arthur Frudenfeld, division manager of RKO Midwest Corp.; Hardie Meakin, RKO assistant division manager, and Nathan Wise, publicity director for the RKO division.**

# "One of the Best Murder Mysteries Ever Produced in Hollywood"

**SHOWMEN'S TRADE REVIEW**

"Audiences Loved 'The Glass Alibi'"
*Hollywood Motion Picture Review*

"Tense Melodrama"
*Hollywood Reporter*

"Novel Plot"
Motion Picture Herald

"It's a Suspenseful Yarn Intelligently Filmed, Skillfully Cast and Well Directed"
N. Y. Daily News

"A Murder Thriller . . . Suspenseful Script"
N. Y. Post




A REPUBLIC PICTURE

# REGIONAL NEWSREEL

(*Continued from Page 40*)

teen Mother" since it opened at the beginning of World War II.

Al Brevak of the Harris Theatre Circuit publicity department has just returned from a three-week vacation in California.

Two of the feminine employes of 20th Century-Fox have announced their engagements: Edna Herr, head contract clerk, and Pearl Michelson, biller. Miss Michelson has resigned to be married on June 30, and Miss Herr's marriage will take place in August. Alice Ingram, poster clerk, has been promoted to biller, succeeding Miss Michelson.

H. J. Thompson, who operates Mid-State Theatres, comprising 12 in all, has announced that he will construct a new theatre in Clearfield, Pa., in memory of his late son-in-law, William K. Jackson, who was killed in Germany last year in the service of his country. Before entering the service Jackson was general manager of Mid-State Theatres.

Mr. and Mrs Norman Huhn of the Grandview Theatre are the parents of a baby girl.

The new Carol Theatre, Bolivar, Pa., owned and constructed by Clyde Waugaman, who operates theatres in Slickville and Vandergrift, Pa., will open in the very near future.

## ST. LOUIS

Fred Wehrenberg, who was Missouri Chairman for the Cancer Drive, has announced that total collections amounted to about $70,000. Included in the Eastern Missouri figures was $3,646.69 turned in by nearby Southern Illinois theatres. However, the greater part of the Southern Illinois motion picture theatres served by the St. Louis film exchanges turned over their collections to the Illinois state chairman at Chicago.

A good citizenship rally for boys of 12 to 18 years designed especially to combat juvenile delinquency was held at Kiel Auditorium June 7 under the auspices of the Federal Bureau of Investigation and the Equitable Life Assurance Society. A feature of the show was a motion picture showing the activities of the FBI, a demonstration of judo by members of the FBI, and talks by Gerald B. Norris, agent in charge of the FBI office in St. Louis, and C. L. Thomas, general manager of KXOK.

The two-story brick building at the corner of Big Bend Boulevard and Clayton Road, Richmond Heights, which includes the 600-seat Richmond Theatre, operated for 15 years by the Fanchon & Marco Service Corporation, was sold last week for a reported $67,500 by the Plymouth Investment Company to Beatrice J. Vollmer. The Fanchon & Marco group modernized the theatre last year at an estimated cost of $15,000. A hardware store and beauty shop also occupy space on the ground floor of the building.

The Perry Amusement Company, headed by Tony Matreci, has purchased the 400-seat Capitol and 250-seat Court theatres in Pinckneyville, Ill. from Malcolm R. Reid, who has owned the local houses for many years. The Court, which has been closed for some time, will be redecorated and modernized and reopened at an early date by the new owners.

Otto Faulbaum, who formerly was the manager of the Plaza Theatre in Mount Vernon, Ill., has been placed in charge of the Capitol by the Perry Amusement Company.

The remodeling and modernization of the Orpheum Theatre in Marion, Ill., a unit of the Fox Midwest Circuit, is now in progress and is to include improvements to the lobby, new rest rooms, new carpeting and drapes.

Mrs. Besie Schulter, owner of the Columbia and Roxy theatres in the southwestern section of the city, has returned to her home from the Deaconess Hospital and expects to be back on the job in the very near future.

Frank J. Willingham, manager of the St. Louis MGM exchange has been released from the De Paul Hospital where he was a patient for about three weeks, but apparently will have to remain at his home in Kirkwood for several more weeks before resuming his duties at the office.

Barney Rosenthal, Monogram Pictures manager, is back from business trip to Cairo, Ill.

C. D. Hill, Columbia Pictures manager, has been out in the territory and Irv Waterstreet, MGM exploiteer, is to return over the weekend.

**Gulistan Wilton Theatre Carpet**
**JOE HORNSTEIN *has it!***



**PREMIERE PROCLAIMED. Governor Herbert B. Maw (center) signs the proclamation which makes the state-wide premiere of "Smoky" an official event for the Sovereign State of Utah. Witnessing the signing—and importantly connected with the gala presentation of the 20th-Fox picture on June 19—are Tracy Barham (left) vice-president and general manager of Intermountain Theatres, and Murray Lafayette, 20th-Fox exploitation representative.**

## OKLAHOMA CITY

The wild west was true to form here last week when, during a screening of "The Return of Frank James" at a downtown theatre Farris Shambour, manager, was held up and robbed of $200. He telephone for the police in a hurry; they ran into the bandit a couple of blocks away and during the shooting scrape which followed the bandit, who said he was William P. Samet of New York, and a policeman were both shot. However, neither were injured seriously and both will recover.

T. B. Noble, Jr., State owner-manager, is in Colorado Springs attending to business for Westland Theatres.

Griffith executive C. B. Akers has been named first vice-chairman of the executive committee for the Oklahoma County chapter of the Infantile Paralysis Foundation, Inc.

The Griffith Circuit was scheduled to open its new Tower Theatre in Drumright Friday (14). Tom Kirkham is manager of the theatre.

The town of Jones, near here, now has its first theatre, The Fawn, being operated by Emery Anderson and A. W. Bell.

## INDIANAPOLIS

Sol Greenberg, recently resigned from Warner Bros. as office manager, has joined the sales organization of Film Classics.

Rex Carr, general manager of Marcus Enterprises, visited Dayton during the week, inspecting the company holdings there. He will visit Ft. Wayne, before returning to Indianapolis.

Alfred Harthill, brother of Carl Harthill, manager at the Monogram exchange here, died June 4 at his home in Elkhart, Ind. after a long period of sickness.

Mildred Winer, Monogram's office manager, returned from a two-week vacation at Miami Beach, Fla.

Max Roth, PRC division manager, was in the city Thursday on business.

Connie Krebs, Goldwyn Pictures representative, was a visitor at the RKO exchange during the week.

L. T. Rogers, 20th-Fox ad-sales supervisor, is in the city on business.

Tom McCleaster, 20th-Fox salesman, has been released from St. Vincent's Hospital after an appendectomy. He is recuperating at home.

Clarence Brown, head shipper at the Republic exchange, is vacationing in northern Michigan. They say fishing is a good sport.

Freda Barrett has succeeded Dorothy Armstrong as biller at the Republic exchange.

Exhibitors on Film Row during the week included Grant Henley, Carthage; J. Ehinger, Albion; E. E. Smith, Francesville; C. C. Wallace, Veedersburg; Harry Watts, Knightstown; J. B. Sconce, Edinburg; B. Bennett, Fort Branch; W. C. Kohlhorst, Nappanee; and Nick Paikos, Tipton.

## PHILADELPHIA

Leonard Schlesinger, newly appointed president and general manager of Warner Bros. Service Corporation, is in town supervising the work that is being done in conjunction with his new department. He is visiting the theatres, making all the plans necessary to take care of the new service. It was rumored that magazines are to be sold in the theatres. Late in the week announcement came out that the Warner Theatres contract with the Berlo Vending Co., biggest vending company in this area, had been renewed.

Rose Schneider of Warner Bros. Theatres booking department was a worried girl when she heard of the Chicago LaSalle Hotel fire until she got a call from her husband that he was safe.

Ed Rosenbaum, Columbia exploiteer just returned from Worcester, announced that he's at home for a two week vacation.

Air conditioning is being installed at the Park Theatre in Strawberry Mansion. Eddie Kapner is the owner.

Invitations were sent ou this week for the Testimonial Dinner for Earle S. Sweigert in honor of his promotion to mid-east division man-

# REGIONAL NEWSREEL

ager for Paramount. Sponsored by the Motion Picture Associates and the Variety Club, Tent No. 13, the committee expects several hundred persons on hand for the affair.

It was the seventh wedding anniversary for Ida and Max Bronow. Max is the congenial booker at Universal.

Bill Brooker, chairman of the motion picture division for the Salvation Army Drive, has announced that the industry went over its quota by 8.1 per cent.

Eddie Fisher, son of John Fisher of the State Censor Board and formerly of the Warner Theatre booking office, was a visitor. He just returned from China after several years duty in the Army.

Jim Dormond of the Warner Publicity Department was an early vacationer, taking his family down to Ocean City for the week.

Twentieth Century-Fox is getting ready for its big celebration in connection with the opening of "Centennial Summer" in July.

Although the City Council passed the increased amusement tax ordinance, due to what was claimed as political pressure, the companion tax measure on hotel rooms was dropped. When the executive body, in order to balance the budget, simply increased their estimate of how much the amusement tax would bring in from July 1 to December 31, 1946, the *Evening Bulletin* took editorial exception to their method of figuring.

Lester Wurtele, Columbia circuit sales manager, hops to Chicago over the weekend for the branch managers sales meeting.

## TORONTO

In reorganization under the Hon. J. Earl Lawson as new president of Odeon Theatres of Canada Limited, the company has announced the appointment by the directorate of Secretary George Peters to be executive assistant to Lawson. The latter has been named managing director, a previously vacant post, as well as president.

To effect important technical tie-ups for the observance in Canada of the 25th Anniversary of Talking Pictures, the climax of which will occur in August, Glenn Ireton, exploitation chief for Warner Bros., Toronto, went to Montreal during the week to make arrangements with commercial executives.

Col. William McCraw, co-ordinating director of the Variety Clubs of America, visited Toronto for the installation ritual and induction of 140 members at the inaugural dinner June 5 of Toronto Tent No. 28 of the society, of which the Toronto Chief Barker is J. J. Fitzgibbons, president of Famous Players Canadian Corp. The Toronto unit is rated a Canadian branch and, accordingly, National Chief Barker Robert O'Donnell of Texas extended the privilege of exceeding the usual 100-member limit for a Tent. Assisting in the ritual was Hon. Lt.-Col. G. A. Cherrier, O.B.E., a Roman Catholic chaplain who recently returned from overseas service. First Assistant Chief Barker of the Toronto Tent is Paul Nathanson, a director of Odeon Theatres of Canada, and the Second Assistant is Leo M. Devaney, RKO district manager for Canada. O. R. Hanson was installed as property master and B. S. Okun is doughguy.

The Canadian Picture Pioneers, now in its sixth year, has arranged a lively program, the features of which include a party to Buffalo, N. Y., at the end of June; a summer outing to Mavety's Circle M Ranch in aid of the association's fund, and a big dance in the fall for the same purpose. The Buffalo trip is being arranged by Tom Daley of the Imperial Theatre, Toronto, Jack Arthur, Famous Players district manager, and Manny Brown, former Toronto film veteran now in Buffalo.

The International Cinema, Toronto, devoted to the presentation of foreign-language screen programs since the adoption of a new policy two months ago, turned to Soviet product with the presentation of "Days and Nights," dealing with the Stalingrad siege, commencing June 10. The Uptown Theatre, a Loew unit, simultaneously offered a Swiss-made feature, "The Last Chance."

In order to start construction of its ace theatre in Toronto, Odeon Theatres of Canada Limited applied to the municipality for repossession of structures on the site which had been loaned rent-free as an emergency housing centre. The agreement with the city called for one month's notice for the return of property and it was announced by the welfare department that other accommodation had been secured for the 43 persons.

Jack Trotter of the Imperial Theatre staff, Toronto, has been appointed assistant to manager Russ McKibbin of the Victoria, a Famous Players unit, replacing Roy Clark who resigned.

Gordon Lightstone, general manager of Paramount Film Service, Toronto, is making the round of Canadian branches for dinners at which

(*Continued on Page* 44)


One of Radio's Greatest Stars in a Box Office Pay Off Picture!




BOOK IT NOW
AT THESE ASTOR EXCHANGES

Atlanta, Astor
Boston, Embassy
Buffalo, Pam-O
Charlotte, Astor
Chicago, Capitol
Cincinnati, Popular
Cleveland, Imperial
Dallas, Astor
Denver, Commercial
Des Moines, King Enterprises
Detroit, Allied
Kansas City, King Enterprises
Los Angeles, Astor
Memphis, Astor-Dallas
Milwaukee, Astor
Minneapolis, Astor
New Haven, Conn. Film
New Orleans, Dixie
Canada, Peerless Films, Ltd.
New York, Astor
Oklahoma City, Astor-Dallas
Philadelphia, Astor
Pittsburgh, Crown
Portland, Star
St. Louis, Capitol
San Francisco, Astor
Seattle, Star Film
Washington, Astor

# REGIONAL NEWSREEL

(*Continued from Page* 43)
employes are being inducted into membership of the newly-established 25-Year Club. Toronto candidates comprise Secretary W. J. O'Neill, Office Manager Leo Haag, C. H. Doerr, Edna Gordon and Pete Ward. The members are being presented with wrist watches, diamond lapel emblems, souvenir albums and illuminated certificates, along with a 25-candle birthday cake each.

## DALLAS

Robert W. Earnest, Jr., projectionist, died at the age of 53 in a Veteran's hospital at Amarillo. He had been a projectionist in Borger lately.

Manager Johnny Price of the Peak Theatre received a letter last week in which was enclosed 30 cents in coins. "I went in on a child's ticket and I was 12 years old," the letter read. "I think this will be enough to make up."

The Dallas Variety Club's swimming pool at Sullivan Park has been opened for a summer's billing for children. The pool, donated to the city by the Variety Club and operated by the YMCA, will be open daily.

William Lansburg is the new exploitation man for Paramount, coming from Kansas City to replace Allen Glenn. Lansburg is a war veteran, and was with Paramount before entering the service.

J. J. Donohue, central division manager, and Hugh Braly, Denver district manager, are due here June 20 to attend the dinner Paramount is giving in honor of four 25-Year employes of the Dallas exchange. The new 25-Year Club members are Louise Kay, Mmes. Willie Simmons, Julia Purvis and Leafy Taylor.

Bob Helms is back on the road for Universal as a traveling auditor, with Leonard Andrews taking over his duties as office manager.

RKO's new publicity man in this area is Russell Morgan. He follows in Charley Shaw's footsteps. Charley has gone to a public relations job with Pan-American Airlines.

Dan O'Keefe has resigned from National Screen and gone into the middle west area for Alexander Films, working out of Des Moines.

## MONTREAL

Ken Hatton, advertising manager of United Amusements, who has been with the company 24 years, has resigned to go into business for himself. He was feted by the staff and company officials. George Ganetakos, general manager, made the presentation of a gold wrist watch. The girls gave him a marble desk set. Mel Johnson, his assistant, has taken over but is not yet confirmed in the post.

United Artists have "Caesar and Cleopatra" slated for first-run downtown some time in August. Manager Georgie Heiber is planning to attend the first UA international conference since the war, to be held in August at the Waldorf. David H. Coplan, managing director of the company for Great Britain, will visit Montreal after a stay in New York.

Leo Choquette of Montreal, owner of the largest independent chain of theatres in the province, was appointed official referee for the Davis Cup tie-breaking matches held in Montreal between Canada and Mexico this Thursday. Leo, who owns upward of 15 houses and recently added two more to his string, is a tennis player of no mean ability and a councillor of the C.L.T.A.

Both John Davis and John Woolfe of Odeon visited the city and made the return trip to England via Canadian Colonial Airways. Apparently the only holdup to Odeon's Montreal building plan is the difficulty in closing property sales.

Gaumont Kalee will open an office in Montreal to market its projection equipment. Pete Delorme will manage the outfit.

Messrs. Chouinard and Lalonde of Quebec City and Plessissville respectively were recently in town on a booking jaunt and visited Regal's offices.

It is understood Montreal police will accept the stamp of the Board of Cinema Censors as the city swings into its campaign to clean-up advertising. The campaign started at the request of the Roman Catholic Church and is aimed at clothing all nude and semi-nude girlies that radiate their charms from bill boards and other ads. The same goes for film posters and magazine covers. Theatremen take the view that their ads have always been censored and that they will suffer little, and, they say, it is only fair that the advertisers of brassieres, scanties, swim suits and other next-to-nothing garments should face the same demands for the observance of decency that has been their lot for years.

Ike Sourkes, formerly with Monogram and Alliance Films is now heading Confidential Reports Registered. The firm operates on the same basis as Confidential in the U. S. but has no connection aside from the operating principles. Ike has his concern registered in Quebec and Ontario.

Mickey Iseman, assistant general manager of Empire-Universal, passed through the city on the way to the Lake St. John district where he will engage in a little fishing. Empire will hold its convention at the Chateau Frontenac in Quebec during the early part of August.




**CIVIC BENEFACTORS. The Baltimore Variety Club and the Baltimore Police Department are spearheading a movement that may well find emulation in other cities. This is an activity to supply recreational facilities for boys. Above, the recent ceremonial dedication of a new club, the Third Boys' Club and the first in Baltimore for colored boys, with Chief Barker William K. Saxton of the Variety Club making an address. The ceremonies held in the A.M.E. Church were attended by city officials, including the mayor, and leading citizens of Baltimore. The club, thanks to the work of the Variety Tent, boasts excellent recreational facilities, including a library, workshop, game room, showers, lockers, gym room.**

## VANCOUVER

Trans-Canada Films Ltd. of Vancouver was recommended by the Jubilee Committee to shoot locally a 20-minute feature film of the city. It will be a National Film Board release in Canada and the U. S. A. A shortened version will run on the regular theatre circuits.

Sales of the Beacon Theatre, former Pantages vaudeville and picture house, has been completed by th Canada Trust Co. for $200,000 to a subsidiary of Odeon Theatres. The house will be completely remodeled by the circuit.

Without calling on the accused men for defense, Judge Boyd acquitted three local men who were charged with conspiracy to rob the Plaza Theatre last March. David Tracy, the assistant manager now serving a one year sentence, named the three as sharing in the loot, totaling $1056. The judge explained that the only evidence against them was that of an accomplice.

British pictures are going swell business out this way, presently topping the U. S. fare. Doing well are "Blithe Spirit," "Seventh Veil" and "Madonna of the Seven Moons."

Orpheum usherettes Kay Mason and Dianne McManus have organized a girls' band and will tour the Prairie Provinces, starting at the Calgary Stampede in July.

Earl Hayter, Odeon B. C. supervisor, has returned from an inspection trip to Trail, B. C. and reports that business is on the upbeat there.

Unusual activity in small house operational changes is reported in the three Prairie prov-

**New Mirrophonic Sound**
**JOE HORNSTEIN *has it!***

# REGIONAL NEWSREEL

inces of western Canada. A survey of part-time situations and rural theatres seating under 300 indicates that 19 have changed hands since Jan., 1946, while 22 have either reopened or switched from 16-mm. to 35-mm. operations.

Censorship, relaxed in Canada during war years, will be tightened up, in the opinion of Captain Robert Pearson, retired Alberta censor who has recently taken up residence in Vancouver.

All film exchange unions across Canada have tendered new contracts to the film distributors of all companies. Contracts call for a hike in pay from 10 per cent to 17 per cent under the new deal.

## NEW ORLEANS

Joy N. Houck has announced that the booking and buying department of Joy Theatres, Inc., Rex Amusement, Inc., Strand Amusements, Inc. Associated Theatres, Inc., and all other theatres he is connected with has been transferred to the newly formed Independent Booking Co., Inc.



J. G. Broggi

Joe D. Lyons of the Ritz Theatre, Lucedale, Miss. is another "Indie" who has joined the ranks of the Independent Booking Co., Inc.

J. G. Broggi, formerly booker at 20th Century-Fox for something like 25 years, has returned to New Orleans to become manager of the Film Classics exchange.

Ike and Harry Katz, who recently sold their PRC franchise in Atlanta, were visitors to the film colony last week. They have organized a circuit of exchanges in the south known as Kay Film Company. They will distribute their pictures in New Orleans territory through Dixie Films, Inc.

No more wakeful dreaminess of spooks and ghosts for Vivian Jones, 26-year-old negro maid at the Joy Strand Theatre here, who is now on the casualty list with internal and back injuries which she suffered when she jumped through a window of the mezzanine floor office in the theatre and landed on her back on a shed 20 feet below, to flee from the ghastly apparitions she fancied "Hanted them there places." It all happened on Tuesday, June 4 at noon when Vivian after a diligent cleanup of the theatre flopped to rest in an easy chair in the office. In her reverie of "The Ghoul" and other chillers come to life, there came a tap, tap, tap, on the door. To Vivian's request "Who's there?" came no reply. Vivian did not tarry. She took what she thought the best chance out. A "Creeper?" Oh, no! It happened to be the manager, Waddy Jones.

E. L. Beaud, head of the projection department of Paramount Richards Theatres, is confined to his bed with an attack of arthritis.

Lydia Scully recently withdrew from the booking department of Paramount Pictures to enter the employ of Columbia in the same capacity. She replaces Marie Daries, who will be kept busy assembling a layette for the coming Blessed Event. John Woodrow Dare, formerly an accounting clerk for Paramount Picture, and more recently a G.I., replaces Lydia.

Audry Miller, clerical aide of Universal Pictures is on her vacation in Monroe, Mich., where she is visiting her in-laws-to-be.



**TOAST THEIR STAR. James R. Grainger, Republic vice-president and general sales manager and Herbert J. Yates, company president, are seen above with Republic star Vera Ralston at a reception in her honor held in New York last week. The star visited New York following completion of her latest picture, "The Plainsman and the Lady."**

Hugh Owen, divisional manager, and Al Kane, captain of the 34th Annual Drive of Paramount Pictures, New York, and J. F. Kirby, their southern district manager, attended the Paramount Exchange Banquet here on June 6 in the Roosevelt Hotel. The occasion was in honor of its 25-Year Club Members.

Margaret Kaiser and Wilma Graham are back at their respective desks after attending the IATSE pre-convention meeting at Atlanta.

Nick Lamatia recently resigned as manager of Universal exchange in Atlanta to return to his native state, Louisiana. He will enter the exhibition field. He purchased the Ritz Theatre in Bogalusa, La. from Pix Mosley. Before entering service in 1942 he was manager of the local Universal Film Exchange.

## LOS ANGELES

Calling all billers! One wanted immediately at United Artists office. Page Miss Miriam Cohen, who is currently "doubling in brass" as biller and booker. Ann Thomas, former holder of the job, recently resigned to become a hausfrau for her returned soldier-husband.

It's down the home stretch for the Columbia boys, who at last reading where in second place in the Silver Anniversary playdate drive. 'Frisco is first in group standings, with the campaign due to finish on June 27.

Monogram's youthful booker, Bob Bigelow, spent a weekend in Mexico, his first trip there.

Visitors to the Row included Frank Diamos, on one of his comparatively rare jaunts to L. A. Frank was looking things over for the Lyric Amusement Company of Arizona. Another caller was Jack Kerr of the Lamont, Lamont.

The PRC office really glows these days, following a thorough painting job and general sprucing-up.

Vacationers from the RKO exchange are Ebba Blackwood, popular receptionist; Genevieve Henderson, bookkeeper; Lillian Fulks and Mary Woolner, inspectresses. Lillian went to Denver, while Mary made an auto trip.

Film Classics' Nicky Goldhammer returned from a trip out Chicago way. His son, genial Bob Goldhammer, visited San Diego.

National Theatre Supply's Vini Oswald has left on a vacation to Lexington, Kentucky.

Sam Decker, local Screen Guild franchise holder, has gone into the production end of the game for the first time. Sam is acting as associate producer for "One More Chance," which started June 15 under the production and direction of William Berke.

James Powell, former city salesman for RKO, is now handling the Arizona territory. Frank Schindler, ex-Navy man, takes Powell's spot. Robert Mochrie, vice-president of RKO, paid the local office a visit, coming across the country from New York.

Mrs. Dick Larson, RKO inspectress, hopes to be able to join her husband soon, but she will have to go a long way to do it. Chief Bo'sun's Mate Larson left on June 7 for Japan, where he will have about 18 months to sweat out. The couple had been married a month when Chief Larson, veteran of 12-years service, left.

Larry Jones, projectionist at the Downtown Music Hall, returned to his post after a week's vacation. Cliff Giesseman, of Blumac-United, is sporting a healthy tan following his sojourn with the Missus in Palm Springs.

## MEMPHIS

L. W. McClintock, branch manager of the Paramount exchange here, is now on vacation.

Bob Kilgore, chief booker at Paramount here, has returned to his office following a recent operation.

William (Bill) Prewitt, New Orleans exhibitor, entertained some 50 Jackson, Mass., air enthusiastists at the Variety Club last week while the Jackson Chamber of Commerce Aviation Goodwill Tour was in Memphis.

William Malin, Augusta, Ark., exhibitor, was stepping high this last week, what with a daughter graduating from Ward-Belmont and the opening of his new house at Augusta.

Mrs. Ann Foley, Mohrstadt Circuit booker from Hayti, Mo., was on Memphis film row last week.

Tommy Baldridge, recently resigned as an MGM salesman, has taken a job as an exploitation man for United Artists.

Memphis Variety Club will entertain with a dinner dance Saturday night June 22. The dance will be a pre-convention event for the Motion Picture Theatre Operators Association, which will meet in Memphis the following Monday and Tuesday.

Flexer-Haberfeld Theatres will reopen their new Strand at Amory, Miss., on June 24. The theatre has been entirely rebuilt, its length extended and a new porcelain front added. It will seat about 650.

Bob McClain, assistant manager of Loew's State, is honeymooning in Florida. The bride is the former Emma Jean Ware of Memphis.

Marguerite McClelland, young Memphis singer who has been featured in musicals at Louisiana

(*Continued on Page* 46)

WHATEVER YOU WANT WHENEVER YOU WANT IT!
SPECIAL TRAILERS
PDQ AND PERFECT, TOO
FILMACK
1325 S. WABASH CHICAGO 5, ILL.

New Ideal Theatre Chairs
JOE HORNSTEIN *has it!*

# REGIONAL NEWSREEL

(*Continued from Page* 45)
State University, has gone to Hollywood for a screen test offered her by 20th Century-Fox. Her trip to Hollywood coincides with national publicity she received recently in "Life" as "Darling of L.S.U."

## ATLANTA

Ernest Fox, Loew's relief manager, is moving to Memphis in the same capacity.

John Carter, owner of the Brookhaven Theatre, is out of the Army after two years. During his absence Mrs. Carter filled his post, managing, despite shortages in all lines, to completely re-equip the house.

W. L. Mills, visiting on Film Row, says he expects to open his new theatre in Gatlinburg, Tenn., in 60 days.

William Richardson, president of Astor, has returned from a trip through Florida.

Bill Langston of Warner Bros., Mrs. Stella DeFore of MBS and Mrs. Christine Banks, 20th Century-Fox, are attending the IATSE convention in Chicago as delegates from Local B-49.

Mr. and Mrs. A. M. Rutledge, formerly with Monogram Southern Exchanges, are the parents of a son.

J. T. Nash, of Chickamauga, Ga., announces the sale of his theatre there, the Liberty, to Independent Theatres, Chattanooga.

Howard Schuessler, Lam Amusement Company, Rome, Ga., and Mrs. Schuessler, announce the arrival of a son on June 4. Papa Schuessler, in Jacksonville attending the SETOA convention, flew home for the event. The lad is named Lewis.

Last autumn Sam George, manager of the Roxy Theatre, rescued a baby squirrel from the jaws of a dog, raised it on an eye-dropper and named it "Screwy." Now fully grown, it climbs to his shoulders for food.

Film Row visitors: Mrs. J. B. Stokely, Roxy Theatre, Crawford, Ga.; J. B. Smith, owner of theatres in Pickens and Liberty, S. C.

## DES MOINES

William R. McCulloch, manager of the Garden Theatre at Davenport, Ia., will be married this fall to Jueletta Katharine Hare of Rogers Park, Ill. McCulloch, recently discharged from service, formerly managed houses at Des Moines for Tri-States Theatre Corp.

Tri-States Theatre Corporation's Thirteenth Anniversary contest which will run from June 8 through Sept. 7 will be climaxed with a three-day outing of all the circuit managers at Lake Okoboji Sept. 10-20. L. M. McKeachneay, company treasurer, is drive captain.

The Hollywood touch was felt at Des Moines with six Goldwyn girls stopping off in connection with "The Kid from Brooklyn."

Robert Kurtz, assistant shipper for 20th-Fox, has resigned and Harry Trullinger, former ad sales manager, has replaced him. Gerald Weldon has taken over the ad sales job.

Katie Malone, MGM contract clerk, has resigned.

George McGlumphy, formerly of St. Louis, has joined the Warner staff as a salesman.

William Day, assistant manager of the RKO Orpheum at Des Moines, has been named manager of the RKO Pan in Minneapolis. He will be succeeded in Des Moines by Don Robertson, recently released from service.

Seymour Borde, manager of the RKO exchange at Des Moines, has been transferred to Chicago. He was tendered a farewell party by the Des Moines Film Row before his departure.

**"Voice of Theatre Speakers" JOE HORNSTEIN *has it!***

## NEW YORK

The Broadway Association, headed by Robert K. Christenberry, president of the Hotel Astor, will present a plaque to Warner Bros. in commemoration of the 20th Anniversary of Talking Pictures at a special ceremony being arranged for July 31. The plaque reads: "Presented by the Broadway Association to the Warner Brothers for their pioneering vision and courage in presenting the first successful sound motion picture, 'Don Juan,' at the Warner Theatre, New York. . . . And for their distinguished contribution to the development of talking pictures as the foremost entertainment and public service medium of the twentieth century."

Billy Ferguson, MGM's exploitation chief, make a quick jump out to the coast this week for conferences with the two Howards, Dietz and Strickling. Other MGM travelers include Carey Wilson, producer, who visited Washington, and J. J. Cohn, studio executive, who landed in New York early this week. Alan F. Cummings, in charge of MGM branch operations, also left town, but in his case a vacation was the reason.

Alec Moss, director of exploitation for Paramount, has received the Certificate of Appreciation from the Greater New York Councils, Boy Scouts of America, for his work on behalf of the recent Boy Scout campaign. He was in charge of publicity for the Motion Picture Division of the New York Councils.

Rudolph Weiss, head of the Warner Theatres real estate department, left over last week-end for a short trip taking him to Springfield, O., Cleveland, and Utica, N. Y. He was due back late this week.

Word has reached the RKO Radio home office that Al Avery, branch manager in Memphis who is also familiar with the New York scene, has left the hospital after a gall bladder attack, but that he is scheduled for an operation as soon as he has gained sufficient strength.

Tom Rogers of the MGM publicity department had the enviable job this week of accompanying Lucille Ball when she visited her home town, Jamestown, N. Y. It is whispered that nobody in Jamestown even saw Rogers.

## COLUMBUS

The sudden hot weather, on top of graduation excitement, has caused a box office slump affecting both first-runs and neighborhoods.

Norman Tyne, manager of Neth's State, is vacationing, with Damon Swain filling as relief manager.

Jimmy Ascher, United Artists representative, has been in town for the advance campaign on "Abilene Town."

Allen Sparrow, Loew's midwestern division manager, finally got away for that delayed Florida vacation. B. L. McGraner, Ohio assistant manager, planed to Los Angeles last week for a quick looksee at the Metro studios on his vacation.

It's rumored that the Palace and Grand are considering installation of a combined PBX board, similar to the one installed several months ago for the Ohio and Broad.

The Uptown, spic and span after a five-day redecorating job, is open again. John Murphy says it was the first time in 11 years that the subsequent-run High Street house was closed.

Neighborhood managers report "very few" complaints about the recent five-cent boost in admissions.

Carl Rogers, Broad manager who recently underwent an appendectomy, is back at his desk.

## KANSAS CITY

Lou Patz, National Screen district manager, started for Denver and Salt Lake City after a business visit here.

The Globe at Savannah is nearing completion and should be ready to open its doors in a few days, if materials to finish the job can be found. Owners M. B. Presley is finding it tough going, though he has managed to make progress so far.

Jack Bloom, New York, manager of the 20th-Fox contract department, has been here on business. So also is Jim Grady, who is the same company's midwestern district manager.

The Barron Theatre at Pratt is open again, after having a slight fire which caused closing for a few days.

Down at Huntington, Ark. E. A. Patton, owner of the Roxy, is nearing completion of improvements to the theatre. The building is being enlarged and a new lighting system is being installed.

Harry W. Sefton, owner and manager of a number of theatres in the midwest, died at Wichita recently.

Paul R. McCarty will work out of Wichita covering the Western Kansas territory for Shreve Theatre Supply.

## HARRISBURG

The Pennsylvania short subject, "Cradle of Liberty," was screened last Tuesday by Gerry Wollaston, State manager, at a private showing for Governor Edward Martin, the State Department of Commerce, and other Capitol officials.

A display of the Dauphin County Tuberculosis and Health Society has been placed in front of the Senate, through the courtesy of Bob Sidman, manager.

A suspended penitentiary sentence of one-and-a-half to three years was imposed on John J. Brennan, Canonsburg, who pleaded guilty in the Quarter Sessions Court here last week to robbing the Senate Theatre on May 21, 1941. Brennan was brought here directly from the Western Penitentiary, where he was released last fortnight after serving almost five years on a robbery of the Basle Theatre, Washington County, He admitted in court he attacked Bob McKay, then assistant manager, and stole nearly $500 from him.

New manager of the Lyric, Williamstown, is Ira Sherk, Lebanon, known in the industry.

Mrs. Edna R. Carroll, president of the Pennsylvania Board of Censors, headquarters, Philadelphia, described the board's work at a meeting of the Lions Club here.

Ed Goth, Fabian publicity man, visited in New York and in Richmond, the latter conferring with recently-discharged Major Al Nowitsky, who will handle publicity for the five houses in the area.

# BOX-OFFICE SLANTS

## One Exciting Week

(*Continued from Page* 35)

billed with a musical topper. Playing a straight man to Shemp Howard and Pinky Lee's comedy routines, Jerome Cowan turns in his usual capable performance. William Beaudine directed and Donald H. Brown produced.

## Crack-Up

**RKO Radio** **Drama** **93 mins.**

**AUDIENCE SLANT: (Adult) Thoroughly entertaining, intensely dramatic and at times terrifying melodrama with psychological overtones. Should satisfy all types of adult audiences.**

**BOX-OFFICE SLANT: Not strong enough initial draw but should build on word-of-mouth approval. Good for a leader in double-bill programs.**

Cast: Pat O'Brien, Claire Trevor, Herbert Marshall, Ray Collins, Wallace Ford, Dean Harens, Damian O'Flynn, Erskine Sanford, Mary Ware. Credits: Directed by Irving Reis. Producer, Jack J. Gross. Written by John Paxton, Ben Bengal and Ray Spencer. Suggested by a short story "Madman's Holiday" by Fredric Brown. Photography, Robert de Grasse.

**Plot:** In an incoherent frenzy Pat O'Brien breaks down the door of the art museum where he is a lecturer, hits a cop, passes out and is in danger of arrest. He tells the police that he was in a train wreck but investigation proves that no wreck or accident of any kind has been recorded in the vicinity. In investigating what really had happened to him O'Brien uncovers a plot involving forged duplicates of famous paintings. With the aid of Claire Trevor, Herbert Marshall, a Scotland Yard investigator; and Wallace Ford, lieutenant of New York police, they uncover the real criminal.

**Comment:** This is one of the real "sleepers" that come along just often enough to place producers, distributors and theatremen everywhere on the lookout for them. Whether or not this can develop into a real box-office hit only time can tell, but it has every attribute of entertainment necessary to put it into the sleeper class. The production values are excellent, the direction of Irving Reis is superb and the performances of Pat O'Brien, Claire Trevor and Herbert Marshall are tops. The picture develops terrifying suspense for just seconds at a time, relieved when necessary by more conventional plot development. The entire story is believable, the acting is convincing and the thrill addicts will get more than enough to satisfy them. Extensive exploitation should be the rule for this one. It can't be oversold.

## Lover Come Back

**Universal** **Comedy** **90 mins.**

**AUDIENCE SLANT: (Adult) A delightfully gay comedy of marital difficulties between two nice people. Fine escapist entertainment for any adult audience.**

**BOX-OFFICE SLANT: The players are well known, have good drawing power nearly everywhere; the film is good entertainment, people are bound to talk about it. And almost every scene exhibits gorgeous women's clothes. What more could a showman ask for?**

Cast: George Brent, Lucille Ball, Vera Zorina, Charles Winninger, Carl Esmond, Raymond Walburn, Wallace Ford, Franklin Pangborn, Louise Beavers, Elisabeth Risdon, William Wright, George Chandler, Joan Fulton. Credits: Original screenplay written and produced by Michael Fessier and Ernest Pagano. Directed by William A. Seiter. Executive producer, Howard Benedict. Music score, Hans J. Salter. Photography, Joseph Valentine.

**Plot:** War Correspondent George Brent returns from Europe with his partner, Vera Zorina, and is met aboard ship by his wife, Lucille Ball. They go to a surprise cocktail party where Brent is overwhelmed by USO entertainers who had met him at various war fronts, and indications are that Brent had carried on mild affairs with each of them. Lucille decides to give him a dose of his own medicine, but Brent's double standard gives rise to unremitting jealousy that eventually sends her reluctantly to Las Vegas for a divorce. Charles Winninger (Brent's father), appears in Las Vegas, also for a divorce from Brent's mother. The silliness of his father's reasons for attempting to obtain a divorce, brings Brent and Miss Ball together, as expected.

**Comment:** This is opulently produced, cleverly directed with a fine sense of timing and played to the hilt for all its laughs by George Brent and Lucille Ball. Charles Winninger and Vera Zorina (who doesn't dance a step in this one) provide the chief support. The others are uniformly good. The picture is just light, escapist entertainment but is thoroughly entertaining from start to finish. The sets are rich looking, the gowns designed by Travis Banton will make most feminine patrons drool and are one of the film's best points for exploitation. "Lover Come Back" may not stimulate the intellect, but it is certain to stimulate everyone's risibilities. It should do quite well at the nation's box-offices.

## Two-Fisted Stranger

**Columbia** **Western with Music** **51 mins.**

**AUDIENCE SLANT: (Family) Fair western that will pass muster with most action fans.**

**BOX-OFFICE SLANT: Average draw for the popular "Durango Kid" series.**

Cast: Charles Starrett, Smiley Burnette, Doris Houck, Zeke Clements, Charles Murray, Lane Chandler, Ted Mapes, George Chesebro, Jack Rockwell, Herman Hack, Maudie Prickett. Credits: Producer, Colbert Clark. Director, Ray Nazarro. Screenplay, Robert Lee Johnson from a story by Peter Whitehead and Robert Lee Johnson. Photography, Vincent Farrar.

**Plot:** This time the Durango Kid, who is a gent of Robin Hood inclinations, sides with the poor people of Nevada in the 1870s to keep them from being cheated by a gang of fraudulent mine operators. Posing as Steve, a wandering cowboy, the Kid gets in his licks at the right time in his favorite guise of black costume aboard a beautiful white horse. The gang is thwarted and justice reigns supreme until the Kid has to return in another film to unravel some dirty work.

**Comment:** This latest release in the Durango Kid series is not up to the unusually high calibre set in previous editions. For one thing, the film is slow in getting started. There is plenty of riding, but not enough of the other ingredients interspersed. Starrett, as always, is excellent in the dual role of Steve and the Kid. Smiley Burnette handles his chores well, but doesn't have the quality of material given him in other releases; his comic songs are not the wisest choices for western fare, bordering too much on the jive side, rather than hillbilly. Zeke Clements, imported from Grand Ole Opry, looks promising and sings his numbers the way hillbilly audiences like 'em sung. Maudie Prickett turns in a surprisingly good performance in a bit as the widow with mercenary leanings. Using such people as Clements and Prickett seems wise because the rest of the cast has appeared in its customary roles so often that the sharp-eyed western fan can almost spot the story at a glance by watching these same actors again and again.

# . . . NEWSREEL SYNOPSES . . .

(*Released Saturday, June* 15)

MOVIETONE (Vol. 28, No. 82)—Britain celebrates Victory Day Parade; U. S. Army recovers stolen German crown jewels; Aviation news; English Derby; China moves government back to Nanking.

NEWS OF DAY (Vol. 17, No. 280)—Yanks in Britain's Victory Parade; D-Day tribute to Americans overseas; Army recovers royal jewels stolen by Yanks in Germany; Chiang returns to Nanking; Famous airborne unit spearheads sky invasion maneuvers at West Point; 50 to 1 shot victorious in famous English Derby.

PARAMOUNT (No. 83)—Amazing Air Age gadgets; $1,500,000 jewel robbery in Germany; Japanese torpedo found near the Golden Gate Bridge; London's great victory parade.

RKO PATHE (Vol. 17, No. 85)—Allied dead honored on D-Day; Britain's parade on Victory Day; Chinese government in old capitol; GI families settle in Berlin; England holds classic Derby.

UNIVERSAL (Vol. 19, No. 510)—Allied victory parade; Army reveals jewel theft of millions; Safety seats for pilots; Paratroops demonstrate for West Point Cadets; Old time auto races; Motorcycle speed kings in Spain.

(*Released Wednesday, June* 12)

MOVIETONE (Vol. 28, No. 81)—Fred Vinson appointed new Supreme Court Chief Justice and John Snyder Secretary of Treasury; Lord Inverchapel new British Ambassador to Washington; Nikolai Novikov—new Soviet Envoy to U. S. takes place of Gromyko who is Russia's delegate in the United Nations; Senator Mitchell holds hearings on Air Bill introduced by him—calling for National Air Policy Board; 58 dead, hundreds injured in LaSalle Hotel fire; New Jap Cabinet poses in Tokyo; Rome gives thanks for escaping havoc of air war; Graduation day at West Point and Annapolis; General "Hap" Arnold retires to California home; 50th Anniversary of automobile industry celebrated in Detroit; Devon horse show; Sweepstake winners.

NEWS OF DAY (Vol. 17, No. 279)—59 die in Chicago hotel fire; Auto jubilee in Detroit; Atomic Bomb films; Arrival of Britain's new Ambassador Lord Inverchapel to U. S.; Last appearance of Umberto as King of Italy; Romance at West Point and Annapolis; Jet planes and B-29s in big Los Angeles sky circus; Birmingham National Air Show.

PARAMOUNT (No. 82)—France votes; Italy votes; Fred M. Vinson appointed Chief Justice of Supreme Court; John W. Snyder appointed Secretary of Treasury; Auto jubilee in Detroit; 58 dead in Chicago hotel disaster; Poland—the Road Back; West Point and Annapolis Graduations.

RKO PATHE (Vol. 17, No. 84)—58 killed in Chicago hotel fire; Report on Hiroshima Atomic Bomb damage; Elections in Czechoslovakia, France and Italy; Golden Anniversary of automobile in Detroit.

UNIVERSAL (Vol. 19, No. 509)—Annapolis and West Point graduations; Films of Atom Bomb damage in Japan; 59 die in Chicago hotel fire; "Hap" Arnold retires from Air Forces; Auto's Golden Jubilee; Italy joins democracies.

### Worthwhile Advice

**SALESMAN SAM SAYS: A short on the program is worth two on the shelf.**

# HOLLYWOOD

STR West Coast Offices 6777 Hollywood Blvd. Hollywood 28, Calif. Telephone Hollywood 2055

## CHECK-UP ON PRODUCT IN WORK

### Diversity of Themes Is Seen in Product Currently in Work at Hollywood Studios; RKO Pictures Run Gamut From Action Mystery to Story About Congresswoman

Diversified entertainment is the keynote of Hollywood production policy today, with no particular type of picture having a corner on the market. A glance at the shooting schedules of all the studios will reveal that emphasis is on a wide range of subjects rather than concentration on one or two.

Hollywood, accused of going soft, is nevertheless able to point to MGM's picturization of the atom-bomb project in its "Beginning or the End" and RKO's "Katie For Congress," a new approach to the game of politics, and a host of other equally dramatic efforts. The ever-present musical comedies and murder mysteries are being filmed, but the balance is apparent with more unique subjects.

#### Diversity At 20th-Fox

Typical of the diversity of story material currently before the cameras is the 20th Century-Fox schedule now shooting. Four different pictures rolling—and four different themes are represented. "The Razor's Edge," which has been having difficulties because of illness, is from a Somerset Maugham novel covering many years and many places. "My Darling Clementine" is a tale of the 1870s in the wild West; "Carnival in Costa Rica" is a musical; and "13 Rue Madeleine" is about the O.S.S.

Next to go are "The Late George Apley," starring Ronald Colman, Peggy Cummins, Percy Waren, Mildred Natwick and Richard Haydn; "The Homestretch," with Cornel Wilde and Maureen O'Hara; and "I Wonder Who's Kissing Her Now," featuring Martha Stewart in this film to be directed by Lloyd Bacon and produced by George Jessel. All three have tentative starting dates of June 24.

#### Eagle Lion's Plans

Eagle Lion is steadily progressing with an ambitious program planned. Virtually all of the current PRC pictures are completed, with Producer Sig Neufeld having just completed the next-to-last Crabbe Western, as yet untitled. The old PRC lot, which was used on a rental basis, is being repaired for exclusive use of Eagle Lion. Bryan Foy, production supervisor, has been in New York conferring with Pathe executives. One of his projects is the confirmation of a million-dollar building program and negotiations for additional space.

One of the latest acquisitions by EL is Bud Westmore who takes over as director of makeup.

Eagle Lion will make more moderate budget films at first to fulfill needs of its distributors for product as quickly as feasible. However, after a time, it will start its program of high-budget films. First picture to go is "It's a Joke, Son," with "Senator Claghorn" (Kenny Delmar) due to arrive July 3 for the start. Ben Stoloff will produce and direct. Eddie Cahn, recently named directorial addition, will then make an automobile race story, which will be followed by a flicker done in connection with the National Safety Council, tentatively called "Murder a Minute." First of the million-dollar productions will be "Repeat Performance," a mystery-theatrical story, for which Franchot Tone has already been inked.

#### That UW, 'U' Situation

"Bella Donna" is still going for International. Likely to finish before the end of the month, this is the second International film the company will deliver as its share of the United World organization. The first, "Dark Mirror," is receiving final scoring now. Incidentally, it is important to clarify the UW situation for many who are confused: Although International has quarters at Universal studios, it is in no way connected with Universal as far as releasing is concerned. The Universal exchanges, it is understood, will handle the physical distribution of UW product, and Universal has some financial interest in the company. That is all. United World is a separate concern, much as any other picture company.

#### Screen Guild Ends One

Screen Guild completed its first Russell Hayden outdoor drama based on James Oliver Curwood's book, "The Man from Utah." The picture will be cut to run approximately 45 minutes. SG started its second Hayden immediately after the first, with "'Neath Canadian Skies" shooting under Breezy Eason's direction and William B. David's production. There will be four Curwoods in all. David is also scouting locations in Yosemite Park for his forthcoming "Yosemite," a Cinecolor special.

#### Variety Trend At RKO

RKO, most active of all lots, graphically illustrates the trend toward variety in film fare. Of its 11 features, two are animated-type, three are action-mysteries, one is a returned veteran story, another has a Mexican locale, two are comedy-dramas, one is about a Congresswoman and one is a musical!

The animated features are Disney's "Song of the South" and "How Dear to My Heart." The action-mysteries are "Nocturne," starring George Raft; "Deadlier Than the Male," Claire Trevor-Lawrence Tierney-Walter Slezak starrer; and "Riffraff," Pat O'Brien vehicle. "The Best Years of Our Lives," Goldwyn's special, is a returned veteran story; and "Honeymoon," Shirley Temple film, is based on a Mexican background. Comedies include Danny Kaye's "The Secret Life of Walter Mitty" for Goldwyn and

(*Continued on Page* 50)

## 18 Top-Budget Films Set By Republic for '46-47

Eighteen top-budget productions costing over a million dollars each will be produced and released by Republic during the 1946-47 season, according to Allen Wilson, studio vice-president. The 18 films will be in addition to the company's regular output of westerns and small-budget productions.

Being readied for early shooting dates are: "Gallant Man," to be produced and directed by Frank Borzage with Catherine McLeod starring; "Wyoming," starring William Elliott and Vera Ralston, and "Crime Passionelle," both Joseph Kane productions; "Millionaires for a Day," an Alfred Santell production; three musicals from Producer Robert North, "Hit Parade," to star Joan Edwards, "Rio de Janeiro" and "Winter Wonderland."

Allan Dwan will produce and direct "Calendar Girl" and "Heaven for Jenny," Edmund Grainger will produce "The Fabulous Texan," to star William Elliott, and John English will produce and direct "The Unimvited Guest," to star Vera Ralston.

Top budget pictures already completed and to be released this year include: Republic's initial Technicolor production, "I've Always Loved You," "Rendezvous With Annie," starring Eddie Albert, "Earl Carroll Sketchbook," starring Constance Moore and William Marshall; "The Plainsman and the Lady," starring William Elliott and Vera Ralston; and "In Old Sacramento," starring Elliott and Constance Moore.

Also on this year's program of big pictures are two currently before the cameras, "The Angel and the Outlaw," starring John Wayne and Gail Russell, and "That Brennan Girl," starring James Dunn, Mona Freeman and June Duprez.

#### Lamarr, Pressburger, Sirk Form Production Company

Organization of a new production company to be known as Marlborough Films was jointly announced this week by Hedy Lamarr, Producer Arnold Pressburger and Director Douglas Sirk. First film under the new setup will be "Last Year's Snow," based on a novel by Don Tracy, in which Miss Lamarr will star as soon as she completes "Dishonored Lady."

Formation of the new company broadens the activities of Pressburger, whose "A Scandal in Paris," directed by Sirk, is soon to be released. The new company is similar in setup to the already announced Regency Films, in which George Sanders is associated with Pressburger and Sirk for production of an untitled feature to roll as soon as the star is availagle.

#### Ann Savage Signed

Ann Savage has been signed by Pine-Thomas to co-star with Robert Lowery in "Jungle Flight" which goes before the cameras on June 20. This will be the actress' third film for Pine-Thomas.

#### Lorre Set for 'Chase'

Producer Seymour Nebenzal has signed Peter Lorre for the role of Gino, a cold-blooded henchman, in "The Chase," his forthcoming release for United Artists. Robert Cummings and Michele Morgan co-star.

# HOLLYWOOD

## Wurtzel Poll to Learn Tastes of Movie Patrons

A pool of exhibitors to determine what they and their audiences prefer in motion picture entertainment is planned by Sol M. Wurtzel Productions. If successful in getting responses from theatre owners and managers, the poll will be conducted annually to keep Wurtzel's independent producing outfit abreast of public taste by first-hand observation of the men and women closest to the nation's moviegoers.

Responses from exhibitors will be tabulated and classified according to type and treatment of screenplays that score highest with their patrons. Results of the query will be carefully studied to enable Wurtzel to produce pictures that conform to the tastes of the majority of movie patrons. He stressed the fact that suggestions from exhibitors will be given careful consideration in planning future product.

## Plans Mother Cabrini Film

A story dealing with the life of Mother Cabrini, first American woman to be canonized, is being planned by Bryan Foy, head of the new Eagle Lion Film Company, as one of the biggest pictures on his schedule for the coming year. Negotiations are already under way with Irene Dunne to play the famous nun who devoted her life to work among under-privileged children and founded the Society of the Sacred Heart to carry on these activities.

## Strobach in New Post

William Strobach, who for the past several weeks has acted as production manager on Golden Gate Pictures' product presently before the cameras, has been named production manager on all Golden Gate Productions, according to William B. David, executive producer. Strobach, who has handled production chores on "Man from Utah" and will do the same on "'Neath Canadian Skies," replaces Walt Mattox who has left the company.

## Stanwyck to Enterprise

First picture for Barbara Stanwyck under her new long-term deal with Enterprise will be "The Love Story of Sarah Q" by British novelist Christopher Isherwood. Production will get under way next spring, following the completion of Miss Stanwyck's assignment in Enterprise's "The Other Love," an Erich Maria Remarque story. Wolfgang Reinhardt will produce "Sarah Q."

## Connelly's English Stint

As the first step in his campaign to enlist the services of top-name American and British writers for forthcoming productions, Sidney Box has signed Marc Connelly, author of "The Green Pastures." Connelly will write an original screenplay for production by Box in the near future.

## Bernerd Buys 'Maze'

Jeffrey Bernerd has acquired the film rights of "The Maze," novel by Maurice Sandoz, which he will produce for Monogram. The story is a mystery involving the legends of the famous yew tree maze built around Craven Castle, Scotland in the eighteenth century. Salvadore Dali created the illustrations for the book.

# STUDIO NEWS & PROGRAM NOTES

## Lizabeth Scott Opposite Bogart in Columbia Picture; Pichel Set to Direct RKO's 'They Won't Believe Me'

James Bush will portray Dr. Edward O. Lawrence, inventor of the cyclotron, in MGM's "The Beginning or the End." The veteran actor joins a cast headed by Brian Donlevy, Robert Walker, Tom Drake, Audrey Totter, Beverly Tyler, Hurd Hatfield and Hume Cronyn. Norman Taurog directs.

Lizabeth Scott has been loaned by Hal Wallis to Columbia to play the lead opposite Humphrey Bogart in "Dead Reckoning," which John Cromwell will direct for Producer Sidney Biddell.

Marie Blake, Jeanette MacDonald's sister, has been signed by producer Hal E. Chester for a role in Monogram's "Gentleman Joe Palooka." Also signed are professional boxers Jack Shea, Stubby Kruger, Russ Kaplan and Jimmy Dima. Cyril Endfield is directing.

Henry Wilcoxon has been given a role in the Cecil B. DeMille production, "Unconquered," Paramount's Technicolor spectacle of frontier America. He will play Captain Steele, commander of Fort Pitt in the film which stars Gary Cooper and Paulette Goddard, with Boris Karloff, Howard da Silva and Mike Mazurki in the cast.

Arturo de Cordova will star in two of the biggest pictures planned by Eagle Lion. The first will be a story based on the life of the so-called California Robin Hood and will be titled "Don Juan Murietta." Both films will be in color.

Irving Pichel has been borrowed by RKO from International Pictures to direct "They Won't Believe Me," screen version of Gordon McDonnell's *Cosmopolitan* magazine story in which Robert Young and Susan Hayward are co-starred. Joan Harrison will produce.

"Spoilers of the North," adventure story revolving around the salmon fisheries in the Pacific northwest, has been purchased by Republic and assigned to Donald H. Brown to produce.



**REHEARSAL. With Moe Jerome at the piano, Jane Wyman and Dennis Morgan rehearse a song between "takes" on the set of Warners' "Cheyenne."**

Tyrone Power will star in 20th-Fox's high budgeted "Captain From Castile," which Henry King will direct. Lamar Trotti will write the screenplay and production will be made on location in Mexico.

Jon Hall, Paula Drew, Andy Devine, Margaret Lindsay and Robert Wilcox were set by Producer Howard Welsch for the top roles in the Universal Cinecolor western, "Vigilantes Return," scheduled to get under way this month with Ray Taylor directing.

F. Hugh Herbert reports to 20th-Fox to script "Scudda-Hoo, Scudda-Hay," the George Agnew Chamberlain novel.

Robert Hutton draws a top role in Warners' "Remember the Hour," romantic love-story by Joseph Hall, which William Jacobs will produce.

Lillian Wells, former Broadway musical comedy actress who makes her film debut in "Down to Earth," the Technicolor Rita Hayworth starrer, had the option in her term contract picked up by Columbia.

Joseph Crehan and Bruce Edwards have been signed for featured roles in Monogram's "Hot Money," next Charlie Chan film starring Sidney Toler. Director Terry Morse puts film before the cameras next week for Producer James S. Burkett.

Ray Enright was signed by RKO to direct "Trail Street," screen version of the novel by William Corcoran, slated for filming as a big-scale outdoor drama with Randolph Scott in the stellar role.

Gene Autry begins pre-recording for his first Republic picture since his discharge from service. Picture, "Sioux City Sue," starts shooting this month with Frank McDonald directing and Armand Schaefer producing.

William Seiter was set by producer Felix Jackson to direct the next Deanna Durbin picture, "I'll Be Yours," late in July.

Priscilla Lane, after three years off-screen, will make her return opposite Eddie Bracken in Andrew Stone's next United Artists production, "Strange Bedfellows."

Humphrey Bogart and Jack Benny will co-star in the comedy, "Always Leave Them Laughing," the life story of Jack Benny. Jerry Wald will produce for Warners.

Edward Bock was set by Columbia to write the screenplay of "Strange Confessions," next in the Whistler series starring Richard Dix. Rudolph Flothow will produce.

Jimmy McHugh and Harold Adamson were signed by Republic to do the entire musical score for that studio's forthcoming top-budget production, "Calendar Girl," which Allan Dwan will produce and direct.

Barbara Brown, John Miljan, Betty Hunter and Scotty Beckett will play the Latimer family in Universal's "White Tie and Tails," now in production with Charles Barton directing. Dan Duryea, Ella Raines and William Bendix are co-starred.

HOLLYWOOD

# CHECK-UP ON PRODUCT IN WORK

(*Continued from Page* 48)

Liberty's Capra-directed "It's a Wonderful Life." Congresswoman drama is "Katie for Congress" and the musical is "Beat the Band."

"That Girl from Memphis," originally set to start June 15, has been pushed back to a later date.

## Republic Pushes Westerns

Republic is an outstanding exception to the present setup of diversity in pictures at the various lots. Heavy emphasis is on westerns, with one exception. Gene Autry is making "Sioux City Sue," with Armand Schaefer producing. Roy Rogers is due to return from Oklahoma to the studio to finish "Home in Oklahoma" and then complete "Heldorado," which he started some weeks ago in Las Vegas.

"Last Frontier Uprising," first Trucolor Western, with Monte Hale and Adrian Booth, has been completed. Still going is another Western, but on a much larger budget, "The Angel and the Outlaw," a million-dollar production with John Wayne as star-producer. Only non-Western is "That Brennan Girl," starring Academy Award winner James Dunn. Both of the last named are over schedule.

## Universal Just That

Universal is living up to its name with a universality of product currently before the lenses, further illustrating the trend in Hollywood toward utilizing many different types of pictures. "Pirates of Monterey," a Technicalor costume period piece, is a case in point. Diametrically opposite is "Smashup," Walter Wanger's modern sophisticated drama. Mark Hellinger has two varying efforts going, "The Killers" and "Swell Guy," with Sonny Tufts, Ann Blyth, Ruth Warrick and Bill Gargan.

"White Tie and Tails" is a comedy-drama, while "Ramrod," Enterprise's contribution to the Universal program, is a million-dollar-plus western. Still another different picture is Skirball-Manning's "Magnificent Doll," placed in the era of President James Madison.

"Vigilantes' Return," featuring Jon Hall and Margaret Lindsay, was due to start June 17. Erle Kenton directs and Howard Welsch produces. Also set for a June 17 kickoff was "Rustlers' Roundup," a musical Western with Kirby Grant and Fuzzy Knight, with Wallace Fox producing.

"Once Upon a Crime," set to go on June 20, will be directed by Will Jason. Ben Pivar is set as executive producer.

## Columbia's 4 Musicals

Columbia finished "It's Great to Be Young," a musical, but still has a trio of that type rolling. One is of the western variety: "Big Bend Badmen," which started June 11. Colbert Clark produces and Derwin Abrahams directs this Charlie Starrett-Smiley Burnette release. "Down to Earth" and "Thrill of Brazil" are coming along nicely.

Orson Welles will star in "If I Die Before I Wake" as well as direct this mystery, first film he will do for Columbia under his recently signed contract.

## UA's Various Locales

United Artists is still another dompany indicative of the cosmopolitan character of stories in production; the locales of its various pictures present a study in contrasts. "The Short Happy Life of Francis Macomber," a Ben Bogeaus production, is taken from an Ernest Hemingway short story concerning wild game hunting in Africa. On the other hand, Sol Lesser's "No Trespassing" has a California background.

Then there's Loew-Lewin's "Bel Ami," which is adapted from a DeMaupassant tale of Paris in the 1880s. Incidentally, the largest art crew in Hollywood since 1923 is working with Director Al Lewin on visual effects for the picture; there are 22 in all. In contrast to this film is the "Hopalong Cassidy" effort, "Fool's Gold," which is scheduled to start June 17 as the second in the series starring William Boyd. The initial starrer, "Devil's Playground," has been completed.

Other UA releases going are Mars Films' "Dishonored Lady," a Ben Hecht adaptation of the Katherine Cornell stage success; Nero's "The Chase," centering most of its action in Havana; and Charlie Chaplin's "Comedy of Murders."

## Paramount At Low Ebb

With the completion of "Where There's Life," starring Bob Hope, Paramount is currently taking things very easy on the production front. The only picture rolling is "Emperor Waltz." This picture is being made at Jasper Lodge, Canada, where a large troupe is on location.

Cecil B. DeMille has several camera crews busy in the vicinity of Pittsburgh getting background material for his "Unconquered."

## Diversity At Monogram

Monogram currently has a remarkably diversified schedule for the magnitude of its studio. "Gentleman Joe Palooka," second in the series based on the popular comic strip, is a prize-fight drama while "Hot Money," latest in the Charlie Chan releases, went before the cameras June 11. Another comic strip story, based on an entirely different character, is set to roll June 19 when producer Barney Gerard puts "Bringing Up Father" into action. This will be the first of two films based on George McManus' cartoon. Eddie Cline will direct.

Kay Francis is set to star in "Wife Wanted," exploitation drama which she is also co-producing with Jeffrey Bernerd. The film is scheduled to start June 20. Phil Karlson will direct.

## WB Crews on Location

Warners have been having a good deal of location work for the six films it is shooting. Joan Crawford's starrer, "The Secret," has been locationing at Lake Tahoe, Arrowhead and Sherwood Forest; "Cry Wolf," Errol Flynn-Barbara Stanwyck vehicle, has been obtaining backgrounds at Sonora, California; and the "Stallion Road" crew has been working at Laguna. Besides these pictures in production, advance units are getting photographic material for "Pursued," U. S. Pictures' next, at Gallup, N. M., and "Voice of the Turtle" in New York City. Bette Davis' next starrer, "Ethan Frome," is being set up photographically by cameramen working at Sun Valley.

Benson Fong was added to the cast of "Deception," current Bette Davis vehicle, in which Paul Henreid co-stars. LeRoy Prinz is directing special musical sequences for the film.

Other WB flickers going are "Life With Father" and US. Pictures' "Cloak and Dagger."

## "Trouble" for Roach

"Here Comes Trouble" for Hal Roach in the form of his second picture, with that title. This Cinecolor comedy feature is being produced at the rejuvenated Roach studio by Fred Guiol, who also directs. Cast includes William Tracy, Joe Sawyer, Beverly Loyd, Joan Woodbury, Patty Morgan and Betty Compson. Roach, although he has finished shooting his initial picture, "Curley," has not revealed his plans for distribution. An announcement is expected momentarily.

## MGM Dramas, Comedies

Metro-Goldwyn-Mayer is doing a variety of pictures, ranging from documentary drama to slapstick comedy. The documentary piece, of course, is the atom-bomb special, "The Beginning or the End," while the slapstick comes under the heading of "The Mighty McGurk," Wallace Beery starrer. Comedy again rears its head with Mickey Rooney's current opus, "Uncle Andy Hardy." Then there's the Raymond Chandler detective thriller, "Lady in the Lake," and three other dramas with varying locales, "High Barbaree," "The Secret Heart" and "Sea of Grass."

## Burns to Star in Film for Fairbanks

Bob Burns has been signed by Jerry Fairbanks to appear in a feature-length film employing the producer's "Speaking of Animals" technique, scheduled to go into production soon. Burns will enact his humorous radio character of "Van Buren's leading citizen" and teller of tall tales.

An amusing sequence in the film will show Burns and the farm animals engaged in actual conversation.

## Parsons Obtains Release

Lindsley Parsons has obtained a release from his co-producer's spot with Jan Grippo on the Bowery Boys series. Parsons and Grippo produced three of the films as a team. Grippo will produce the remainder of the series alone, and Parsons will also produce Monogram product independently.

## Oldest Studio Employe

Jack Ohl, assistant chief of the electrical department at Warner Bros. Studio, this week celebrated his 27th year on the Burbank lot, making him the oldest employe in years of continuous service with the company.

## Set Next Brown Western

"Trigger Finger" has been set as the next Monogram starring vehicle for Johnny Mack Brown. Frank Young has completed the script of the western, which will feature Raymond Hatton. Lambert Hillyer will direct.

## More Musical Westerns

Six Republic Trucolor musical westerns, instead of the originally planned four, have been announced for 1946-47 by Allen Wilson, studio vice-president. First picture in the new series will be "Along the Mohawk Trail," which will go into production in July.

# FEATURE Booking GUIDE

## TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listings.

### A

| Title | Company |
|---|---|
| Abbott & Costello in Hollywood | MGM |
| Abie's Irish Rose | UA |
| Abilene Town | UA |
| A Boy, a Girl & a Dog | Misc. |
| Accent on Horror | Misc. |
| A Close Call for Boston Blackie | Col. |
| Adventure | MGM |
| Adventure for Two | Misc. |
| Adventure in Music | Misc. |
| Adventures of Rusty | Col. |
| A Game of Death | RKO |
| A Guy Could Change | Rep. |
| A Letter for Evie | MGM |
| Alias Billy the Kid | Rep. |
| A Likely Story | RKO |
| Allotment Wives | Mono. |
| Along the Navajo Trail | Rep. |
| Ambush Trail | PRC |
| An Angel Comes to Brooklyn | Rep. |
| And Then There Were None | 20th-Fox |
| Angel and the Outlaw | Rep. |
| Angel on My Shoulder | UA |
| A Night in Casablanca | UA |
| Anna and the King of Siam | 20th-Fox |
| Appointment in Tokyo | WB |
| Arizona Whirlwind | Mono. |
| Arson Squad | PRC |
| A Scandal in Paris | UA |
| A Song to Remember | Col. |
| A Strange Impersonation | Rep. |
| Avalanche | PRC |
| A Walk in the Sun | 20th-Fox |
| A Woman of My Own | MGM |
| A Yank in London | 20th-Fox |

### B

| | |
|---|---|
| Bachelor's Daughters | UA |
| Bad Bascomb | MGM |
| Bad Men of the Border | Uuiv. |
| Badman's Territory | RKO |
| Bamboo Blonde | PRC |
| Bandit of the Badlands | Rep. |
| Bandit of Sherwood Forest | Col. |
| Battle for Music | Misc. |
| Beast With Five Fingers | WB |
| Beat the Band | RKO |
| Because of Him | Univ. |
| Bedelia | Misc. |
| Bedlam | RKO |
| Beginning or the End | MGM |
| Behind City Lights | Rep. |
| Behind Green Lights | 20th-Fox |
| Behind the Mask | Mono. |
| Bel Ami | UA |
| Bella Donna | Misc. |
| Bells of St. Mary's | RKO |
| Below the Deadline | Mono. |
| Best Years of Our Lives | RKO |
| Between Two Sisters | PRC |
| Beyond Tomorrow | Astor |
| Big Sleep | WB |
| Big Town | Para. |
| Birth of a Star | Astor |
| Black Angel | Univ. |
| Black Beauty | 20th-Fox |
| Black Market Babies | Mono. |
| Blazing the Western Trail | Col. |
| Blonde Alibi | Univ. |
| Blondie Knows Best | Col. |
| Blithe Spirit | UA |
| Blonde for a Day | PRC |
| Blondie's Lucky Day | Col. |
| Blue Dahlia | Para. |
| Blue Montana Skies | Rep. |
| Blue Skies | Para. |
| Border Badmen | PRC |
| Border Bandits | Mono. |
| Born for Trouble | WB |
| Boss of Boomtown | Univ. |
| Bowery Bombshell | Mono. |
| Boys' Ranch | MGM |
| Breakfast in Hollywood | UA |
| Bride Wore Boots | Para. |
| Brief Encounter | Univ. |
| Brute Man | Univ. |
| Burma Victory | WB |

### C

| | |
|---|---|
| Caesar & Cleopatra | UA |
| Calcutta | Para. |
| Caldonia | Astor |
| California | Para. |
| California Gold Rush | Rep. |
| Canyon Passage | Univ. |
| Captain Eddie | 20th-Fox |

*Features and western series pictures are listed alphabetically by title under name of distributor. (Consult TITLE INDEX for distributor of pictures known only by title.) Numerals at left of titles indicate PRODUCTION or BLOCK NUMBER, (SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

| | |
|---|---|
| (B) *Biographical* | (C) *Comedy* |
| (D) *Drama* | (Doc) *Documentary* |
| (G) *Gangster* | (M) *Musical* |
| (H) *Horror* | (W) *Western* |
| (My) *Mystery* | (Wa) *War* |

## ASTOR PICTURES

| Prod. No. | | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| | Beyond Tomorrow | Winninger-Carey-C. Aubrey Smith | 88 | | Reissue |
| Sp. | Birth of a Star | Danny Kaye | 38 | | New Release |
| Sp. | Caldonia | Louis Jordan & Band | 28 | | New Release |
| | Fangs of the Wild | Rin Tin Tin, Jr. | 60 | | New Release |
| | Gentleman From Arizona | John King-Joan Barclay | 70½ | | Reissue |
| | Hell's Angels (D) | Lyon-Harlow-Hall | 100 | | Reissued |
| | Her Enlisted Man (CD) | Barbara Stanwyck-Robt. Young | 70 | | Reissued |
| | I Cover the Waterfront (D) | Claudette Colbert | 80 | | Reissued |
| | Jimmy Steps Out | J. Stewart-P. Goddard | 89 | | Release |
| | Let 'em Have It (G) | Bruce Cabot-Virginia Bruce | 70 | | Reissued |
| | Little Men | Oakie-Francis-Bancroft | 83 | | Release |
| | One Romantic Night | Ilona Massey-Alan Curtis | 86 | | Reissue |
| | Scarfare (D) | P. Muni-G. Rraft-A. Dvorak | 88 | | Reissued |
| | Silver Devil (D) F | H. Gibson-Stephin Fetchit | 62 | | Remake |
| | Sky Devils (C-D) | Spencer Tracy | 88 | | Reissued |
| | Swiss Family Robinson | Mitchell-Best-Holt | 74 | | Release |
| | Thunder in the City | Edw. G. Robinson | 81 | | Reissued |
| | Tom Brown's Schooldays | Hardwick-Lydon-Bartholomew | 85 | | Release |

## COLUMBIA

### CURRENT 1944-45

| | | | | | |
|---|---|---|---|---|---|
| 6027 | Adventures of Rusty (D)F | T. Donaldson-M. Lindsay-C. Nagel | 65 | 9/6/45 | b11/24/45 |
| 6038 | Dancing in Manhattan (CD)F | Fred Brady-Jeff Donnell | 60 | 12/14/44 | b12/30/44 |
| 6015 | I Love a Bandleader (M)F | Phil Harris-Leslie Brooks | 70 | 9/13/45 | b2/9/46 |

### Current 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 7030 | A Close Call for Boston Blackie (M)F | C. Morris-R. Lane-L. Merrick | 60 | 1/24/46 | b4/27/46 |
| 7004 | Bandit of Sherwood Forest *T (D)F | Cornel Wilde-Anita Louise | 85 | 2/21/46 | b2/23/46 |
| | Blondie's Lucky Day (C)F | P. Singleton-A. Lake-L. Simms | 69 | 4/4/46 | b6/1/46 |
| 7022 | Crime Doctor's Warning (My)F | Warner Baxter-Dusty Anderson | 69 | 10/4/45 | b4/20/46 |
| | Devil's Mask, The | Anita Louise-Jim Bannon | 66 | 5/23/46 | a4/27/46 |
| 7034 | Gentleman Misbehaves, The | Robert Stanton-Osa Massen | 74 | 2/28/46 | a11/17/45 |
| 7001 | Gilda (D)F | Rita Hayworth-Glenn Ford | 110 | 4/25/46 | b3/16/46 |
| 7029 | Girl of the Limberlost | R. Nelson-D. Clifton-L. Tindall | 60 | 10/11/45 | a7/21/45 |
| | Hit the Hay (M)F | J. Canova-R. Hunter-L. Merrick | 62 | 11/29/45 | b2/16/46 |
| 7021 | Just Before Dawn (My)A | Warner Baxter-Adelle Roberts | 67 | 3/7/46 | b5/18/46 |
| Sp. | Kiss & Tell (CD)F | Shirley Temple-Jerome Courtland | 90 | 10/18/45 | b9/8/45 |
| 7019 | Life With Blondie (C)F | P. Singleton-A. Lake-L. Simms | 69 | 12/13/45 | b12/8/45 |
| | Man Who Dared, The | Leslie Brooks-George Macready | 66 | 5/30/46 | a5/11/46 |
| 7014 | Meet Me on Broadway (MC)F | Reynolds-Brady-Falkenburg | 78 | 1/3/46 | b3/2/46 |
| 7023 | My Name Is Julia Ross (D)F | Nina Foch-George Macready | 65 | 11/27/45 | b11/17/45 |
| | Mysterious Intruder | Richard Dix-Barton MacLane | 62 | 4/11/46 | a3/9/46 |
| | Night Editor (D)A | William Gargan-Janis Carter | 67 | 4/18/46 | b4/6/46 |
| 7028 | Notorious Lone Wolf (CD)F | Gerald Mohr-Janis Carter | 64 | 2/14/46 | b3/23/46 |
| 7012 | One Way to Love (C)F | W. Parker-Marguerite Chapman | 83 | 12/20/45 | b12/29/45 |
| 7035 | Out of the Depths (Wa)F | Jim Bannon-Ross Hunter | 60 | 12/27/45 | b3/23/46 |
| 7005 | Pardon My Past | F. MacMurray-M. Chapman | 88 | 12/25/45 | a6/9/45 |
| 7008 | Perilous Holiday | P. O'Brien-R. Warrick-E. Buchanan | 89 | 3/21/46 | a2/9/46 |
| | Phantom Thief, The | Chester Morris-Jeff Donnell | 65 | 5/2/46 | a3/2/46 |
| 7036 | Prison Ship | Robert Lowery-Nina Foch | 60 | 11/15/45 | a10/13/45 |
| 6005 | She Wouldn't Say Yes (C)A | R. Russell-L. Bowman | 87 | 11/29/45 | b12/22/45 |
| | Snafu (C)F | R. Benchley-V. Vague | 82 | 11/22/45 | b12/15/45 |
| | Talk About a Lady | Jinx Falkenburg-Joe Besser | 71 | 3/28/46 | a3/2/46 |
| 7007 | Tars and Spars (CM)F | A. Drake-J. Blair-M. Platt | 88 | 1/10/46 | b1/12/46 |
| | True Glory, The | Documentary | 83 | 10/4/45 | b9/8/45 |
| 7024 | Voice of the Whistler (D)A | Richard Dix-L. Merrick | 60 | 10/30/45 | b11/10/45 |
| | Walls Came Tumbling Down, The (D)F | Lee Bowman-Marguerite Chapman | 82 | 6/7/46 | b5/25/46 |

### COMING

| | | | |
|---|---|---|---|
| | Down to Earth *T | Rita Hayworth-Larry Parks | a4/6/46 |
| | Blondie Knows Best | Penny Singleton-Arthur Lake | a5/18/46 |
| | Crime Doctor's Honor | Warner Baxter-Ellen Drew | |
| | Dangerous Business | Lynn Merrick-Forrest Tucker 59...6/20/46 | a4/20/46 |
| | Gallant Journey | Glenn Ford-Janet Blair | a4/6/46 |
| | It's Great to Be Young | L. Brooks-B. Stanton-J. Donnell | |
| | Personality Kid | Anita Louise-Michael Duane | a5/25/46 |
| | Renegades *T (W)F | Evelyn Keyes- Willard Parker 88...6/13/46 | b5/18/46 |
| | Return of Rusty | Ted Donaldson-J. Litel-Mark Dennis 6/27/46 | a6/1/46 |
| | Sing While You Dance | Ellen Drew-Robert Stanton 7/25/46 | a5/25/46 |
| | Thrill of Brazil | E. Keyes-Keenan Wynn-A Miller | a6/1/46 |
| | Jolson Story *T | L. Parks-E. Keyes-W. Demarest | a2/9/46 |
| | Unknown, The | Karen Morley-Jim Bannon 7/4/46 | a6/8/46 |

### Westerns (Current 1944-45)

| | | | | | |
|---|---|---|---|---|---|
| 6209 | Outlaws of the Rockies (W)F | Charles Starrett-Tex Harding | 54 | 9/18/45 | b10/6/45 |
| 6208 | Rustlers of the Badlands (W)F | Charles Starrett-Tex Harding | 58 | 8/16/45 | b8/25/45 |
| 6244 | Song of the Prairie | Ken Curtis-June Storey | 69 | 9/27/45 | b2/2/46 |

## COLUMBIA (Continued)

| Prod. No. | Westerns (Current 1945-46) | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 6201 | Blazing the Western Trail (W)F | C. Starrett-Dub Taylor-Tex Harding | 56 | 10/18/45 | b12/8/45 |
| 7204 | Frontier Gunlaw (W)F | Charles Starrett-Tex Harding | 58 | 1/31/46 | b2/16/46 |
| | Galloping Thunder (W)F | Charles Starrett-Smiley Burnette | 57 | 4/25/46 | b5/25/46 |
| 7206 | Gunning for Vengeance (W)F | Charles Starrett-Smiley Burnette | 56 | 3/21/46 | b5/4/46 |
| 7202 | Lawless Empire | Charles Starrett-Tex Harding | 58 | 11/15/45 | |
| 7205 | Roaring Rangers (W)F | Charles Starrett-Smiley Burnette | 55 | 2\|14/46 | b3/16/46 |
| 7203 | Texas Panhandle (W)F | Charles Starrett-Tex Harding | 55 | 12/20/45 | b1/12/46 |
| | That Texas Jamboree | Ken Curtis-Jeff Donnell | | 5/16/46 | |
| 7221 | Throw a Saddle on a Star | K. Curtis-J. Donnell-A. Roberts | 67 | 3/14/46 | |
| | Two-Fisted Stranger | Charles Starrett-Smiley Burnette | 51 | 5/30/46 | |
| | **Westerns (Coming)** | | | | |
| | Cowboy Blues | Ken Curtis-Jeff Donnell | | 7/18/46 | a6/1/46 |
| | Desert Horseman | Charles Starrett-Smiley Burnette | | 7/11/46 | |
| | Heading West | Charles Starrett-Smiley Burnette | | | |
| | Landrush | Charles Starrett-Smiley Burnette | | | |
| | Singing on the Trail | Ken Curtis-Jeff Donnell | | | |
| | Terror Trail | Charles Starrett-Smiley Burnette | | | |

## MGM

| Group No. | Current 1945-46 | | | | |
|---|---|---|---|---|---|
| 13 | Abbott & Costello in Hollywood (C)F | Abbott & Costello | 81 | Oct | b6/25/45 |
| Sp. | Adventure (D)F | C. Gable-G. Garson-J. Blondell | 125 | Mar | b12/22/45 |
| 15 | A Letter For Eve. (CD)F | Marsha Hunt-John Carroll | 89 | Jan-Feb | b12/1 45 |
| 16 | Bad Bascomb (W)F | Wallace Beery-Morgaret O'Brien | 110 | Apr-May | b2/9/46 |
| 13 | Dangerous Partners (My)F | James Craig-Signe Hasso | 76 | Oct | b8/11/45 |
| 15 | Harvey Girls *T (M)F | J. Garland-A. Sothern-J. Hodiak | 101 | Jan-Feb | b12/29/45 |
| 13 | Her Highness and the Bellboy (C)F | H. Lamarr-R. Walker-J. Allyson | 111 | Oct | b7/14/45 |
| 13 | Hidden Eye (My)F | Edward Arnold-Frances Rafferty | 127 | Sept | a1/26/45 |
| 16 | Hoodlum Saint (D)A | William Powell-Esther Williams | 93 | Apr-May | b2/9/46 |
| 13 | Our Vines Have Tender Grapes (D)F | M. O'Brien-Ed. G. Robinson | 106 | Sept | b7/21/45 |
| 15 | Portrait of Maria (D)F | Dolores Del Rio-Pedro Armendariz | 76 | Jan-Feb | b12/15/45 |
| 16 | Postman Always Rings Twice (D)A | Lana Turner-John Garfield | 113 | Apr-May | b3/16/46 |
| 15 | Sailor Takes a Wife (C)F | Robert Walker-June Allyson | 91 | Jan-Feb | b12/29/45 |
| 14 | She Went to the Races (C)F | James Craig-Frances Gifford | 86 | Nov | b10/20/45 |
| 14 | They Were Expendable (WarD) | R. Montgomery-J. Wayne | 138 | Dec | b11/17/45 |
| 16 | Two Sisters From Boston (CM)F | Kathryn Grayson-June Allyson | 112 | Apr-May | b3/9/46 |
| 15 | Up Goes Maisie (C)F | A. Sothern-G. Murphy-H. Brooks | 89 | Jan-Feb | b1/5/46 |
| 14 | Vacation from Marriage (CD)F | Robert Donat-Deborah Kerr | 104 | Dec | b9/22/45 |
| Sp. | Weekend at the Waldorf (D)F | Rogers-Turner-Pidgeon-V. Johnson | 130 | Oct | b7/21/45 |
| 14 | What Next, Corporal Hargrave? (C)F | Robert Walker-Keenan Wynn | 96 | Nov | b11/17/45 |
| 14 | Yolanda & the Thief *T (M)A | F. Astaire-F. Morgan-L. Bremer | 106 | Dec | b10/20/45 |
| Sp. | Ziegfeld Follies of 1946 *T (M)F | Fred Astaire-Gene Kelly | 110 | Mar | b1/12/46 |
| | **COMING** | | | | |
| | Beginning Or the End | L. Barrymore-R. Walker-B. Donlevy | | | |
| 17 | Boys' Ranch (D)F | James Craig-Skippy Homeier | 97 | | b5/4/46 |
| | Carnation Charlie | R. Skelton-M. Maxwell-M. Main | | | |
| | Cockeyed Miracle | Tom Drake-Donna Reed | | | |
| 17 | Courage of Lassie *T (D)F | Elizabeth Taylor-"Lassie" | 93 | | b6/11/46 |
| | Easy to Wed *T (CM)A | L. Ball-V. Johnson-E. Williams | 109 | | b4/13/46 |
| 17 | Faithful in My Fashion | Donna Reed-Tom Drake | 81 | | a2/9/46 |
| | Fiesta *T | Esther Williams-John Carroll | | | a2/9/46 |
| | Green Years, The (D)F | C. Coburn-T. Drake-S. Royle | 127 | | b8/16/45 |
| | High Barbaree | Van Johnson-June Allyson | | | |
| | Holiday in Mexico *T | W. Pidgeon-I. Massey-J. Powell | | | a2/9/46 |
| | It Happened at the Inn | Fernand Ledoux-Maurice Rollin | | | |
| | Lady in the Lake | Robert Montgomery-Audrey Totter | | | |
| 16 | Last Chance, The (D)F | E. G. Morrison-John Hoy | 108 | | b12/1/46 |
| | Little Mister Jim (C)F | James Craig-Frances Gifford | 92 | | b6/8/46 |
| | Mighty McGurk, The | Wallace Beery-Aline McMahon | | | |
| | My Brother Who Talked to Horses | Butch Jenkins-Peter Lawford | | | |
| | No Leave, No Love | V. Johnson-P. Kirkood-K. Wynn | | | a2/9/46 |
| | Return of Mr. Griggs | K. Wynn-F. Morgan | | | a2/29/46 |
| | Sacred and Profane | Greer Garson-Richard C. Hart | | | |
| | Sea of Grass | K. Hepburn-S. Tracy-M. Douglas | | | |
| | Secret Heart, The | C. Colbert-W. Pidgeon-J. Allyson | | | |
| | Star From Heaven | Marshall Thompson-Jim Davis | | | a3/2/46 |
| | Tenth Avenue Angel | M. O'Bien-G. Murphy-P. Thaxter | | | |
| 17 | Three Wise Fools | M. O'Brien-L. Barrymore-E. Arnold | | | a3/2/46 |
| | Till the Clouds Roll By | J. Garland-R. Walker-F. Sinatra | | | |
| | Two Smart People (CD)A | J. Hodiak-L. Ball-L. Nolan | 93 | | b6/8/46 |
| | Uncle Andy Hardy | M. Rooney-B. Granville-D. Ford | | | |
| | Undercurrent | K. Hepburn-R. Taylor | | | |
| | Yearling, The *T | G. Peck-J. White-J. Craig | | | a10/20/45 |

## MONOGRAM

| Prod. No. | CURRENT 1944-45 | | | | |
|---|---|---|---|---|---|
| 412 | Come Out Fighting (CD)F | East Side Kids-June Carlson | 63 | 9/22/45 | b10/6/45 |
| 407 | Sensation Hunters | Doris Merrick-Robert Lowery | 62 | 10/13/45 | a8/18/45 |
| 415 | Shanghai Cobra (My)F | S. Toler-B. Fong-M. Moreland | 64 | 9/29/45 | b8/11/45 |
| | **CURRENT 1945-46** | | | | |
| 505 | Allotment Wives (D)A | Kay Francis-Paul Kelly | 80 | 12/29/45 | b11/18/45 |
| 526 | Behind the Mask (My)F | Kane Richmond-Barbara Reed | 67 | 5/11/46 | b4/6/46 |
| 504 | Black Market Babies (D)A | Ralph Morgan-Teala Loring | 71 | 1/5/46 | b12/8/45 |
| 519 | Dark Alibi (My)F | S. Toler-B. Fong-M. Moreland | 61 | 5/25/46 | b4/27/46 |
| 508 | Don't Gamble With Strangers (My)A | Kane Richmond-Bernedene Hays | 68 | 6/1/46 | b5/25/46 |
| 528 | Face of Marble (H)A | John Carradine-Claudia Drake | 72 | 2/2/46 | b1/26/46 |
| 507 | Fear (My)A | Warren William-Anne Gwynne | 68 | 3/2/46 | b12/29/45 |
| 515 | Freddie Steps Out (DM)F | Freddie Stewart-June Preisser | 75 | 6/8/46 | b6/1/46 |
| 529 | Gay Cavalier (W)F | Gilbert Roland-Martin Garalaga | 65 | 3/30/46 | b4/20/46 |
| 506 | Joe Palooka, Champ (C)F | Joe Kirkwood-Elyse Knox | 70 | 5/28/46 | b4/13/46 |
| 514 | Junior Prom (M)F | Freddie Stewart-June Preisser | 69 | 5/11/46 | b3/2/46 |
| 509 | Live Wires (D)F | Leo Gorcey-Huntz Hall | 65 | 1/12/46 | b2/16/46 |
| 513 | Red Dragon (My)F | Sidney Toler-Benson Fong | 64 | 2/2/46 | b12/29/45 |
| 527 | Shadow Returns (My)A | Kane Richmond-Barbara Reed | 61 | 2/19/46 | b1/19/46 |
| 516 | Strange Mr. Gregory (D)A | Edmund Lowe-Jean Rogers | 63 | 1/12/46 | b1/5/46 |
| 501 | Sunbonnet Sue (M)F | Phil Regan-Gale Storm | 89 | 12/8/46 | b9/29/45 |
| 503 | Swing Parade of 1946 (M)F | Gale Storm-Phil Regan | 74 | 3/16/46 | b1/26/46 |
| | **COMING** | | | | |
| 522 | Below the Deadline | Warren Douglas-Ramsay Ames | | | a6/1/46 |
| 511 | Bowery Bombshell | Leo Gorcey-Huntz Hall | | | a5/11/46 |
| | Decoy | Jean Gillie-Edward Norris | | | a6/1/46 |

| Title | Company |
|---|---|
| Captain Kidd | UA |
| Captain Tugboat Annie | Rep. |
| Captive Heart | Misc. |
| Caravan Trails | PRC |
| Caribbean Mystery | 20th-Fox |
| Carnation Charlie | MGM |
| Carnival in Costa Rica | 20th-Fox |
| Cat Creeps | Univ. |
| Catman of Paris | Rep. |
| Centennial Summer | 20th-Fox |
| Chase, The | UA |
| Cherokee Flash | Rep. |
| Cheyenne | WB |
| Child of Divorce | RKO |
| Cinderella Jones | WB |
| City For Conquest | WB |
| Claudia and David | 20th-Fox |
| Cloak and Dagger | WB |
| Club Havana | PRC |
| Cluny Brown | 20th-Fox |
| Cockeyed Miracle | MGM |
| Code of the Lawless | Univ. |
| Col. Effingham's Raid | 20th-Fox |
| Colorado Pioneers | Rep. |
| Colorado Serenade | PRC |
| Comedy of Murders | UA |
| Come Out Fighting | Mono. |
| Confidential Agent | WB |
| Conquest of Cheyenne | Rep. |
| Cornered | RKO |
| Courage of Lassie | MGM |
| Cowboy Blues | Col. |
| Cowboy Canteen | Col. |
| Crack-Up | RKO |
| Crainquebille | Misc. |
| Crime Doctor's Honor | Col. |
| Crime Doctor's Warning | Col. |
| Crime of the Century | Rep. |
| Crime School | WB |
| Criminal Court | RKO |
| Cross My Heart | Para. |
| Crimson Canary | Univ. |
| Cry Wolf | WB |
| Cuban Pete | Univ. |
| Curley | Misc. |
| **D** | |
| Dakota | Rep. |
| Daltons Ride Again | Univ. |
| Dancing in Manhattan | Col. |
| Danger Signal | WB |
| Danger Street | Para. |
| Danger Woman | Univ. |
| Dangerous Business | Col. |
| Dangerous Men | PRC |
| Dangerous Partners | MGM |
| Danny Boy | PRC |
| Dark Alibi | Mono. |
| Dark Corner | 20th-Fox |
| Dark Horse | Univ. |
| Dark is the Night | Misc. |
| Dark Mirror | Misc. |
| Days of Buffalo Bill | Rep. |
| Deadlier Than the Male | RKO |
| Deadline at Dawn | RKO |
| Deadline for Murder | 20th-Fox |
| Dead of Night | Univ. |
| Deception | WB |
| Decoy | Mono. |
| Desert Horseman | Col. |
| Detour | PRC |
| Devil Bat's Daughter | PRC |
| Devil's Mask | Col. |
| Devil's Playground | UA |
| Devotion | WB |
| Diary of a Chambermaid | UA |
| Dick Tracy | RKO |
| Dick Tracy Versus Cueball | RKO |
| Ding Dong Williams | RKO |
| Dishonored Lady | UA |
| Doll Face | 20th-Fox |
| Dolly Sisters | 20th-Fox |
| Don't Fence Me In | Rep. |
| Don't Gamble With Strangers | Mono. |
| Double Furlough | UA |
| Down Missouri Way | PRC |
| Down to Earth | Col. |
| Do You Love Me? | 20th-Fox |
| Dragonwyck | 20th-Fox |
| Dressed to Kill | Univ. |
| Drifting Along | Mono. |
| Duffy's Tavern | Para. |
| Duel in the Sun | UA |
| **E** | |
| Earl Carroll's Sketchbook | Rep. |
| Easy Come, Easy Go | Para. |
| Easy to Wed | MGM |
| 1812 | Misc. |
| El Paso Kid | Rep. |
| Emperor Waltz, The | Para. |
| Enchanted Cottage | RKO |
| Escape Me Never | WB |
| Experiment Perilous | RKO |
| **F** | |
| Fabulous Suzanne | Rep. |
| Face of Marble | Mono. |
| Faithful In My Fashion | MGM |
| Falcon in Hollywood | RKO |
| Falcon's Adventure | RKO |
| Falcon's Alibi | RKO |
| Fallen Angel | 20th-Fox |
| Fall of Berlin | Misc. |
| Fangs of the Wild | Astor |
| Fanny By Gaslight | UA |
| Fatal Witness | Rep. |
| Fear | Mono. |
| Fear in the Night | Para. |
| Fiesta | MGM |
| Fighting Bill Carson | RKO |
| Firts Yank Into Tokyo | RKO |
| Flaming Bullets | PRC |
| Flight to Nowhere | Misc. |
| Follow That Woman | Para. |

| Title | Company |
|---|---|
| Freddie Steps Out | Mono. |
| French Key | Rep. |
| From This Day Forward | RKO |
| Frontier Feud | Mono. |
| Frontier Fugitives | PRC |
| Frontier Gal | Univ. |
| Frontier Gunlaw | Col. |
| Fugitive | Univ. |
| **G** | |
| Gallant Journey | Col. |
| Galloping Thunder | Col. |
| Gay Blades | Rep. |
| Gay Cavalier | Mono. |
| Genius At Work | RKO |
| Genttleman Joe Palooka | Mono. |
| Gentleman Misbehaves | Col. |
| Gentleman from Texas | Mono. |
| Gentlemen From Arizona | Astor |
| Getting Gertie's Garter | UA |
| Ghost Busters | Mono. |
| Ghost Goes Wild | Rep. |
| Ghost of Hidden Valley | PRC |
| Ghost Steps Out | Univ. |
| G. I. War Brides | Rep. |
| Gilda | Col. |
| Girl of the Limberlost | Col. |
| Girl on the Spot | Univ. |
| Girl Rush | RKO |
| Girls of the Big House | Rep. |
| Girls on Probation | WB |
| Glass Alibi | Rep. |
| Gold Mine in the Sky | Rep. |
| Great Flamarion | Rep. |
| Green Years | MGM |
| Gunning for Vengeance | Col. |
| Gun Town | Univ. |
| Guns and Guitars | Rep. |
| **H** | |
| Hands Across the Border | Rep. |
| Harvey Girls | MGM |
| Haunted Mine | Mono. |
| Heading West | Col. |
| Heartbeat | RKO |
| Hell's Angels | Astor |
| Henry the Fifth | UA |
| Her Adventurous Night | Univ. |
| Her Enlisted Man | Astor |
| Her Kind of Man | WB |
| Her Highness and the Bellboy | MGM |
| Here Comes Trouble | Misc. |
| Hidden Eye | MGM |
| High Barbaree | MGM |
| High School Hero | Mono. |
| Hit the Hay | Col. |
| Hold That Blonde | Para. |
| Holiday in Mexico | MGM |
| Home in Oklahoma | Rep. |
| Home on the Range | Rep. |
| Home Sweet Homicide | 20th-Fox |
| Honeymoon | RKO |
| Hoodlum Saint | MGM |
| Hot Cargo | Para. |
| Hotel Reserve | RKO |
| House of Dracula | Univ. |
| House of Horrors | Univ. |
| House on 92nd Street | 20th-Fox |
| How Do You Do | PRC |
| Humoresque | WB |
| **I** | |
| Idea Girl | Univ. |
| I Cover Big Town | Para. |
| I Cover the Waterfront | Astor |
| I Know Where I'm Going | Misc. |
| I Love a Bandleader | Col. |
| Imperfect Lady | Para. |
| In Fast Company | Mono. |
| In Old New York | Mono. |
| In Old Sacramento | Rep. |
| I Ring Doorbells | PRC |
| Inside Job | Univ. |
| Inner Circle | Rep. |
| Invisible Informer | Rep. |
| Isle of the Dead | RKO |
| It All Came True | WB |
| It Happened at the Inn | MGM |
| It's a Wonderful Life | RKO |
| It's Great to Be Young | Col. |
| It Shouldn't Happen to a Dog | 20th-Fox |
| I've Always Loved You | Rep. |
| **J** | |
| Janie Gets Married | WB |
| Jesse James | 20th-Fox |
| Jimmy Steps Out | Astor |
| Joe Palooka, Champ | Mono. |
| Johnny Comes Flying Home | 20th-Fox |
| Johnny in the Clouds | UA |
| Jolson Story | Col. |
| Journey Together | Misc. |
| Junior Prom | Mono. |
| Just Before Dawn | Col. |
| **K** | |
| Katie for Congress | RKO |
| Kid From Brooklyn | RKO |
| Killers, The | Univ. |
| Kiss & Tell | Col. |
| Kitty | Para. |
| **L** | |
| Ladies Man | Para. |
| Lady in the Lake | MGM |
| Lady Luck | RKO |
| Land of the Outlaws | Mono. |
| Landrush | Col. |
| Larceny in Her Heart | PRC |
| Last Chance | MGM |
| Last Crooked Mile | Rep. |
| Last Frontier Uprising | Rep. |
| Laura | 20th-Fox |
| Lawless Empire | Col. |
| Leave Her to Heaven | 20th-Fox |
| Let 'Em Have It | Astor |


## MONOGRAM (Continued)

| Prod. No. | COMING | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 517 | High School Hero | Freddie Stewart-June Preisser | | | |
| 607 | Gentleman Joe Palooka | Leon Errol-Elyse Knox | | | |
| 512 | Ghost Busters | Leo Gorcey-The Bowery Boys | | | |
| 510 | In Fast Company (CD)F | Leo Gorcey-Huntz Hall | 63 | 6/22/46 | b5/11/46 |
| | Missing Lady | Kane Richmond-Barbara Reed | | | b6/1/46 |
| 530 | South of Monterey | Gilbert Roland-Marjorie Riordan | | | |
| | Strange Voyage | Eddie Albert | 61 | 7/6/46 | |
| 699 | Suspense (D)A | Belita-Barry Sullivan-E. Palette | 101 | 6/15/46 | b3/30/46 |
| 518 | Shadows Over Chinatown | Sidney Toler-Victor Sen Yung | | | a4/20/46 |

### Westerns (Current 1944-45)

| | | | | | |
|---|---|---|---|---|---|
| 452 | Drifting Along (W)F | J. M. Brown-Raymond Hatton | 60 | 1/26/46 | b5/11/46 |
| 458 | Frontier Feud | J. M. Brown-Raymond Hatton | 54 | 11/24/45 | |
| 562 | Gentleman From Texas | J. M. Brown-R. Hatton | | 6/8/46 | |
| 566 | Haunted Mine, The (W)F | J. M. Brown-Raymond Hatton | 52 | 3/2/46 | b4/6/46 |
| 457 | Lost Trail (W)F | J. M. Brown-Raymond Hatton | 53 | 10/20/45 | b10/13/45 |
| 464 | Riders of the Dawn (W)F | Jimmy Wakely-Lee White | 57 | 11/3/45 | b10/27/45 |
| 431 | South of the Rio Grande | Duncan Renaldo | 62 | 9/15/45 | |
| 565 | Border Bandits (W)F | J. M. Brown-R. Hatton | 57 | 1/12/46 | b2/23/46 |
| 571 | Lonesome Trail | J. Wakely-Lee White | 55 | 12/8/45 | |
| 572 | Moon Over Montana (W)F | Jimmy Wakely-Lee White | 61 | 2/23/46 | b4/27/46 |
| 561 | Under Arizona Skies | J. M. Brown-Raymond Hatton | 60 | 4/27/46 | |
| 573 | West of the Alamo | Jimmy Wakely-Lee White | 57 | 4/20/46 | |

### Westerns (Coming)

| | | | | | |
|---|---|---|---|---|---|
| | Shadows on the Range | J. M. Brown-Raymond Hatton | | 7/20/46 | |
| 574 | Trail to Mexico | Jimmy Wakely-Lee White | | 6/29/46 | |

## PARAMOUNT

### Current 1945-46

| Block No. | | | | | |
|---|---|---|---|---|---|
| 4 | Blue Dahlia (My)A | A. Ladd-V. Lake-W. Bendix | 100 | 4/19/46 | b2/2/46 |
| 5 | Bride Wore Boots (C)F | B. Stanwyck-R. Cummings-D. Lynn | 85 | 5/31/46 | b3/23/46 |
| 1 | Duffy's Tavern (CM)F | Crosby-Ed Gardner-M. Reynolds | 98 | 9/28/46 | b8/18/46 |
| 1 | Follow That Woman (My) | William Gargan-Nancy Kelly | 70 | 12/14/45 | b8/25/45 |
| 2 | Hold That Blonde (C)F | Eddie Bracken-Veronica Lake | 77 | 11/23/45 | b10/13/45 |
| 2 | Kitty (D)A | Paulette Goddard-Ray Milland | 103 | 5/10/46 | b10/13/45 |
| 1 | Lost Weekend (D)A | R. Milland-J. Wyman-P. Terry | 101 | 1/25/46 | b8/18/45 |
| 1 | Love Letters (D)A | J. Jones-J. Cotten-A. Richards | 101 | 10.26/45 | b8/25/45 |
| 3 | Masquerade in Mexico (MC)F | D. Lamour-A. deCordova-P. Knowles | 96 | 2/22/45 | b12/1/45 |
| 3 | Miss Susie Slagle's (D)A | Sonny Tufts-V. Lake | 89 | 3/8/46 | b12/8/45 |
| 2 | People Are Funny (CM)F | J. Haley-H. Walker-R. Vallee | 93 | 1/11/46 | b10/18/45 |
| 3 | Road to Utopia (CM)A | Crosby-Hope-Lamour | 90 | 3/22/46 | b12/8/45 |
| 2 | Stork Club (CM)A | Betty Hutton-Barry Fitzgerald | 98 | 12/28/45 | b10/6/45 |
| 4 | They Made Me a Killer (D)A | Robert Lowery-Barbara Britton | 64 | 5/3/46 | b1/26/46 |
| 3 | Tokyo Rose (D)A | Byron Barr-Lotus Long | 69 | 2/8/46 | b12/8/45 |
| 4 | Virginian, The *T (W)F | J. McCrea-B. Donlevy-S. Tufts | 90 | 4/15/46 | b1/26/46 |
| 4 | Well Groomed Bride (CD)F | R. Milland-O. deHavilland-S. Tufts | 75 | 5/17/46 | b2/2/46 |

### COMING

| | | | | | |
|---|---|---|---|---|---|
| | Big Town | Philip Reed- Hillary Brooke | | 10/25/46 | a2/9/46 |
| | Blue Skies *T | Bing Crosby-Paul Draper | | 7/27/46 | a8/18/45 |
| | Calcutta | A. Ladd-G. Russell-W. Bendix | | | a7/14/45 |
| | California *T | Milland-Stanwyck-Fitzgerald | | | a4/6/46 |
| | Cross My Heart | Betty Hutton-Sonny Tufts | | 10/11/46 | |
| | Danger Street | Jane Withers-Robert Lowery | | | |
| | Easy Come, Easy Go | Betty Hutton-Sonny Tufts | | | a4/7/45 |
| | Emperor Waltz, The *T | Bing Crosby-Joan Fontaine | | | |
| | Fear in the Night | De Forest Kelly-Kay Scott | | | |
| 5 | Hot Cargo (D)F | W. Gargan-J. Rogers-P. Reed | 57 | 6/28/46 | b3/16/46 |
| | I Cover Big Town | Philip Reed-Hillary Brooke | | | |
| | Imperfect Lady, The | R. Milland-T. Wright-V. Field | | | a11/10/45 |
| | Ladies Man | Eddie Bracken-Virginia Field | | | a12/10/45 |
| 6 | Monsieur Beaucaire (C)F | Bob Hope-Joan Caulfield | 93 | 8/30/46 | b5/18/46 |
| 6 | O.S.S. (Wa)F | A. Ladd-G. Fitzgerald-P. Knowles | 107 | 7/26/46 | b5/11/46 |
| 5 | Our Hearts Were Growing Up (C)F | B. Donlevy-G. Russell-D. Lynn | 83 | 6/14/46 | b3/16/46 |
| | Perfect Marriage, The | L. Young-D. Niven-V. Field | | 11/8/46 | a3/23/46 |
| | Perils of Pauline | Betty Hutton-John Lund | | | a5/18/46 |
| 6 | Searching Wind (D)A | R. Young-A. Richards-S. Sidney | 105 | 8/9/46 | b5/11/46 |
| | Seven Were Saved | Richard Denning-Catherine Craig | | | a5/25/46 |
| 6 | Strange Love of Martha Ivers (D)A | Stanwyck-L. Scott-Hefflin | 116 | 9/13/46 | b3/16/46 |
| | Suddenly It's Spring | F. MacMurray-P. Goddard | | | a3/30/46 |
| 6 | Swamp Fire (D)A | Johnny Weissmuller-Virginia Grey | 69 | 9/6/46 | b5/11/46 |
| | The Trouble With Women | T. Wright-B. Donlevy-R. Milland | | | a6/23/45 |
| 5 | To Each His Own (D)A | Olivia de Havilland-John Lund | 122 | 7/5/46 | b3/16/46 |
| | Too Good to Be True | S. Tufts-D. Lynn-B. Fitzgerald | | | a11/24/45 |
| | Two Years Before the Mast | Donlevy-Ladd-Bendix | | 11/22/46 | a7/1/44 |
| | Welcome Stranger | Bing Crosby-Barry Fitzgerald | | | a5/25/46 |
| | Where There's Life | B. Hope-S. Hasso-W. Bendix | | | a5/25/46 |

## PRC

### CURRENT 1945-46

| | | | | | |
|---|---|---|---|---|---|
| | Arson Squad (My)A | F. Albertson-R. Armstrong | 66 | 9/11/45 | b8/11/45 |
| | Club Havana (DM)F | Tom Neal-Margaret Lindsay | 62 | 10/23/45 | b10/27/45 |
| | Detour (D)A | Tom Neal-Ann Savage | 69 | 11/30/45 | b11/3/45 |
| | Devil Bat's Daughter (My)A | Rosemary LaPlanche-John James | 66 | 4/15/46 | b4/13/46 |
| | Danny Boy (D)F | Robert "Buzzy" Henry-Eva March | 66 | 1/8/46 | b11/10/45 |
| | Enchanted Forest *C (D)F | Edmund Lowe-Brenda Joyce | 77 | 12/8/45 | b9/22/45 |
| | Flying Serpent, The (H)A | Ralph Lewis-George Zucco | 58 | 2/20/46 | b1/19/46 |
| | How Do You Do (C)F | Bert Gordon-Harry Von Zell | 82 | 12/24/45 | b11/10/45 |
| | I Ring Doorbells (My)F | R. Shayne-A. Gwynne-R. Karns | 67 | 2/25/46 | b1/5/46 |
| | Man Who Walked Alone (C)F | Kay Aldrige-Dave O'Brien | 74 | 3/15/46 | b2/17/45 |
| | Mask of Diijon (D)A | Eric von Stroheim-Jeanne Bates | 70 | 3/7/46 | b2/2/46 |
| | Murder is My Business (My)F | Hugh Beaumont-Cheryl Walker | 63 | 4/10/46 | b3/9/46 |
| | Romance of the West (W)F | Eddie Dean | 58 | 3/20/46 | b2/16/46 |
| | Shadow of Terror (My)A | Dick Fraser-Grace Gillern | 64 | 11/5/45 | b9/1/45 |
| | Strangler of the Swamp (H)A | R. La Planche-Robert Barrat | 59 | 1/1/46 | b1/5/46 |
| | Swing Hostess (CM)F | Martha Tilton-Charles Collins | 76 | 9/8/45 | b11/11/44 |

## PRC (Continued)

| | CURRENT 1945-46 | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|
| White Pongo (D)F | Richard Fraser-Marie Wrixon | 76 | 11/2/45 | b8/11/45 |
| Why Girls Leave Home (D)A | Pamela Blake-Sheldon Leonard | 70 | 10/9/46 | b6/16/45 |
| Wife of Monte Cristo (D)F | John Loder-Lenore Aubert | 79 | 4/23/46 | b3/23/46 |
| | **COMING** | | | |
| Avalanche (My)A | Bruce Cabot-Roscoe Karns | 68 | 6/20/46 | b4/27/46 |
| Between Two Sisters | N. Coleman-P. Reed-F. Cressart | | | a12/22/45 |
| Blonde for a Day | Hugh Beaumont-Cheryl Walker | | 8/22/46 | |
| Down Missouri Way | Martha O'Driscoll-William Wright | | 8/15/46 | a6/1/46 |
| Larceny in Her Heart (My)A | Hugh Beaumont-Cheryl Walker | 68 | 7/10/46 | b5/25/46 |
| Melody Roundup *C | Eddie Dean-Roscoe Ates | | | |
| Queen of Burlesque | Evelyn Ankers | | 7/24/46 | a6/1/46 |
| Secrets of a Sorority Girl | Mary Ware-Rick Vallin | | | a6/1/46 |
| | **Westerns (Current 1944-45)** | | | |
| Ambush Trail (W)F | Bob Steele-Lorraine Miller | 56 | 2/17/46 | b2/2/46 |
| Border Badmen (W)F | Buster Crabbe-Al St. John | 57 | 10/10/45 | b9/1/45 |
| Caravan Trail *C (W)F | Eddie Dean-Emmett Lynn | 61 | 4/20/46 | b3/30/46 |
| Fighting Bill Carson (W)F | Buster Crabbe-Al St. John | 54 | 10/31/45 | b12/15/45 |
| Flaming Bullets | Tex Ritter-Dave O'Brien | 58 | 10/15/45 | |
| Frontier Fugitives | Tex Ritter-Dave O'Brien | 58 | 9/1/45 | |
| Gentlemen With Guns (W)F | Buster Crabbe-Al St. John | 52 | 3/27/46 | b3/16/46 |
| Ghost of Hidden Valley (W)F | Buster Crabbe-Al St. John | 57 | 6/3/46 | b6/1/46 |
| Lightning Raiders | Buster Crabbe-Al St. John | | 1/7/46 | |
| Navajo Kid (W)F | Bob Steele | 57 | 11/21/45 | b3/30/46 |
| Prairie Rustlers | Buster Crabbe-Al St. John | 55 | 11/7/45 | |
| Six Gun Man (W)F | Bob Steele | 59 | 2/1/46 | b1/26/46 |
| Terrors on Horseback (W)F | Buster Crabbe-Al St. John | 55 | 5/1/46 | b4/20/46 |
| Thunder Town (W)F | Bob Steele-Syd Saylor | 58 | 4/12/46 | b3/30/46 |
| | **Westerns (Coming)** | | | |
| Colorado Serenade | Eddie Dean-Mary Kenyon | | 6/30/46 | |
| Dangerous Men | Buster-Crabbe-Al St. John | | 7/17/46 | |
| Man Without a Gun | Bob Steele-Ellen Hall | | | |

## RKO-RADIO

| Stock No. | CURRENT 1945-46 | Trade Shown | | |
|---|---|---|---|---|
| 4 | A Game of Death (M)A | J. Loder-A. Long-R. Wade | 72 | Dec | b12/1/45 |
| 5 | Badman's Territory (W)F | R. Scott-A. Richards-L. Tierney | 98 | Apr | b4/20/46 |
| 6 | Bedlam (D)A | Boris Karloff-Anna Lee | 80 | Apr | b4/27/46 |
| Sp. | Bells of St. Mary's (D)F | Bing Crosby-Ingrid Bergman | 125 | Nov | b11/24/45 |
| 3 | Cornered (D)A | Dick Powell-Walter Slezak | 102 | Nov | b11/17/45 |
| 4 | Deadline at Dawn (My)F | S. Hayward-P. Lukas-B. Williams | 83 | Feb | b2/16/46 |
| 3 | Dick Tracy (My)F | Morgan Conway-Anne Jeffreys | 62 | Dec | b12/15/45 |
| 5 | Ding Dong Williams (MC)F | Glenn Vernon-Marcy McGuire | 62 | Apr | b4/20/46 |
| 6 | Falcon's Alibi (My)A | Tom Conway-Rita Corday | 63 | Apr | b4/20/46 |
| 1 | First Yank Into Tokyo (D)A | T. Neal-B. Hale-K. Luke | 82 | Sept | b9/8/45 |
| 4 | From This Day Forward (D)A | J. Fontaine-M. Stevens-A. Judge | 95 | Mar | b3/2/46 |
| Sp. | Heartbeat (CD)F | G. Rogers-J. Pierre Aumont | 102 | Apr | b4/27/46 |
| 3 | Hotel Reserve (My)A | James Mason-Lucie Mannheim | 80 | Dec | b12/29/45 |
| 2 | Isle of the Dead (HD)A | B. Karloff-E. Drew | 72 | Sept | b9/8/45 |
| Sp. | Kid From Brooklyn *T (CM)F | D. Kaye-V. Mayo-Vera-Ellen | 114 | Mar | b3/23/46 |
| Sp. | Make Mine Music *T (M)F | Walt Disney | 75 | Apr | b4/20/46 |
| 5 | Partners in Time (CD)F | Lum 'n Abner-P. Blake | 76 | Apr | b4/27/46 |
| Sp. | Pinocchio *T (C)F | Disney | 87 | Sept | Reissue |
| 4 | Riverboat Rhythm (C)F | Leon Errol-Joan Newton | 65 | Feb | b2/9/46 |
| 3 | Sing Your Way Home (CM)F | Jack Haley-Anne Jeffreys | 72 | Nov | b11/17/45 |
| 1 | Spanish Main *T (D)F | P. Henreid-M. O'Hara | 100 | Oct | b10/6/45 |
| 3 | Spiral Staircase, The (My-D)A | D. McGuire-G. Brent-E. Barrymore | 83 | Jan | b1/5/46 |
| 4 | Tarzan and the Leopard Woman (A)F | J. Weissmuller-B. Joyce | 72 | Feb | b2/16/46 |
| Sp. | Tomorrow Is Forever (D)A | C. Colbert-G. Brent-O. Welles | 104 | Jan | b1/19/46 |
| 5 | Truth About Murder (My)A | B. Granville-M. Conway | 63 | Apr | b4/20/46 |
| 2 | Wanderer of the Wasteland (W)F | James Warren-Audrey Long | 67 | Oct | b10/6/45 |
| 5 | Without Reservations (C)F | Claudette Colbert-John Wayne | 107 | May | b5/11/46 |
| Sp. | Wonder Man *T (C)F | D. Kaye-V. Mayo | 98 | Apr | b4/28/45 |
| | **COMING** | | | | |
| | A Likely Story | Bill Williams-Barbara Hale | | | a3/15/46 |
| 6 | Bamboo Blonde | Frances Langford-Russell Wade | | | a3/16/46 |
| | Beat the Band | Frances Langford-Gene Krupa | | | |
| | Best Years of Our Lives, The | D. Andrews-M. Loy-F. March | | | |
| | Child of Divorce | Sharyn Moffett-Regis Toomey | | | a3/16/46 |
| | Criminal Court | T. Conway-M. O'Driscoll | | | a4/6/46 |
| 6 | Crack-Up | P. O'Brien-C. Trevor-H. Marshall | | | |
| | Deadlier Than the Male | C. Trevor-L. Tierney-W. Slezak | | | a6/1/46 |
| | Dick Tracy Versus Cueball | Morgan Conway-Anne Jeffreys | | | a5/4/46 |
| | Falcon's Adventure | Tom Conway-Madge Meredith | | | a5/11/46 |
| | Genius at Work | A. Carney-W. Brown-A. Jeffreys | | | |
| | Honeymoon | S. Temple-F. Tone-G. Madison | | | |
| | It's a Wonderful Life | J. Stewart-D. Reed-L. Barrymore | | | |
| | Katie for Congress | L. Young-J. Cotten-Ethel Barrymore | | | |
| | Lady Luck | R. Young-B. Hale-F. Morgan | 97 | | a3/16/46 |
| | The Locket | L. Day-B. Aherne-Gene Raymond | | | |
| | Nocturne | George Raft-Lynn Bari | | | a5/18/46 |
| | Notorious | C. Grant-Ingrid Bergman | | | a2/9/46 |
| | Riffraff | Pat O'Brien-Anne Jeffreys | | | a6/1/46 |
| | Secret Life of Walter Mitty *T | D. Kaye-V. Mayo-F. Bainter | | | |
| | Sinbad the Sailor *T | D. Fairbanks, Jr.-M. O'Hara | | | |
| | Sister Kenny | R. Russell-A. Knox-D. Jagger | | | a3/2/46 |
| | Step by Step | Lawrence Tierney-Anne Jeffreys | | | a2/9/46 |
| Sp. | Stranger, The (D)F | Ed. G. Robinson-L. Young-O. Welles | 95 | | b5/25/46 |
| | Sunset Pass | Nan Leslie-James Warren | | | |
| 6 | Till the End of Time | Dorothy McGuire-Guy Madison | | | a2/9/46 |
| | Vacation in Reno | Jack Haley-Anne Jeffreys | | | |
| | Woman on the Beach | J. Bennett-R. Ryan-C. Bickford | | | a3/9/46 |

## REPUBLIC

| Prod. No. | CURRENT 1944-45 | Rel. Date | |
|---|---|---|---|
| 448 | Along the Navajo Trail (W)F | Roy Rogers-Dale Evans | 66 | 12/15/45 | b12/15/45 |
| 429 | Behind City Lights (D)F | William Terry-Lynne Roberts | 67 | 9/10/45 | b9/22/45 |
| 445 | Don't Fence Me In (W)F | Rogers-Evans-Hayes | 71 | 10/20/45 | b10/27/45 |

| Title | Company |
|---|---|
| Life With Blondie | Col. |
| Life With Father | WB |
| Lighting Raiders | PRC |
| Little Giant | Univ. |
| Little Iodine | UA |
| Little Men | Astor |
| Little Mister Jim | MGM |
| Live Wires | Mono. |
| Locket, The | RKO |
| Lonesome Trail | Mono. |
| Lonely Hearts Club | Rep. |
| Lost Trail | Mono. |
| Lost Weekend | Para. |
| Love, Honor and Goodbye | Rep. |
| Love Letters | Para |
| Love Lies Bleeding | Para |
| Love on the Dole | Misc. |
| Lover Come Back | Univ. |
| **M** | |
| Madonna of the Seven Moons | Univ |
| Madonna's Secret | Rep. |
| Magnificent Doll | Univ. |
| Make Mine Music | RKO |
| Man From Utah | Misc. |
| Man Who Dared | Col. |
| Man Who Walked Alone | PRC |
| Man Without a Gun | PRC |
| Margie | 20th-Fox |
| Marked Trails | Mono. |
| Marshall of Laredo | Rep |
| Marshall of Reno | Rep. |
| Mask of Diijon | PRC |
| Masquerade in Mexico | Para. |
| Meet Me on Broadway | Col. |
| Melody Roundup | PRC |
| Melody Trail | Rep. |
| Men in Her Diary | Univ |
| Mexicana | Rep. |
| Michigan Kid | Univ. |
| Mighty McGurk, The | MGM |
| Mildred Pierce | WB |
| Missing Lady | Mono. |
| Missouri Hayride | PRC |
| Miss Susie Slagle's | Para. |
| Miss Television | UA |
| Mr. Ace | UA |
| Monsieur Beaucaire | Para. |
| Moon Over Montana | Mono |
| Murder is My Business | PRC |
| Murder in the Music Hall | Rep. |
| Murder, My Sweet! | RKO |
| My Brother Who Talked to Horses | MGM |
| My Darling Clementine | 20th-Fox |
| My Gal Loves Music | Univ. |
| My Name is Julia Ross | Col. |
| My Pal Trigger | Rep. |
| My Reputation | WB |
| Mysterious Intruder | Col. |
| Mysterious Mr. M | Univ. |
| Mysterious Mr. Valentine | Rep. |
| **N** | |
| Navajo Kid | PRC |
| Never Say Goodbye | WB |
| Night and Day | WB |
| Night Editor | Col. |
| Night in Paradise | Univ. |
| Night Train to Memphis | Rep. |
| Nobody Lives Forever | WB |
| Nocturne | RKO |
| No Leave, No Love | MGM |
| Nora Prentiss | WB |
| No Time for Comedy | WB |
| No Trespassing | UA |
| Notorious | RKO |
| Notorious Gentlemen | Univ. |
| Notorious Lone Wolf | Col |
| **O** | |
| Of Human Bondage | WB |
| Oh Say Can You Sing | Univ. |
| One Exciting Week | Rep. |
| One More Tomorrow | WB |
| One Romantic Night | Astor |
| One Way to Love | Col. |
| Open City | Misc. |
| Open Verdict | WB |
| O.S.S. | Para. |
| Our Hearts Were Growing Up | Para. |
| Our Vines Have Tender Grapes | MGM |
| Out California Way | Rep. |
| Outlaws of the Rockies | Col. |
| Out of the Depths | Col. |
| **P** | |
| Pardon My Past | Col. |
| Paris Underground | UA |
| Partners in Time | RKO |
| Partners of the Trail | Mono. |
| Passkey to Danger | RKO |
| Passport to Destiny | RKO |
| People Are Funny | Para. |
| Perfect Marriage | Para. |
| Perilous Holiday | Col. |
| Perils of Pauline | Para |
| Personality Kid | Col. |
| Phantom of the Plains | Rep. |
| Phantom Thief | Col. |
| Pilgrim Lady | Rep. |
| Pillow of Death | Univ. |
| Pirates of Monterey | Univ. |
| Plainsman & the Lady | Rep. |
| Portrait of Maria | MGM |
| Postman Always Rings Twice | MGM |
| Prairie Rustlers | PRC |
| Prelude to Murder | Univ. |
| Pride of the Marines | WB |
| Prison Ship | Col. |
| Pursuit to Algiers | Univ |
| **Q** | |
| Queen of Burlesque | PRC |

## R

| Title | Company |
|---|---|
| Rainbow Over Texas | Rep. |
| Ramrod | Misc. |
| Range Law | Mono. |
| Razor's Edge | 20th-Fox |
| Rebecca | UA |
| Red Dragon | Mono. |
| Red River Renegades | Rep. |
| Rendezvous 24 | 20th-Fox |
| Rendezvous With Annie | Rep. |
| Renegades | Col. |
| Return of Frank James | 20th-Fox |
| Return of Mr. Griggs | MGM |
| Return of Rusty | Col. |
| Return of the Vampire | Col. |
| Rhapsody in Blue | WB |
| Riders of the Dawn | Mono. |
| Riffraff | RKO |
| Rio Grande Raiders | Rep. |
| Riverboat Rhythm | RKO |
| River Gang | Univ. |
| Roaring Range | Mono. |
| Roaring Rangers | Col. |
| Romance of the West | PRC |
| Rough Riders of the Cheyenne | Rep. |
| Rough Ridin' Justice | Col. |
| Runaround | Univ. |
| Rustlers of the Badlands | Col. |

## S

| | |
|---|---|
| Sacred and Profane | MGM |
| Sailor Takes a Wife | MGM |
| San Antonio *T) | WB |
| Santa Fe Uprising | Rep. |
| Saratoga Trunk | WB |
| Scarface | Astor |
| Scarlet Street | Univ. |
| Scotland Yard Investigator | Rep. |
| Sea of Grass | MGM |
| Searching Wind | Para. |
| Secret Heart, The | MGM |
| Secret Life of Walter Mitty | RKO |
| Secrets of a Sorority Girl | PRC |
| Senorita From the West | Univ. |
| Sensation Hunters | Mono. |
| Sentimental Journey | 20th-Fox |
| Seven Were Saved | Para. |
| Seventh Veil | Univ. |
| Shadow of a Woman | WB |
| Shadow of Terror | PRC |
| Shadow Returns | Mono. |
| Shadows of the Range | Mono. |
| Shadows Over Chinatown | Mono. |
| Shady Lady | Univ. |
| Shahrazad | Univ. |
| Shanghai Cobra | Mono. |
| She Went to the Races | MGM |
| She Wolf of London | Univ. |
| She Wouldn't Say Yes | Col. |
| She Wrote the Book | Univ. |
| Sheriff of Redwood Valley | Rep. |
| Shine on Texas Moon | Rep. |
| Shock | 20th-Fox |
| Shocking Miss Pilgrim | 20th-Fox |
| Short Happy Life of Francis Macomber | UA |
| Silver City Kid | Col. |
| Sinbad the Sailor | RKO |
| Sing While You Dance | Col. |
| Sing Your Way Home | RKO |
| Singing on the Trail | Col. |
| Sin of Harold Diddlebock | UA |
| Sioux City Sue | Rep. |
| Sister Kenny | RKO |
| Six Gun Man | PRC |
| Sky Devils | Astor |
| Snafu | Col. |
| Smash-Up | Univ. |
| Smoky | 20th-Fox |
| Smooth As Silk | Univ. |
| Snow Cinderella | Rep. |
| So Goes My Love | Univ. |
| Somewhere in the Night | 20th-Fox |
| Song for Miss Julie | Rep. |
| Song of Arizona | Rep. |
| Song of the Prairie | Col. |
| Song of the Range | Mono. |
| Song of Mexico | Rep. |
| Song of Old Wyoming | PRC |
| South of Monterey | Mono. |
| South of the Rio Grande | Mono. |
| Spanish Main | RKO |
| Specter of the Rose | Rep. |
| Spellbound | UA |
| Spider, The | 20th-Fox |
| Spider Woman Strikes Back | Univ. |
| Spiral Staircase, The | RKO |
| Stage coach to Denver | Rep. |
| Stagecoach to Monterey | Rep. |
| Stage Coach Outlaws | PRC |
| Star From Heaven | MGM |
| State Fair | 20th-Fox |
| Step By Step | RKO |
| Stolen Life | WB |
| Stork Club | Para. |
| Strange Confession | Univ. |
| Strange Conquest | Univ. |
| Strange Holiday | Misc. |
| Strange Mr. Gregory | Mono. |
| Stranger From Santa Fe | Mono. |
| Strange Journey | 20th-Fox |
| Strange Love of Martha Ivers | Para. |
| Strange Triangle | 20th-Fox |
| Strange Voyage | Col. |
| Strange Woman | UA |
| Stranger, The | RKO |
| Strangler of the Swamp | PRC |
| Suddenly It's Spring | Para. |
| Sunbonnet Sue | Mono. |
| Sunset Pass | RKO |
| Sun Valley Cyclone | Rep. |
| Suspected Person | PRC |
| Suspense | Mono. |

## REPUBLIC (Continued)

### CURRENT 1944-45

| No. Prod. | | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 427 | Fatal Witness (D)A | Evelyn Ankers-Richard Fraser | 60 | 9/15/45 | b12/8/45 |
| 428 | Love, Honor and Goodbye (CM)F | Virginia Bruce-Edward Ashley | 87 | 9/15/45 | b9/15/45 |
| 431 | Mexicana (CM)F | Constance Moore-Tito Guizar | 83 | 11/15/45 | b11/24/45 |
| 444 | Sunset in El Dorado (W)F | Roy Rogers-Dale Evans | 66 | 9/20/45 | b9/29/45 |
| 426 | Swingin' on a Rainbow (CM)F | Brad Taylor-Jane Frazee | 72 | 9/1/45 | b9/1/45 |
| 430 | Tiger Woman (My)A | Kane Richmond-Lorna Gray | 57 | 11/15/45 | b12/22/45 |

### Current 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 508 | A Guy Could Change (D)F | Allan Lane-Jane Frazee | 65 | 1/27/46 | b1/26/46 |
| 503 | An Angel Comes to Brooklyn (CM)F | Kaye Dowd-Robert Duke | 70 | 11/27/45 | b12/8/45 |
| 513 | A Strange Impersonation (D)F | Brenda Marshall-William Gargan | 68 | 3/15/46 | b3/2/46 |
| 504 | Captain Tugboat Annie (CD)F | Jane Darwell-Edgar Kennedy | 70 | 11/17/45 | b12/15/45 |
| 514 | Catman of Paris (H)A | Carl Esmont-Lenore Aubert | 65 | 4/20/46 | b2/23/46 |
| 511 | Crime of the Century | Stephanie Bachelor-Michael Browne | 56 | 2/27/46 | a12/1/45 |
| 505 | Dakota (D) F | John Wayne-Vera Hruba Ralston | 82 | 12/25/45 | b11/10/45 |
| 519 | French Key (My)A | Albert Dekker-Evelyn Ankers | 67 | 5/18/46 | b5/25/46 |
| 509 | Gay Blades (C)F | Allan Lane-Jean Rogers | 67 | 1/25/46 | b3/30/46 |
| 502 | Girls of the Big House (D)A | Lynne Roberts-Richard Powers | 68 | 11/2/45 | b11/17/45 |
| 516 | Glass Alibi, The (My)A | Maris Wrixon-Douglas Fowley | 68 | 4/27/46 | b5/11/46 |
| 5501 | Home on the Range *M (W)F | Monte Hale-Adrian Booth | 55 | 4/18/46 | b4/13/46 |
| 517 | In Old Sacramento (W)F | Constance Moore-William Elliott | 89 | 5/31/46 | b4/27/46 |
| 510 | Madonna's Secret, The (D)F | F. Lederer-A. Rutherford-G. Patrick | 79 | 2/16/46 | b2/23/46 |
| 512 | Murder in the Music Hall (My)F | Vera Hruba Ralston-W. Marshall | 84 | 4/10/46 | b2/23/46 |
| 521 | One Exciting Week | Al Pearce-Arline Harris | 69 | 6/8/46 | a3/2/46 |
| 518 | Passkey to Danger | Stephanie Bachelor-Adele Mara | 58 | 5/11/46 | a3/2/46 |
| 448 | Rainbow Over Texas (W)F | Roy Rogers-Dale Evans | 65 | 5/9/46 | b5/11/46 |
| 501 | Scotland Yard Investigator (D) | E. von Stroheim-S. Bachelor | 68 | 9/30/45 | b10/13/45 |
| 447 | Song of Arizona (W)F | Roy Rogers-Dale Evans | 68 | 3/9/46 | b3/6/46 |
| 506 | Song of Mexico (M)F | Adele Mara-Edgar Barrier | 57 | 12/28/45 | b11/24/45 |
| 515 | Undercover Woman | S. Bachelor-R. Livingston | 56 | 4/11/46 | a12/22/45 |
| 520 | Valley of the Zombies (HD)A | Robert Livingston-Adrian Booth | 56 | 5/24/46 | b6/1/46 |
| 507 | Woman Who Came Back, The (D)A | Nancy Kelly-John Loder | 68 | 12/13/45 | b12/29/45 |

### COMING

| | | | | | |
|---|---|---|---|---|---|
| | Angel and the Outlaw | J. Wayne-G. Russell-I. Rich | | | |
| | Earl Carroll Sketchbook | Constance Moore-William Marshal | | | a5/25/46 |
| | Fabulous Suzanne | Barbara Britton-Rudy Vallee | | | a5/25/46 |
| | G. I. War Brides | James Ellison-Anna Lee | | | |
| | Ghost Goes Wild | James Ellison-Ann Gwynne | | | a5/4/46 |
| | Home in Oklahoma | R. Rogers-D. Evans-G. Hayes | | | |
| | Inner Circle | Adele Mara- William Frawley | | | |
| | I've Always Loved You *T | Catherine McLeod-Philip Dorn | | | a1/26/46 |
| | Invisible Informer | Linda Sterling-William Henry | | | a3/16/46 |
| | Last Crooked Mile | D. Barry-A. Savage-T. Powers | 67 | | a1/26/46 |
| | Last Frontier Uprising *M | Monte Hale-Adrian Booth | | | |
| | Lonely Hearts Club | Jane Withers-Jimmy Lydon | | | a3/2/46 |
| 5502 | Man From Rainbow Valley *M | Monte Hale-Adrian Booth | 56 | 6/15/46 | |
| | My Pal Trigger | R. Rogers-D. Evans-G. Hayes | | | |
| | Mysterious Mr. Valentine | William Henry-Linda Sterling | | | |
| 523 | Night Train to Memphis | Roy Acuff-Allan Lane-Adele Mara | 67 | 7/12/46 | a1/5/46 |
| | Out California Way *M | Monte Hale-Adrian Booth | | | |
| | Pilgrim Lady | Warren Douglas-Veda Ann Borg | | | a5/4/46 |
| | Plainsman and the Lady | W. Elliott-V. H. Ralston-D. Barry | | | |
| | Rendezvous With Annie | Eddie Albert-Gail Patrick | | | a5/25/46 |
| | Shine on Texas Moon | R. Rogers-George Hayes-Dale Evans | | | |
| | Snow Cinderella | Lynne Roberts-Charles Drake | | | |
| | Specter of the Rose (D)A | Michael Chekhov-Judith Anderson | 90 | | b5/25/46 |
| | That Brennan Girl | James Dunn-Mona Freeman | | | |
| 522 | Traffic in Crime | Kane Richmond-Adele Mara | 56 | 6/28/46 | a4/27/46 |
| | Under Nevada Skies | Roy Rogers-Dale Evans | | | a5/25/46 |

### Westerns (Current 1945-46)

| | | | | | |
|---|---|---|---|---|---|
| 555 | Alias Billy the Kid (W)F | Sunset Carson-Peggy Stewart | 56 | 4/17/46 | b4/27/46 |
| 551 | Bandits of the Badlands (W)F | Sunset Carson-Peggy Stewart | 55 | 9/14/45 | b10/13/45 |
| 5307 | Blue Mountain Skies | Gene Autry-Smiley Burnett | 56 | 12/1/45 | |
| 565 | California Gold Rush (W)F | Wild Bill Elliott-Bobby Blake | 60 | 2/4/46 | b3/2/46 |
| 553 | Cherokee Flash (W)F | Sunset Carson-Linda Stirling | 64 | 12/13/45 | b2/2/46 |
| 563 | Colorado Pioneers (W)F | Wild Bill Elliott-Bobby Blake | 55 | 11/14/45 | b1/5/46 |
| 554 | Days of Buffalo Bill | Sunset Carson-Peggy Stewart | 56 | 2/8/46 | |
| 556 | El Paso Kid | Sunset Carson-Marie Harmon | 55 | 5/22/46 | |
| 5308 | Gold Mine in the Sky | Gene Autry | 59 | 1/15/46 | Reissue |
| 5306 | Guns and Guitars | Gene Autry-Smiley Burnette | 58 | 10/15/45 | Reissue |
| 562 | Marshall of Laredo (W)F | Wild Bill Elliott-Bobby Blake | 58 | 10/7/45 | b11/17/45 |
| 561 | Phantom of the Plains (W)F | Wild Bill Elliott-Bobby Blake | 55 | 9/7/45 | b10/13/45 |
| 552 | Rough Riders of Cheyenne (W)F | Sunset Carson-Peggy Stewart | 56 | 11/1/45 | b11/17/45 |
| 566 | Sheriff of Redwood Valley (W)F | Bill Elliott-Alice Fleming | 56 | 3/29/46 | b4/13/46 |
| 567 | Sun Valley Cyclone | B. Elliott-A. Fleming-B. Blake | 55 | 5/10/46 | |
| 5305 | Under Fiesta Stars | GeneAutry-Smiley Burnette | 61 | 9/1/45 | Reissue |
| 564 | Wagon Wheels Westward (W)F | Wild Bill Elliott-Bobby Blake | 56 | 12/21/45 | b1/19/46 |

### Westerns (Coming)

| | | |
|---|---|---|
| | Conquest of Cheyenne | Wild Bill Elliott-Alice Fleming |
| | Red River Renegades | Sunset Carson-Peggy Stewart |
| | Rio Grande Raiders | Sunset Carson-Peggy Stewart |
| | Sante Fe Uprising | Allan Lane-Martha Wentworth |
| | Sioux City Sue | G. Autry-S. Holloway |
| | Stagecoach to Denver | Allan Lane-Martha Wentworth |
| | Vigilantes of Boomtown | Allan Lane-Martha Wentworth |

## 20TH-FOX

### Current 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 611 | And Then There Were None (My)F | Fitzgerald-Hayward-Huston | 97 | Nov | b1/19/46 |
| 616 | A Walk in the Sun (D)F | Dana Andrews-Richard Conte | 117 | Mar | b12/1/45 |
| 622 | A Yank in London (D)F | Anna Neagle-Rex Harrison | 107 | Mar | b4/27/46 |
| 620 | Behind Green Lights (D)A | Carole Landis-William Gargan | 64 | Feb | b1/19/46 |
| 604 | Captain Eddie (B)F | F. MacMurray-L. Bari | 107 | Sept | b6/23/45 |
| 605 | Caribbean Mystery (My)F | J. Dunn-Sheila Ryan | 65 | Sept | b7/12/45 |
| 628 | Cluny Brown (C)F | Charles Boyer-Jennifer Jones | 100 | June | b5/11/46 |
| 610 | Col. Effingham's Raid (CD)F | C. Coburn-J. Bennett-W. Eythe | 70 | Feb | b9/29/45 |
| 625 | Dark Corner (D)A | Lucille Ball-William Bendix | 99 | May | b4/6/46 |
| 617 | Doll Face (CM)F | C. Miranda-P. Como-V. Blaine | 80 | Jan | b12/22/45 |
| 609 | Dolly Sisters, The *T (MC)F | B. Grable-J. Payne-J. Haver | 114 | Nov | b8/29/45 |
| 626 | Do You Love Me *T (MC)F | M. O'Hara-D. Haymes-H. James | 91 | May | b4/20/46 |
| 623 | Dragonwyck (D)A | G. Tierney-V. Price-W. Huston | 103 | Apr | b2/23/46 |
| 612 | Fallen Angel (D)A | A. Faye-D. Andrews-L. Darnell | 97 | Dec | b10/27/45 |
| 608 | House on 92nd Street, The (D)F | W. Eythe-L. Nolan-S. Hasso | 88 | Oct | b9/15/45 |
| 618 | Jesse James | T. Power-H. Fonda-N. Kelly | 106 | Feb | Re-release |
| 624 | Johnny Comes Flying Home (D)F | Martha Stewart-Richard Crane | 65 | Apr | b3/23/46 |

## 20TH-FOX (Continued)

| Prod. No. | CURRENT 1945-46 | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 614 | **Leave Her to Heaven *T (D)A** | G. Tierney-J. Crain-C. Wilde | 110 | Jan | b12/22/45 |
| 627 | **Rendezvous 24 (D)A** | William Gargan-Maria Palmer | 70 | May | b5/11/46 |
| 619 | **Return of Frank James** | Henry Fonda-Gene Tierney | 92 | Feb | Re-release |
| 621 | **Sentimental Journey (D)F** | M. O'Hara-J. Payne-W. Bendix | 94 | Mar | b2/9/46 |
| 613 | **Spider, The (M)F** | Richard Conte-Faye Marlowe | 62 | Dec | b10/13/45 |
| 615 | **Shock (D)F** | Vincent Price-Lynn Bari | 70 | Feb | b1/19/46 |
| 629 | **Somewhere in the Night (D)A** | J. Hodiak-L. Nolan-N. Guild | 110 | June | b5/4/46 |
| 607 | **State Fair *T (CM)F** | D. Andrews-J. Crain-D. Haymes | 100 | Oct | b8/25/45 |
| 630 | **Strange Triangle (D)A** | Signe Hasso-John Shepperd | 65 | June | b5/11/46 |
| | **COMING** | | | | |
| 634 | Anna and the King of Siam (D)F | I. Dunne-R. Harrison-L. Darnell | 128 | Aug. | b6/8/46 |
| | **Black Beauty** | Mona Freeman-Richard Denning | | | |
| | **Carnival in Costa Rica *T** | D. Haymes-C. Holm-C. Romero | | | |
| 633 | Centennial Summer *T (M)F | Crain-Darnell-Bennett | 102 | Aug. | b6/1/46 |
| | Claudia and David | Dorothy McGuire-Robert Young | | | a5/11/46 |
| 635 | Deadline for Murder | Sheila Ryan-Kent Taylor | 65 | Aug. | a6/8/46 |
| | Home Sweet Homicide | P. Ann Garner-R. Scott | | | a5/11/46 |
| 632 | It Shouldn't Happen to a Dog (CD)F | Carole Landis-Allyn Joslyn | 70 | July | b6/1/46 |
| | **Margie *T** | Jeanne Crain-Alan Young | | | a4/6/46 |
| | My Darling Clementine | H. Fonda-L. Darnell-V. Mature | | | a6/1/46 |
| | **Razor's Edge** | T. Power-G. Tierney-J. Payne | | | a5/11/46 |
| | **Shocking Miss Pilgrim *T** | Betty Grable-Dick Haymes | | | a1/5/46 |
| 631 | **Smoky *T** | F. MacMurray-A. Baxter-B. Ives | 87 | July | a10/6/45 |
| | Strange Journey | Paul Kelly-Osa Massen | | | |
| 13 | Rue Madeleine | James Cagney-Annabella | | | |
| | **Three Little Girls in Blue *T** | Haver-Blaine-Payne | | | a1/26/46 |
| | **Wake Up and Dream** | John Payne-June Haver | | | a6/9/45 |
| | **Wanted for Murder (D)A** | Eric Portman-Dulcie Gray | 103 | | b4/13/46 |
| | **You're For Me** | V. Blaine-P. Como-H. James | | | |

## UNITED ARTISTS

| | CURRENT | | | | |
|---|---|---|---|---|---|
| | **Abilene Town (W)F** | Randolph Scott-Ann Dvorak | 90 | 1/11/46 | b1/12/46 |
| | **A Night in Casablanca (M)F** | Marx Bros.-Charles Drake | 85 | 5/10/46 | b4/20/46 |
| | **Blithe Spirit (C)A** | Hammond-Cummings-Harrison | 94 | 12/14/45 | b9/22/45 |
| | **Breakfast in Hollywood (CD)F** | Tom Breneman-Bonita Granville | 93 | 2/22/46 | b1/19/46 |
| | **Captain Kidd (D)F** | C. Laughton-R. Scott-B. Britton | 87 | 10/5/45 | b8/4/45 |
| | **Diary of a Chambermaid (D)A** | P. Goddard-B. Meredith | 86 | 2/14/46 | b2/2/46 |
| | **Getting Gertie's Garter (C)A** | D. O'Keefe-M. McDonald-B. Barnes | 72 | 11/30/45 | b12/1/45 |
| | **Johnny in the Clouds (D)F** | John Mills-D. Montgomery | 88 | 3/15/46 | b11/17/45 |
| | **Outlaw, The (D)A** | Jane Russell-Walter Huston | 115 | 2/8/46 | b3/23/46 |
| | **Paris-Underground (WaD)A** | C. Bennett-Gracie Fields | 97 | 10/19/45 | b8/25/45 |
| | **Rebecca** | L. Olivier-Joan Fontaine | 130 | 4/26/46 | Reissue |
| | **Spellbound (D)A** | Ingrid Bergman-Gregory Peck | 111 | 12/28/45 | b11/3/45 |
| | **Whistle Stop (D)A** | George Raft-Ava Gardner | 85 | 1/25/46 | b1/12/46 |
| | **Young Widow (D)A** | Jane Russell-Louis Hayward | 100 | 3/1/46 | b2/23/46 |
| | **COMING** | | | | |
| | **Abie's Irish Rose** | Joanne Dru-Michael Chekhov | | | |
| | **Angel on My Shoulder** | P. Muni-A. Baxter-C. Rains | | | a2/9/46 |
| | **A Scandal in Paris** | G. Sanders-S. Hasso-C. Landis | | | a12/22/45 |
| | **Bachelor's Daughter's** | G. Russell-C. Trevor-A. Dvorak | | | |
| | **Bel Ami** | George Sanders-Angela Lansbury | | | |
| | **Caesar and Cleopatra *T (D)A** | Claude Rains-Vivien Leigh | 135 | | b12/22/45 |
| | **Chase, The** | Robert Cummings-Michele Morgan | | | |
| | Comedy of Murders | Charles Chaplin-Martha Raye | | | |
| | **Devil's Playground** | William Boyd-Andy Clyde | | | |
| | **Dishonored Lady** | H. Lamarr-D. O'Keefe-J. Loder | | | |
| | **Duel in the Sun *T** | J. Jones-G. Peck-J. Cotten | | | |
| | **Fanny By Gaslight** | James Mason-Phyllis Calvert | | | |
| | **Henry the Fifth (D)F *T** | L. Olivier-R. Asherson | 134 | | b4/27/46 |
| | **Little Iodine** | Jo Ann Marlowe-Marc Cramer | | | a4/27/46 |
| | **Miss Television** | David Bruce-Cleatus Caldwell | | | a5/25/46 |
| | **Mr. Ace** | George Raft-Sylvia Sidney | | | a5/4/46 |
| | **No Trespassing** | Ed. G. Robinson-L. McCallister | | | |
| | **Short Happy Life of Francis Macomber** | G. Peck-J. Bennett-R. Preston | | | |
| | **Sin of Harold Diddlebock** | H. Lloyd-R. Walburn-J. Conlin | | | a2/9/46 |
| | **Strange Woman, The** | H. Lamarr-G. Sanders-L. Hayward | | | |
| | **This Happy Breed** | Robert Newton-Celia Johnson | | | |

## UNIVERSAL

| | CURRENT 1945-46 | | | | |
|---|---|---|---|---|---|
| 516 | **Because of Him (CM)F** | D. Durbin-C. Laughton-F. Tone | 87 | 1/16/46 | b1/12/46 |
| 527 | **Blonde Alibi (My)F** | Tom Neal-Martha O'Driscoll | 62 | 4/12/46 | b3/23/46 |
| 532 | Cat Creeps (H)A | Lois Collier-Noah Beery, Jr. | 57 | 5/17/46 | b4/13/46 |
| 509 | **Crimson Canary (My)F** | Noah Beery, Jr.-Lois Collier | 64 | 11/9/45 | b11/8/45 |
| 510 | **Daltons Ride Again (W)F** | A. Curtis-M. O'Driscoll-L. Chaney | 72 | 11/23/45 | b11/17/45 |
| 534 | Dressed to Kill (My)A | Rathbone-N. Bruce-P. Morison | 70 | 6/7/46 | b5/25/46 |
| 513 | **Frontier Gal (D)F** | Y. DeCarlo-R. Cameron-A. Devine | 84 | 12/21/45 | b12/8/45 |
| 515 | **Girl on the Spot (D-M)A** | Jess Barker-Lois Collier | 75 | 1/11/46 | b1/5/46 |
| 511 | **House of Dracula (H)A** | Chaney-Carradine-O'Driscoll | 67 | 12/7/45 | b12/8/45 |
| 525 | **House of Horrors (H)A** | Kent Taylor-Virginia Grey | 65 | 3/29/46 | b3/9/46 |
| 518 | **Idea Girl (C)F** | Jess Barker-Julie Bishop | 60 | 2/8/46 | b2/2/46 |
| 520 | **Little Giant (C)F** | Abbott-Costello | 91 | 2/22/46 | b3/2/46 |
| 526 | Madonna of the Seven Moons (D)A | P. Roc-P. Calvert-S. Granger | 89 | 4/5/46 | b1/26/46 |
| 502 | Men in Her Diary (C)A | J. Hall-L. Allbritton-P. Ryan | 73 | 9/14/45 | b8/15/45 |
| | Night in Paradise *T (D)A | Merle Oberon-Turhan Bey | 84 | 5/3/46 | b4/13/46 |
| 512 | **Pillow of Death (My)A** | L. Chaney-J. Ed Bromberg | 66 | 12/14/45 | b12/15/45 |
| 507 | **Pursuit to Algiers (D)F** | B. Rathbone-N. Bruce | 65 | 10/26/45 | b10/27/45 |
| 503 | **River Gang (M)F** | G. Jean-J. Qualen | 64 | 9/21/45 | b9/22/45 |
| 514 | **Scarlet Street (D)A** | Ed. G. Robinson-Joan Bennett | 102 | 12/21/45 | b12/29/45 |
| 519 | **Seventh Veil (D)A** | James Mason-Ann Todd | 94 | 2/15/46 | b11/10/45 |
| 501 | **Shady Lady (CM)F** | S. Coburn-G. Simms-R. Paige | 93 | 9/7/45 | b9/8/45 |
| 531 | She Wolf of London (H)A | Sara Haden-Una O'Connor | 61 | 5/17/46 | b4/13/46 |
| 521 | **Smooth as Silk (My)A** | Kent Taylor-Virginia Grey | 66 | 3/1/46 | b3/9/46 |
| 533 | She Wrote the Book (CD)A | Joan Davis-Jack Oakie | 74 | 5/31/46 | b5/18/46 |
| 528 | So Goes My Love (D)F | Myrna Loy-Don Ameche | 88 | 5/19/46 | b3/30/46 |
| 505 | **Strange Confession (M)A** | L. Chaney-B. Joyce | 62 | 10/5/45 | b10/6/45 |
| 530 | Strange Conquest (D)F | Jane Wyatt-Jess Barker | 64 | 5/16/46 | b4/20/46 |
| 506 | Senorita From the West (C)F | A. Jones-B. Granville | 62 | 10/12/45 | b10/20/45 |
| 524 | Spider Woman Strikes Back (H)A | G. Sondergaard-K. Grant-B. Joyce | 59 | 3/22/46 | b3/23/46 |
| 522 | Tangier (D)F | M. Montez-P. Foster-R. Paige | 75 | 3/8/46 | b3/9/46 |
| 517 | Terror By Night (My)A | B. Rathbone-Nigel Bruce | 60 | 2/1/46 | b2/2/46 |
| 504 | That Night With You (CM)F | F. Tone-S. Foster-L. Allbritton | 84 | 9/28/45 | b9/22/45 |
| 508 | This Love of Ours (D)F | Merle Oberon-Charles Korvin | 90 | 11/2/45 | b10/27/45 |

| Title | Company |
|---|---|
| **Swamp Fire** | Para. |
| Swell Guy | Univ. |
| **Swing Hostess** | PRC |
| **Swingin' on a Rainbow** | Rep. |
| **Swing Parade of 1946** | Mono. |
| **Swiss Family Robinson** | Astor |
| **T** | |
| Talk About a Lady | Col. |
| Tangier | Univ. |
| Tars and Spars | Col. |
| Tarzan and the Leopard Woman | RKO |
| Tenth Avenue Angel | MGM |
| Terror By Night | Univ. |
| Terrors on Horseback | PRC |
| Terror Trail | Col. |
| Texas Kid, The | Mono. |
| Texas Panhandle | Col. |
| That Brennan Girl | Rep. |
| That Night With You | Univ. |
| That Texas Jamboree | Col. |
| That Way with Women | WB |
| The Man I Love | WB |
| The Shadow | Mono. |
| The Time, the Place & the Girl | WB |
| They Made Me a Killer | Para. |
| They Were Expendable | MGM |
| 13 Rue Madeleine | 20th-Fox |
| This Happy Breed | UA |
| This Love of Ours | Univ. |
| Thrill of Brazil | Col. |
| Throw a Saddle on a Star | Col. |
| Three in the Saddle | PRC |
| Three Little Girls in Blue | 20th-Fox |
| Three Strangers | WB |
| Three Wise Fools | MGM |
| Thunder in the City | Astor |
| Thunder Town | PRC |
| Tiger Woman | Rep. |
| Till the Clouds Roll By | MGM |
| Till the End of Time | RKO |
| Time for Two | MGM |
| To Each His Own | Para. |
| Tokyo Rose | Para. |
| Tom Brown's Schooldays | Astor |
| Tomorrow Is Forever | RKO |
| Tonight We Dance | Col. |
| Too Good to Be True | Para. |
| Too Young to Know | WB |
| Town Went Wild | PRC |
| Traffic in Crime | Rep. |
| Trail to Mexico | Mono. |
| Trail to Vengeance | Univ. |
| Trigger Law | Mono. |
| Trigger Trail | Univ. |
| Trouble With Women | Para. |
| Truth About Murder | RKO |
| Tucson Raiders | Rep. |
| Twin Guns | PRC |
| Two Fisted Stranger | Col. |
| Two Guys From Milwaukee | WB |
| Two Mrs. Carrolls | WB |
| Two Sisters From Boston | MGM |
| Two Smart People | MGM |
| Two Years Before the Mast | Para |
| **U** | |
| Uncle Andy Hardy | MGM |
| Undercover Woman | Rep. |
| Undercurrent | MGM |
| Underdog, The | PRC |
| Under Arizona Skies | Mono. |
| Under Nevada Skies | Rep. |
| Unknown, The | Col. |
| Unseen, The | Para. |
| Up Goes Maisie | MGM |
| **V** | |
| Vacation From Marriage | MGM |
| Vacation in Reno | RKO |
| Valley of the Zombies | Rep. |
| Vigilantes of Boomtown | Rep. |
| Virginian, The | Para. |
| Voice of the Whistler | Col |
| **W** | |
| Wagon Wheels Westward | Rep |
| Wake Up and Dream | 20th-Fox |
| Walls Came Tumbling Down | Col. |
| Wanderer of the Wasteland | RKO |
| Wanted for Murder | 20th-Fox |
| Weekend at the Waldorf | MGM |
| Weird Woman | Univ. |
| Welcome Stranger | Para. |
| Well Groomed Bride | Para. |
| West of the Alamo | Mono. |
| West of the Rio Grande | Mono. |
| What a Woman! | Col. |
| What Next, Corporal Hargrove? | MGM |
| Where There's Life | Para. |
| Whispering Skull | PRC |
| Whistle Stop | UA |
| White Tie and Tails | Univ. |
| White Pondo | PRC |
| Why Girls Leave Home | Mono. |
| Wicked Lady | Univ. |
| Wife of Monte Cristo | PRC |
| Wild Beauty | Univ. |
| Without Reservations | RKO |
| Woman of the Town, The | UA |
| Woman on the Beach | RKO |
| Woman Who Came Back, The | Rep. |
| Wonder Man | RKO |
| **Y** | |
| Yearling, The | MGM |
| Years Between, The | Misc. |
| Yolanda & the Thief | MGM |
| Young Widow | UA |
| You're For Me | 20th-Fox |
| **Z** | |
| Ziegfeld Follies of 1946 | MGM |

## TITLE CHANGES

"But Not Goodbye" (MGM) now THE COCKEYED MIRACLE

"The Show-Off" (MGM) now CARNATION CHARLIE

"A Woman of My Own" (MGM) now SACRED AND PROFANE

"Romance of the Rancho" (Mono.) now SOUTH OF MONTEREY

"What Nancy Wanted" (RKO) now THE LOCKET


# NEXT WEEK

# The

STR THEATRE ADVISORY COUNCIL

## ANALYZES BASIC SAFETY FACTORS IN THE THEATRE

Watch for this Outstanding feature concerning a topic of vital, timely importance to the entire industry

Next Week In

# THE MOTION PICTURE THEATRE


## UNIVERSAL (Continued)

| Prod No. | COMING | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| | Black Angel | D. Duryea-J. Vincent-P. Lorre | | | |
| | Brief Encounter (D)A | Celia Johnson-Trevor Howard | 95 | | b2/16/46 |
| | Brute Man | Rondo Hatton- Jane Adams | | | |
| 540 | Canyon Passage *T | D. Andrews-B. Donlevy-S. Hayward | | 7/26/46 | a10/6/45 |
| | Cuban Pete | Desi Arnaz-Ethel Smith | | | a5/18/46 |
| 539 | Danger Woman | B. Joyce-D. Porter-P. Morrison | | 7/12/46 | a4/20/46 |
| | Dark Horse | Phil Terry-Ann Savage | | | a4/6/46 |
| | Dead of Night | Michael Redgrove-Googie Withers | | | |
| | Ghost Steps Out | Abbott-Costello-M. Reynolds | | | a4/6/46 |
| 538 | Her Adventurous Night | Dennis O'Keefe-Helen Walker | | 7/5/46 | |
| 537 | Inside Job | A. Curtis-A. Rutherford-P. Foster | 65 | 6/28/46 | |
| | Killers, The | Ava Gardner-Albert Dekker | | | a5/25/46 |
| | Little Miss Big | Fay Holden-Beverly Simmons | | | a4/6/46 |
| 536 | Lover Come Back | G. Brent-L. Ball-V. Zorina | 90 | 6/21/46 | a3/30/46 |
| | Magnificent Doll | G. Rogers-D. Niven-B. Meredith | | | |
| | Michigan Kid | Jon Hall-Rita Johnson | | | a5/18/46 |
| | Mysterious Mr. M | Richard Martin-Pamela Blake | | | |
| | Notorious Gentlemen (D)A | Rex Harrison-Lilli Palmer | 110 | | b2/16/46 |
| | Oh Say Can You Sing | Sheila Ryan-Fred Brady | | | a5/25/46 |
| | Pirates of Monterey *T | Maria Montez-Rod Cameron-P. Reed | | | a5/25/46 |
| 535 | Runaround (C)F | Rod Cameron-Ella Raines | 86 | 6/14/46 | b6/8/46 |
| | Shahrazad *T | Decarlo-Donlevy-Aumont | | | a2/9/46 |
| | Smash-Up | S. Hayward-L. Bowman-E. Albert | | | |
| | Swell Guy | Sonny Tufts-Ann Blyth | | | |
| | White Tie and Tails | Dan Duryea-Ella Raines-William Bendix | | | |
| | Wicked Lady (D)A | M. Lockwood-J. Mason-P. Roc | 100 | | b1/12/46 |
| | Wild Beauty | Don Porter-Lois Collier | | | |
| | **Westerns (Current 1945-46)** | | | | |
| 1101 | Bad Men of the Border | Kirby Grant-Armita-Fuzzy Knight | 56 | 9/28/45 | |
| 1102 | Code of the Lawless | Kirby Grant-Fuzzy Knight | 55 | 10/19/45 | |
| 1104 | Gun Town | Kirby Grant-Fuzzy Knight | 53 | 1/18/45 | a12/22/45 |
| 1103 | Trail to Vengeance | Kirby Grant-Fuzzy Knight | 54 | 11/30/45 | |

## WARNER BROS.

| | CURRENT 1945-46 | | | | |
|---|---|---|---|---|---|
| 504 | Born for Trouble | Van Johnson-Faye Emerson | 57 | 10/6/45 | Reissue |
| 512 | Burma Victory (Wa)A | Documentary | 63 | 2/15/46 | b12/22/45 |
| 513 | Cinderella Jones (C)F | Joan Leslie-Robert Alda | 88 | 3/9/46 | b2/16/46 |
| 515 | City for Conquest | James Cagney-Ann Sheridan | 98 | 4/13/46 | Reissue |
| 506 | Confidential Agent (D)F | C. Boyer-L. Bacall-P. Lorre | 118 | 11/10/45 | b11/3/45 |
| 508 | Danger Signal (D)F | Faye Emerson-Zachary Scott | 78 | 12/15/45 | b11/17/45 |
| 517 | Devotion (D)A | O. deHavilland-L. Lupino | 107 | 4/20/46 | b4/6/46 |
| 518 | Her Kind of Man | Z. Scott-F. Emerson-D. Clark | 78 | 5/11/46 | a12/22/45 |
| 503 | It All Came True | Humphrey Bogart-Ann Sheridan | 97 | 10/6/45 | Reissue |
| 505 | Mildred Pierce (D)A | Joan Crawford-Jack Carson | 111 | 10/20/45 | b9/29/45 |
| 510 | My Reputation (D)F | Barbara Stanwyck-George Brent | 94 | 1/26/46 | b1/22/46 |
| 516 | No Time for Comedy | James Stewart-Rosalind Russell | 93 | 4/13/46 | Reissue |
| 519 | One More Tomorrow (C)F | Ann Sheridan-Dennis Morgan | 88 | 6/1/46 | b5/18/46 |
| 501 | Pride of the Marines (D)F | J. Garfield-E. Parker-D. Clark | 119 | 9/4/45 | b8/11/45 |
| 502 | Rhapsody in Blue (M)F | Joan Leslie-Robert Alda | 139 | 9/22/45 | b6/30/45 |
| 509 | San Antonio *T | Erroll Flynn-Alexis Smith | 110 | 12/29/45 | b11/24/45 |
| 514 | Saratoga Trunk (D)A | Gary Cooper-Ingrid Bergman | 135 | 3/30/46 | b11/24/45 |
| 511 | Three Strangers (D)A | Fitzgerald-Greenstreet-Lorre | 92 | 2/15/46 | b1/26/46 |
| 507 | Too Young to Know (D)F | Joan Leslie-Robert Hutton | 86 | 12/1/45 | b11/17/45 |
| | **COMING** | | | | |
| | Appointment in Tokyo (Wa) | Documentary | 54 | | b12/1/45 |
| | Beast With Five Fingers | R. Alda-A. King-P. Lorre | | | a3/23/46 |
| | Big Sleep | H. Bogart-Lauren Bacall | | | a2/16/46 |
| | Cheyenne | Dennis Morgan-Jane Wyman | | | |
| | Cloak and Dagger | Gary Cooper-Lilli Palmer | | | |
| | Cry Wolf | Errol Flynn-Barbara Stanwyck | | | |
| | Deception | Bette Davis-Paul Henreid | | | |
| | Escape Me Never | E. Flynn-I. Lupino-G. Young | | | a3/9/46 |
| | Humoresque | J. Crawford-J. Garfield-O. Levant | | | |
| 520 | Janie Gets Married (CD)F | Joan Leslie-Robert Hutton | 89 | 6/22/46 | b6/8/46 |
| | Life with Father *T | I. Dunne-W. Powell-E. Taylor | | | |
| | Never Say Goodbye | Errol Flynn-Eleanor Parker | | | a12/1/45 |
| 523 | Night and Day | C. Grant-A. Smith-J. Wyman | 128 | 8/3/46 | |
| | Nobody Lives Forever | J. Garfield-G. Fitzgerald | | | a3/23/46 |
| | Nora Prentiss | Ann Sheridan-Robert Alda | | | |
| 522 | Of Human Bondage | P. Henreid-E. Parker-J. Knowles | 105 | 7/20/46 | a8/16/44 |
| | Open Verdict, The | S. Greenstreet-P. Lorre-J. Lorring | | | a3/9/46 |
| | Shadow of a Woman | Andrea King-William Prince | | | a4/28/45 |
| 521 | Stolen Life (D)A | B. Davis-G. Ford-W. Brennan | 107 | 7/6/46 | b5/4/46 |
| | That Way With Women | S. Greenstreet-M. Vickers-D. Clark | | | |
| | The Man I Love | Ida Lupino-Robert Alda | | | a11/24/45 |
| | The Time, the Place & the Girl *T | D. Morgan-J. Carson-J. Wyman | | | a12/1/45 |
| 524 | Two Guys From Milwaukee | Dennis Morgan-Joan Leslie | 90 | 8/17/46 | a3/23/46 |
| | Two Mrs. Carrolls | H. Bogart-B. Stanwyck-A. Smith | | | a11/24/45 |

## MISCELLANEOUS

| | | | | | |
|---|---|---|---|---|---|
| | A Boy, a Girl and a Dog (D) | Harry Davenport-Sharyn Moffett | | Film Clas | a10/4/44 |
| | Accent on Horror | Bela Lugosi-Nat Pendleton | | SGP | |
| | Adventure For Two (D)F | Laurence Olivier-Penelope Ward | 89 | | b12/22/45 |
| | Adventure in Music (M) | Jose Iturbi & Others | 62 | | b5/27/44 |
| | Battle for Music (Doc.)F | London Philharmonic | 74 | Four Conts | b10/30/45 |
| | Bedelia (D)A | Margaret Lockwood-Ian Hunter | 90 | Eagle-Lion | b6/8/46 |
| | Bella Donna | M. Oberon-G. Brent-C. Korvin | | UWP | a5/25/46 |
| | Captive Heart (D)A | Michael Redgrave-Rachel Kempson | 108 | Eagle-Lion | b4/13/46 |
| | Caravan (D)A | Steward Granger-Jean Kent | 122 | Eagle-Lion | b4/20/46 |
| | Crainquebille (D)A | French Cast | 59 | Hoffberg | b10/28/44 |
| | Curley *T | Frances Rafferty-Larry Olsen | | Hal Roach | a5/25/46 |
| | Dark Is the Night (D)A | Irina Radehenko-Ivan Kuznetsov | 70 | Artkino | b3/23/46 |
| | Dark Mirror | O. deHavilland-Lew Ayers | | UWP | a4/6/46 |
| | 1812 (Hist.) | Russian Cast | 95 | Artkino | b9/16/44 |
| | Fall of Berlin (Doc.)F | | 70 | Artkino | b9/15/44 |
| | Flight to Nowhere | A. Curtis-E. Ankers | | SGP | a5/18/46 |
| | Here Comes Trouble* | William Tracy-Patty Morgan | | Hal Roach | |
| | I Know Where I'm Going (D)F | Wendy Hiller-Roger Livesay | 91 | GFD | b1/5/46 |
| | Journey Together (D)F | Ed. G. Robinson-Bessie Love | 80 | Eng. Films | b3/9/46 |
| | Love on the Dole (D)A | Deborah Kerr-Clifford Evans | 89 | Four Conts | b10/20/45 |
| | Man From Utah | Russell Hayden-Inez Cooper | | SGP | |
| | Open City (D)A | Aldo Fabrizi-Anna Magnani | 100 | Mayer-Bur'n | b3/9/46 |
| | Ramrod | J. McCrea-V. Lake-D. DeFore | | Enterprise | |
| | Strange Holiday (D)F | Claude Rains-Robbie Stebbins | 57 | Elite | b10/27/45 |
| | Years Between, The (D)A | Michael Redgrave-Valerie Hobson | 100 | Eagle-Lion | b4/13/46 |

# SHORT Booking GUIDE

## 1945-46 PRODUCT

## COLUMBIA

### ALL-STAR COMEDIES (20)

7404 A Bird in the Head.....Fair ..... 17 .. 4/13/46
7434 A Hit With a Miss.....Good ..... 16 .. 3/ 2/46
7410 Ain't Love Cuckoo?..... 19 .....
7432 A Miner Affair.....Poor ..... 18½..11/10/45
7403 Beer Barrel Polecats..... 17 .....
7436 Blonde Stayed On, The..... 16½.....
7423 Calling All Fibbers..... 16½.....
7422 Dance, Dunce, Dance!....Funny ..... 18½..10/27/45
7426 Get Along Little Zombie ..... 17 .....
7483 High Blood Pressure.....Fair ..... 19 .. 3/16/46
7425 Hiss and Yell..... 18 .....
7401 If a Body Meets a Body..... 18 .....
7438 Jiggers, My Wife!..... 18 .....
7421 Mayor's Husband, The...Funny ..... 16 ..11/10/45
7402 Micro-Phonies ..... 17 .....
7437 Mr. Noisy ..... 16½.....
7407 Monkey Businessmen ..... 18 .....
7435 Spook to Me.....Funny ..... 17 .. 3/ 2/46
7406 Three Troubledeers ..... 17 .....
7405 Uncivil War Birds..... 17 .....
7409 Vine, Women and Song (Billy Vine) ..... 22½.....
7224 When the Wife's Away..Good ..... 17 .. 5/ 4/46
7481 Where the Pest Begins..... 17 .....

### COLOR RHAPSODY (5)

7503 Picnic Panic ..... 6 .....
7502 Polar Playmates ..... 6½.....
7501 River Ribber ..... 6 .....

### COMMUNITY SINGS (10)

7651 No. 1 (Leibert) Cowboy Hit Tunes.....Good ..... 9½..11/17/45
7652 No. 2 (Baker) You Belong to My Heart..... 10 .....
7653 No. 3 (Don Baker) Dream .....Fair ..... 10 .. 8/ 2/46
7654 No. 4 (Baker) Good, Good, Good .....Fair ..... 11 .. 2/23/46
7655 No. 5 (Leibert) No Can Do .....Good ..... 10 .. 4/13/46
7656 No. 6 (Baker) That Feeling in the Moonlight..... 9 .....
7657 No. 7 (Leibrt) Chickery Chick ..... 10 .....
7658 No. 8 (Baker) Symphony.....
7659 No. 9 (Baker) Aren't You Glad You're You.....
7660 No. 10 (Leibert) Let It Show .....

### FILM VODVIL (5)

7956 Dick Stabile & Orch.....
7951 Milt Britton & Band..... 11 .....
7952 Randy Brooks & Orch..... 10½.....
7953 Morale's Copacabana Orchestra .....Excellent ..... 11 .. 2/23/46
7954 Three Sets of Twins....Good ..... 10 .. 5/ 4/46
7955 Art Mooney & Orch..... 11 .....

### FLIPPY

7601 Catnipped .....Amusing ..... 7½.. 3/ 2/46

### FOX & CROW

7752 Foxey Flatfoots ..... 6 .....
7751 Phoney Baloney ..... 7 .....
7753 Unsure-Runts ..... 7½.....

### PANORAMICS

7902 Strange Hunger .....
7901 The Magic Stone..... 10 .....

### PHANTASIES (4)

7702 Kenge Roo ..... 6 .....
7701 Simple Siren ..... 6½.....
7703 Snap Happy Traps.....

### SCREEN SNAPSHOTS (10)

7851 No. 1 (25th Anniversary Special) ..... 9 .....
7852 No. 2 (Harlow Wilcox & H. Von Zell)..... 10 .....
7853 No. 3 (Fashions, Rodeo, etc.) .....Interesting .... 9 .. 2/23/46
7854 No. 4 (Hollywood Celebrations) .....Interesting .... 9 .. 2/23/46
7855 No. 5 (Movie Stunt-men & Doubles) ..... 9 .....
7856 No. 6 (Wendell Niles and Prindle) ..... 8½.....
7857 No. 7 (Victory Show) ..... 8½.....
7858 No. 8 (Looking Back) .....
7859 No. 9 (Judy Canova Radio Show) ..... 10 .....
7860 No. 10 (Famous Fathers & Sons) .....

### SPORT REELS (10)

7801 Champion of the Cue..... 7½.....
7862 Puck Chasers ..... 10 .....
7803 Cadet Cagers ..... 8½.....
7804 Mermaid's Paradise .....Good ..... 9½.. 3/ 9/46
7805 Rasslin' Romeos ..... 8½.....
7806 Canine Champion ..... 8½.....
7807 Timberland Athletes .....
7808 Diving Aces .....
7809 Horse Racing (untitled) .....

### SERIALS (3)

7160 Hop Harrigan ..... 15 Chaps. 4/13/46
7120 Jungle Raiders ..... 15 Chaps.
7140 Who's Guilty? ..... 15 Chaps.
Chick Carter, Detective..... 15 Chaps.

## METRO-GOLDWYN-MAYER 1945-46

### CARTOONS (16)

W-731 Flirty Birdy ..... 7 .....
W-733 Quiet Please .....
W-732 Wild and Woolfy..... 8 .....
W-734 Lonesome Lenny .....Fair ..... 8 .. 4/ 6/46
W-735 Springtime for Thomas..Good ..... 9 .. 4/ 6/46
W-736 Milky Waif .....Good ..... 7 .. 6/ 1/46

### TRAVELTALKS (12)

T-714 Glimpses of Guatemala.....
T-713 Land of Mayas.....
T-717 Looking at London.....Excellent ..... 10 .. 6/ 1/46
T-712 Merida and Campeche....Good ..... 8 ..12/ 1/45
T-715 Visiting Vera Cruz.....Interesting .... 9 .. 4/ 6/46
T-711 Where Time Stands Still.Good ..... 9 ..12/ 1/45
T-716 The Mission Trail.....

### MGM SPECIALS (4)

A-701 A Gun In His Hand..... 19 .....
A-702 Purity Squad .....Excellent ..... 20 ..11/24/45

### PETE SMITH SPECIALTIES (10)

S-756 Badminton .....Good ..... 9 .. 1/ 5/46
S-753 Bus Pests .....Funny ..... 10 .. 1/ 5/46
S-759 Equestrian Quiz .....Funny ..... 10 .. 6/ 1/46
S-757 Fala at Hyde Park.....Interesting .... 11 .. 1/26/46
S-751 Football Thrills of 1944..Excellent ..... 8 ..12/ 1/45
S-755 Gettin' Glamor ..... 9 .....
S-752 Guest Pests .....Very Funny ... 9 .. 1/19/46
S-754 Sports Sticklers .....
S-758 Studio Visit .....
S-760 Treasures from Trash....Good ..... 10 .. 6/ 1/46

### PASSING PARADE (6)

K-774 Golden Hunch .....Excellent ..... 10 .. 2/ 9/46
K-771 Great American Mug....Very Good ..... 10 ..11/24/45
K-773 People on Paper.....Excellent ..... 11 ..12/ 1/45
K-775 Magic on a Stick.....
K-776 Our Old Car.....Excellent ..... 10 .. 5/ 4/46
K-772 Stairway to Light.....Good ..... 10 ..11/24/45

### MGM MINIATURE (6)

M-781 Strange Destiny .....Good ..... 10 .. 1/26/46
M-782 Spreadin' the Jam.....Fair ..... 10 ..11/24/45
M-783 Musical Masterpieces ..Excllent ..... 10 .. 4/ 6/46

## PARAMOUNT 1945-46

### GEORGE PAL PUPPETOONS (8)

U5-1 Jasper and the Beanstalk.Good ..... 8 ..10/27/45
U5-2 My Man Jasper.....Fair ..... 8 .. 3/16/46
U5-3 Olie for Jasper..... 7 .....
U5-4 Together in the Weather..... 7 .....
U5-5 Jasper's Derby .....Excellent ..... 8 .. 6/ 1/46

### LITTLE LULU (6)

D5-1 Man's Pest Friend.....Good ..... 8 .. 2/ 9/46
D5-2 Bargain Counter Attack...Good ..... 7 .. 6/ 1/46
D5-3 Bored of Education.....Passable ..... 7 .. 6/ 1/46
D5-4 Chick and Double Chick.....

### NOVELTOONS (6)

P5-1 Friendly Ghost .....Very Good ..... 7½.. 2/23/46
P5-2 Cheese Burglar .....Fair ..... 7 .. 6/ 1/46
P5-3 Old MacDonald Had a Farm .....Very Good ..... 7 .. 6/ 1/46
P5-4 Sheep Shape ..... 7 .....
P5-5 Spree for All .....

### MUSICAL PARADES (6)

FF5-1 Little Witch .....Very Good ..... 20 ..11/10/45
FF5-2 Naughty Nanette .....Entertaining .. 20 .. 2/16/46
FF5-3 College Queen .....Limited ..... 2 .. 6/ 1/46
FF5-4 Tale of Two Cafes..... 18 .....
FF5-5 Double Rhythm .....

### POPEYE (8)

E5-1 House Tricks .....Funny ..... 8 .. 5/11/46
E5-2 Service With a Gulle....Fair ..... 6 .. 4/13/46
E5-3 Klondike Casanova .....Swell ..... 8 .. 6/ 1/46
E5-4 Peep in the Deep..... 7 .....
E5-5 Rocket to Mars.....
E5-6 Rodeo Romeo .....

### POPULAR SCIENCE (6)

J5-1 No. 1 .....Interesting .... 10 ..11/17/45
J5-2 No. 2 .....Interesting .... 10 .. 2/16/46
U5-3 No. 3 .....Interesting .... 10 .. 3/16/46
J5-4 No. 4 .....Interesting .... 10 .. 5/11/46
J5-5 No. 5 ..... 10 .....
J5-6 No. 6 .....

### SPEAKING OF ANIMALS (6)

Y5-1 Animal-ology .....Very Funny ... 9 ..11/ 3/45
Y5-2 Hillbillies .....Very Good .... 9 .. 2/23/46
Y5-3 In the Postwar Era.....Fair ..... 9 .. 3/16/46
Y5-4 In the Wilds.....Good ..... 9 .. 6/ 1/46
Y5-5 Lonesome Stranger .....
Y5-6 (Untitled) .....

### SPORTLIGHTS (10)

R5-1 What a Picnic.....Interesting .... 9 ..10/18/45
R5-2 Paddle Your Own.....Good ..... 9 ..11/17/45
R5-3 Running the Team.....Good ..... 9 .. 2/23/46
R5-4 Good Dog ..... 10 .....
R5-5 Dixie Pointers ..... 10 .....
R5-6 Rhythm on Blades.....Excellent ..... 9 .. 3/16/46
R5-7 Testing the Experts..... 9 .....
R5-8 Riding the Hickories.....Excellent ..... 9 .. 6/ 1/46
R5-9 Birds Make Sport.....
R5-10 Feminine Class .....

### TWO-REEL SPECIALS

T5-2 Don't Be a Sucker..... 18 .....

### UNUSUAL OCCUPATIONS (6)

L5-1 No. 1 .....Interesting .... 10 .. 2/16/46
L5-2 No. 2 ..... 10 .....
L5-3 No. 3 .....Good ..... 10 .. 3/16/46
L5-4 No. 4 .....Interesting .... 10 .. 4/13/46

## RKO RADIO 1945-46

### DISNEY CARTOONS (18)

64103 A Knight for a Day.....Good ..... 7 .. 6/ 1/46
64101 Canine Patrol ..... 7 .....
64105 In Dutch .....Funny ..... 7 .. 3/16/46
64102 Old Sequoia .....Funny ..... 7 ..10/13/45
64104 Pluto's Kid Brother.....Good ..... 7 .. 5/11/46
64106 Squatter's Rights ..... 7 .....

### EDGAR KENNEDY (6)

63401 Big Beef, The.....Good ..... 17 ..11/24/45
63402 Mother-in-Law's Day ..... 18 .....
63403 Trouble or Nothing.....Funny ..... 18 .. 2/16/46

### FLICKER FLASHBACKS (7)

64201 No. 1 .....Funny ..... 7 ..11/17/45
64202 No. 2 .....Funny ..... 7 .. 1/26/46
64203 No. 3 .....Amusing ..... 7 .. 2/ 9/46
64204 No. 4 .....Good ..... 8 .. 3/16/46
64205 No. 5 .....Good ..... 7 .. 4/13/46
64206 No. 6 .....Entertaining ... 8 .. 6/ 1/46
64207 No. 7 ..... 7 .....

### HEADLINER REVIVALS (4)

63201 The Derby Decade..... 22 .....
63202 Russian Dressing ..... 18 .....
63204 Sea Melody ..... 19 .....
63203 Twenty Girls and a Band..... 18 .....

### LEON ERROL (6)

63701 Beware of Redheads..... 17 .....
63702 Maid Trouble .....Funny ..... 18 .. 2/23/46
63703 Oh, Professor Behave..... 18 .....
63704 Twin Husbands ..... 18 .....

### RAY WHITLEY WESTERN MUSICALS (4)

63501 Western Welcome ..... 18 .....
63503 Ranch House Romeo..... 17 .....
63502 Sagebrush Serenade ..... 19 .....
63504 Rhythm Wranglers ..... 19 .....

### SPECIAL

671 The House I Live In....Excellent ..... 18 ..10/13/45

### SPORTSCOPES (13)

64310 Aqua Queens ..... 8 .....
64304 Arcaro Up .....Fair ..... 8 .. 2/ 9/46
64301 Athletic Items .....Good ..... 8 ..11/24/45
64302 Battling Bass .....Good ..... 8 ..11/17/45
64308 Black Ducks and Broad-bills .....Good ..... 8 .. 5/11/46
64309 Tenderfoot Trail ..... 8 .....
64303 Ten Pin Titans.....Good ..... 8 .. 2/ 9/46
64307 Quarter Horses .....Good ..... 8 .. 3/ 9/46
64305 Ski Master .....Good ..... 8 .. 5/11/46
64306 Winning Basketball .....Good ..... 8 .. 4/ 6/46

### THIS IS AMERICA (13)

63102 T. V. A.....Interesting .... 18 .. 1/26/46
63101 Airline to Everywhere....Excellent ..... 17 .. 1/ 5/46
63103 Great Lakes .....Excellent ..... 16 .. 2/16/46
63107 No Place Like Home.....Illuminating ... 16 .. 6/ 1/46
63104 Report on Japan.....Interesting .... 19 .. 3/ 9/46
63105 Street of Shadows.....Excellent ..... 16 .. 4/13/46
63106 Two Million Rooms.....Excellent ..... 15 .. 5/ 4/46

### WAR ACTIVITIES

Here Come the Yanks....Interesting .... 10 ..10/10/45

## 20th CENTURY-FOX 1945-46

### MOVIETONE ADVENTURE (10)

6260 Across the Great Divide.....
6258 Along the Rainbow Trail.Excellent ..... 8 .. 4/13/46
6254 Bountiful Alaska ..... 8 .....
6259 Cradle of Liberty.....
6253 China Carries On.....
6256 Louisiana Springtime ..... 8 .....
6257 Lost Lake .....
6252 Magic of Youth.....
8251 Memories of Columbus.....
8255 Song of Sunshine..... 8 .....

### SPORTS REVIEWS (6)

6353 Diving Dandies .....
6355 Golden Horse .....
6301 Pins and Cushions.....Interesting .... 8 .. 3/ 2/46
6351 Ski Aces .....Excellent ..... 8 .. 2/23/46
6352 Time Out For Play..... 8 .....
6354 Sea Sirens .....

### TERRYTOONS (20)

6506 Bad Bill Bunion.....Funny ..... 7 .. 3/ 2/46
6517 Dinky Finds a Home..... 7 .....
6511 Fortune Hunters ..... 7 .....
6502 Fox & the Duck.....
6520 Golden Hen .....Excellent ..... 7 .. 5/11/46
6514 It's All in the Stars.....Excellent ..... 7 .. 6/ 1/46
6518 Johnstown Flood ..... 7 .....
6501 Mighty Mouse in Gypsy Life ..... 8 .....
6506 Mighty Mouse Meets Bad Bill Bunion..... 7 .....
6508 Mighty Mouse in Krakatoa .....Amusing ..... 7 .. 3/ 9/46
6513 My Old Kentucky Home.Very Good .... 7 .. 5/ 4/46
6519 Peace-Time Football ..... 7 .....
6503 Swooning the Swooners.....
6510 Svengali's Cat .....Amusing ..... 7 .. 3/ 2/46
6509 Talking Magpies .....Good ..... 7 .. 3/ 9/46
6507 The Exterminator ..... 7 .....
6515 Throwing the Bull..... 7 .....
6516 Trojan Horse ..... 7 .....
6504 Watch Dog .....
6512 Wicked Wolf .....Good ..... 7 .. 5/11/46
6505 Who's Who in the Jungle.Good ..... 7 .. 3/ 2/46

### MARCH OF TIME (13)

1 Palestine Problem .....Informative .... 17 .. 9/15/45
2 American Beauty .....Interesting .... 18 .....
3 18 Million Orphans.....Excellent ..... 17 ..11/ 3/45
4 Justice Comes to Germany .....Impressive ..... 21 11/24/45
5 Challenge to Hollywood...Interesting .... 18 .. 1/ 5/46
6 Life With Baby.....Very Good .... 20 .. 2/ 2/46
7 Report on Greece.....Very Good ..... 19 .. 3/ 2/46
8 Night Club Boom.....Good ..... 21 .. 4/ 6/46
9 Wanted—More Homes ...Informative .... 20 .. 5/ 4/46
10 Tomorrow's Mexico .....Timely ..... 20 .. 6/ 1/46

## UNIVERSAL 1945-46

### NAME BAND MUSICALS (13)

1309 Banquet of Melody.....Good ..... 1 .. 5/11/46
1304 Cuban Madness .....
1301 Solid Senders .....Very Good ..... 15 ..11/24/45
1302 Hot and Hectic.....
1306 Melody Stampede .....Good ..... 15 .. 1/26/46
1381 Sing and Be Happy.....Very Good ..... 10 .. 3/ 2/46

| | | | | |
|---|---|---|---|---|
| 1307 | Swing High, Swing Sweet. | Entertaining | 15 | 3/ 2/46 |
| 1303 | Syncho-Smooth Swing | Good | 15 | 2/23/46 |
| 1310 | Swingin' Down the Scale. | Good | 15 | 6/ 1/46 |
| 1308 | Takin' the Breaks | All Right | 15 | 6/ 1/46 |
| 1305 | Tin Pan Alley Tempos | Fair | 15 | 2/23/46 |
| | **PERSON-ODDITY (15)** | | | |
| 1361 | Gabriel Heatter Reporting | Interesting | 9 | 11/17/45 |
| 1362 | Hill-Billy Artist | Interesting | 9 | 10/27/45 |
| 1366 | Maestros of the Comics | Interesting | 9 | 3/ 2/46 |
| 1363 | Paper Magic | Interesting | 9 | 11/10/45 |
| 1364 | Pottery Poets | Good | 9 | 12/ 1/45 |
| 1365 | Front Line Artists | Good | 9 | 12/ 1/45 |
| 1367 | Wings of Courage | | 9 | |
| 1368 | Cartune Crusader | | 9 | |
| 1369 | Scientifically Stung | Interesting | 9 | 6/ 1/46 |
| 1370 | Lone Star Padre | | | |
| 1371 | Artist's Antics | | | |
| 1372 | Picture Pioneer | | | |
| | **SERIALS (4)** | | | |
| | Lost City of the Jungle | Juvenile | 20 | 5/11/46 |
| | Royal Mounted Rides Again | Actionful | 19 | 1/19/46 |
| | Scarlet Horseman | | | |
| | Secret Agent X-9 | | | |
| | **SING AND BE HAPPY** | | | |
| 1381 | Sing and Be Happy | Very Good | 10 | 3/ 2/46 |
| 1382 | Merrily We Sing | Fair | 10 | 5/11/46 |
| | **SPECIAL FEATURETTES** | | | |
| 1201 | Tiny Terrors of the Timberlands | | | |
| 1203 | Roosevelt—Man of Destiny | | 18 | |
| | **TECHNICOLOR CARTOONS (13)** | | | |
| 1324 | Apple Andy | Good | 7 | 2/16/46 |
| 1326 | Bathing Buddies | | | |
| 1323 | Mousie Come Home | | | |
| 1322 | The Poet and Peasant | Very Good | 7 | 10/27/45 |
| 1321 | Loose Nut | | | |
| 1325 | Who's Cooking Who | | | |
| | **VARIETY VIEW (15)** | | | |
| 1348 | Chimp on the Loose | | 9 | |
| 1347 | Dog Tale | Fizzles | 9 | 6/ 1/46 |
| 1342 | Go North | Very Good | 9 | 10/13/45 |
| 1364 | Grave Laughter | Amusing | 9 | 11/24/45 |
| 1344 | Doctor of Paintings | | | |
| 1345 | Jungle Capers | Amusing | 9 | 2/23/46 |
| 1341 | Queer Birds | Interesting | 9 | 11/10/45 |
| 1346 | Script Teas | | 9 | |

## VITAPHONE-WARNER BROS. 1945-46

| | | | | |
|---|---|---|---|---|
| | **BLUE RIBBON CARTOONS (13)** | | | |
| 2307 | Daffy Duck & Egghead | | | |
| 2306 | Fresh Fish | | | |
| 2303 | The Good Egg | | | |
| 2305 | Little Lion Hunter | | | |
| 2302 | Lyin' Mouse | | | |
| 2301 | Sunbonnet Blue | | 7 | |
| 2304 | Trial of Mr. Wolf | | | |
| | **BUGS BUNNY** | | | |
| 2721 | Hair Raising Hare | Hilarious | 7 | 6/ 1/46 |
| | **FEATURETTES (6)** | | | |
| 2101 | Barbershop Ballads | Fair | 20 | 8/25/45 |
| 2102 | Star in the Night | Outstanding | 20 | 10/27/45 |
| 2103 | All Star Musical Revue | Entertaining | 20 | 12/ 1/45 |
| 2104 | Good Old Corn | Good | 20 | 12/ 1/45 |
| 2106 | Hitler Lives? | Excellent | 20 | 1/ 5/46 |
| 2105 | Musical Shipmates | | | |
| | **MELODY MASTERS (10)** | | | |
| 2601 | Spade Cooley, King of Western Swing | Excellent | 10 | 8/25/45 |
| 2605 | Headline Bands | Very Good | 10 | 3/ 2/46 |
| 2602 | Here Comes the Navy Bands | Fair | 10 | 10/13/45 |
| 2606 | Jan Savitt & His Band | Good | 10 | 4/ 6/46 |
| 2603 | Musical Novelties | Fair | 10 | 11/17/45 |
| 2607 | Rhythm on Ice | Good | 10 | 5/ 4/46 |
| | **MERRIE MELODIES—LOONEY TUNES** | | | |
| 1716 | Baby Bottleneck | Very Funny | 7 | 3/30/46 |
| 1717 | Elmer's Hare Remover | Excellent | 7 | 3/30/46 |
| 1718 | Daffy Doodles | Very Good | 7 | 5/11/46 |
| 1719 | Hollywood Canine Canteen | Funny | 7 | 6/ 1/46 |
| 1720 | Hush My Mouse | Good | 7 | 6/ 1/46 |
| | **SPECIAL** | | | |
| 2901 | The Nine Hundred | Outdated | 10 | 10/27/45 |
| | **SPORTS PARADE (13)** | | | |
| 2507 | Fin 'N Feathers | | | |
| 2506 | Let's Go Gunning | Interesting | 10 | 5/ 4/46 |
| 2501 | Sports Go to War | Outdated | 10 | 10/13/45 |
| 2502 | Holiday on Horseback | | | |
| 2503 | Michigan Ski-Daddle | | | |
| 2505 | Snow Eagles | Excellent | 10 | 3/30/46 |
| 2504 | With Rod and Gun in Canada | Very Good | 10 | 4/ 6/46 |
| | **TECHNICOLOR ADVENTURES (6)** | | | |
| 2801 | Fashions for Tomorrow | | 10 | |
| 2802 | In Old Santa Fe | | | |
| 2803 | All Aboard | Fair | 10 | 4/ 6/46 |
| 2804 | Facing Your Danger | Exciting | 10 | 6/ 1/46 |
| 2805 | Girls and Flowers | Beautiful | 10 | 6/ 1/46 |
| | **TECHNICOLOR SPECIALS (8)** | | | |
| 2001 | Frontier Days | Good | 20 | |
| 2002 | Forest Commandos | Excellent | 20 | 3/ 9/46 |
| 2003 | Movieland Magic | Good | 20 | 3/30/46 |
| 2004 | Gem of the Ocean | Excellent | 20 | 6/ 1/46 |
| 2006 | Hawaiian Memories | Excellent | 20 | 6/ 1/46 |
| | **VITAPHONE VARIETIES (6)** | | | |
| 2401 | Alice in Jungleland | Interesting | 10 | 11/17/45 |
| 2402 | Miracle Makers | | 10 | |
| 2405 | Peeks at Hollywood | Interesting | 10 | 3/ 2/46 |
| 2406 | Smart as a Fox | Excellent | 10 | 6/ 1/46 |
| 2404 | So You Think You're Allergic | Fair | 10 | 1/19/46 |
| 2403 | Story of a Dog | Interesting | 10 | 8/25/45 |

*SHOWMAN SAM SAYS: Could it be that that theatre which collapsed into a coal mine had decided it was the only way to get into the black?*

# CLASSIFIED ADVERTISING

**Ten cents per word (10 words minimum). No cuts or borders. No charge for name and address. 5 insertions for the price of 3. Money order or check with copy. Ads will appear as soon as received unless otherwise instructed. Address: Classified Dept., SHOWMEN'S TRADE REVIEW, 1501 Broadway, New York 18, N. Y.**

## NEW EQUIPMENT

NEW 8′ PEDESTAL FANS, 24″ BLADES, with rebuilt motors, $76.75; Gum Remover, $1.95 gallon; Lavatory Clean-a-Pipe Machines, $9.95; Lavador Automatic Deodorizers, $7.50; Flashlite Batteries, 5 cents; Intercommunication System, Master, 3 sub-stations, $69.50; 1000W 8-mm. Projectors, $135.00; Navy Surplus—Dimmers—2450W, $22.50; 2000W, $19.95; 1650W, $15.95; 1350W, $13.50; Sound screens at old prices until August First—Crystal Beaded, square foot, 44½ cents; Super Flextone Plastic Coated, guaranteed fungus-proof, washable, 37½ cents. Samples free. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

NEW GARVER 30 AMPERE RECTIFIERS, $120.00 pair; 15 ampere rectifier bulbs $5.55; Simplex type BB movements $59.50; Super-lite screens 36 cents; 35 per cent discount on Simplex and Powers parts. What do you need? Star Cinema Supply Co., 440 West 45th St., New York 19, N. Y.

## SITUATION WANTED

VETERAN: Projectionist desires employment, in Pennsylvania. Have Pennsylvania state license. George R. Snyder, 7 Trueman St., Pittsburgh, Pa.

## SOUND EQUIPMENT

PORTABLE 35-MM. SOUND PROJECTORS, DeVry $195.00; RCA 2000′, $195.00; send for list; New 12″ PM Speakers, $14.95; New Multicellular Hi Frequency Horns, unit, filter network, $125.00; New 868 type Photocells, $1.95; Record Changer, $29.75; New 30W Theatre Amplifiers, $125.00; S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York, N. Y.

## STUDIO EQUIPMENT

BELL & HOWELL STUDIO TRIPODS, $69.50; Magazines, 1000′, $95.00; 400′, $59.50; Mitchell early model Studio Camera, 3 lenses, 400′ magazines, tripod, $2450.00; DeVry Motorized 35-mm. Newsreel Camera, 400′ magazines, 3 lenses, tripod, $695.00; Moviolas, $195.00; Densitometer, $125.00; 2000W Fresnol Spots, $57.50. Send for list, S.O.S. Cinema Supply Corp., 449 W. 42nd St, New York, New York.

## THEATRE GAMES

DIE CUT BINGO CARDS—$22.50 in 10,000 lots. Smaller quantities, $2.50 per 1,000. 1-75, 1-100 IMMEDIATE DELIVERY. S. Klous, c/o Showmen's Trade Review. 1501 Broadway, New York City 18 N. Y

FOR YOUR BINGO GAMES. Buy your cards from us—controlled or uncontrolled, dye cut, play right, priced right—service supreme. Samples on request. Premium Products. 354 W. 44th St., New York 18, N. Y.

CAN YOU USE $5,000.00 extra yearly profit? Boost your worst week night's attendance with Foto-Nite, which gives you Banknight's advantages without illegality. Write—Foto-Nite Shows, Div. American Theatre Supply Co., Inc., 1504—14th at Pike, Seattle 4, Wash.

## THEATRE FOR SALE

THEATRE FOR SALE 1944 New Building 32′ x 80′ R.C.A. sound system 325 upholstered seats, Fountain, Popcorn Machine. 15 Room Hotel joining will sell one or both. A-1 opportunity to right party; Owner retiring. R. Borcherdt, Nucla Hotel & Theatre, Nucla, Colo.

## THEATRE SEATING

250 PORTABLE ASSEMBLY CHAIRS, SECTIONS OF TWO, per chair $3.60; 2000 Stadium Chairs, $4.35; 400 American late model metalined reupholstered padded backs, boxspring cushions, rebuilt $7.95; 150 rebuilt, reupholstered American panelback boxspring chairs, $5.95; 300 American rebuilt reupholstered red striped velour padded back, boxspring, metal lined, $7.95; 408 American ditto, $7.95; Cardinal Red leatherette, 52″ wide, 100 yards per roll, $1.14 yard; cut lengths, $1.25. Wire for stock list. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York, N. Y.

## USED EQUIPMENT

POWERS 6B MECHANISMS, REBUILT, RENICKELED $99.50; Simplex movements, good, $4.95; 4 column candy machine $39.50; 2 unit Gold Seal ticket machine $129.50; Lamphouses at bargain prices. Star Cinema Supply Co., 440 W. 45th St., New York 19, N. Y.

NO GAMBLE WHEN YOU BUY THESE ARMY THEATRE BOOTH Outfits—Holmes professional latest type sound projectors, 2000′ magazines; lens; Strong Arclamps; rectifiers; motors; adjustable heavy pedestals; 30W amplifiers; monitor; 2 way Multicellular horn system, reconditioned and guaranteed, $1995.00. S.O.S. Cinema Supply Corp., 449 West 42nd St., New York, N. Y.

TICKET MACHINES HAND OPERATED, WENZEL THREE UNIT, $135.00; General Four Unit, $195.00; Silvertone roller screens, 9′ x 9′, $29.50; Beautiful Box Office, 8′ x 4′ square, $79.50; 16-mm. Reels or Cans, 400′—23 cents; 800′—34 cents; 1200′—44 cents; Heavy Duty Vacuum Cleaner, rebuilt, $97.50; Coinometers with Pennies, $69.50; Send for Catalog, S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

TWO HOLMES P-8 EDUCATORS, Strong Arclamps, Rectifiers, Twoway Horn system, complete, like new $1290.00 Delivered. Suprex Lamps $400. Pair, Forest Twinarcs 65/65 M.C.S. Rectifier $484.00 like new. American Theatre Supply Co., Inc., 1504—14th at Pike, Seattle 4, Wash.

## WANTED TO BUY

WE'LL PAY TOP PRICES—WHAT'VE YOU GOT? BOX 716, c/o Showmen's Trade Review, 1501 Broadway, New York, N. Y.

Simplex, Powers, Sound equipment, lamphouses, etc. Star Cinema Supply Co., 440 W. 45th St., New York 19, N. Y.

AIR CONDITIONING EQUIPMENT, compressors, Condensers, etc. Refrigerant type. Carrier, York, Carbondale, Curtis, Westinghouse, G.E. or other standard makes. Any size up to 300 tons, centrifugal preferred. Send full details. Box 716, Showmen's Trade Review 1501 Broadway, New York, N. Y.

THEATRE BUYERS DEPEND

on SHOWMEN'S TRADE REVIEW

FOR EVERY WEEK* BOOKING SERVICE

* Showmen's Trade Review's Feature and Short Subject Booking Guides Are Published In Full Every Week

# SHOWMEN'S TRADE REVIEW

LIBRARY OF CONGRESS SERIAL RECORD JUL 1

THE SERVICE PAPER OF THE MOTION PICTURE INDUSTRY

REVIEWED IN THIS ISSUE


| | |
|---|---|
| Beware | 15 |
| Crime of the Century | 14 |
| Deadline for Murder | 15 |
| Inside Job | 14 |
| Man From Rainbow Valley | 14 |
| My Pal Trigger | 15 |
| The Bamboo Blonde | 14 |
| Under Arizona Skies | 14 |

**PRODUCT GUIDES**
Begin on Page 67

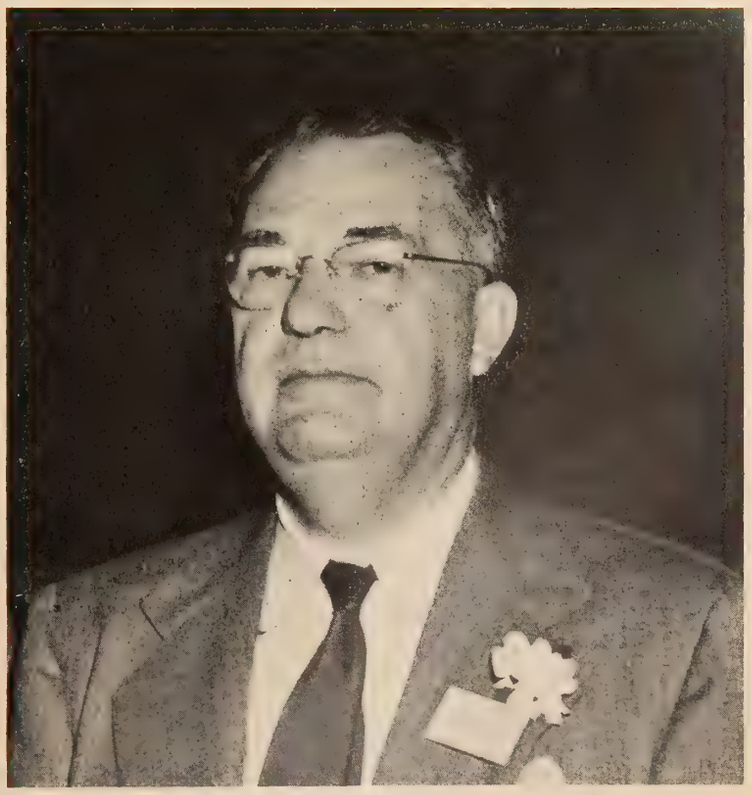


Vol. 44 No. 23

JUNE 22, 1946

Entered as second class matter February 20, 1940, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly by Showmen's Trade Review, Inc., 1501 Broadway, New York 18, N. Y., U. S. A. 10 cents a copy, $2 a year.

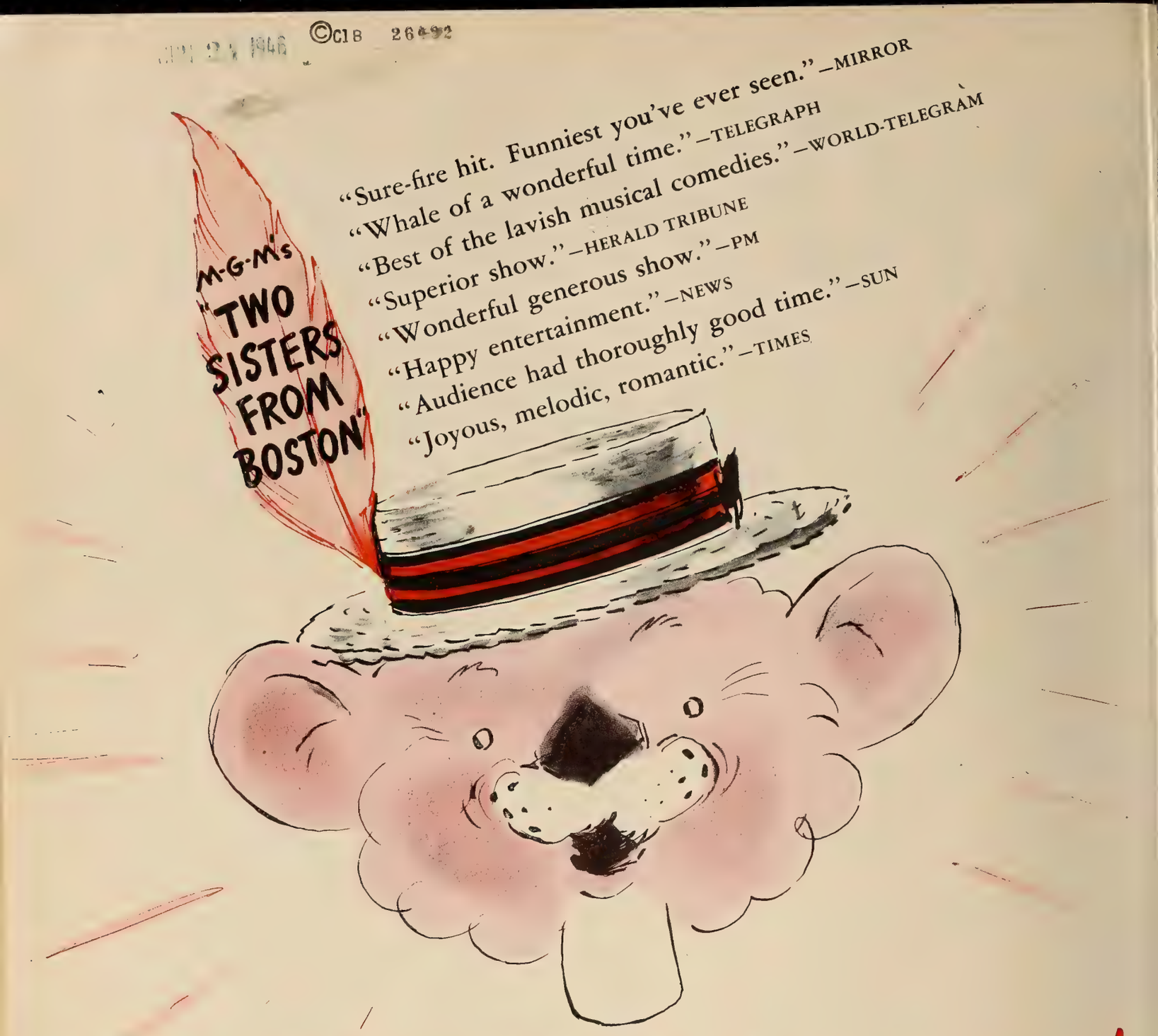
CHARLES E. 'CHICK' LEWIS
Editor and Publisher

Mack Jackson (See Page 4)

The Motion Picture
**THEATRE**
**Equipment & Maintenance**
*Begins Following Page 34*

©CIB 26492




# ANOTHER FEATHER IN HIS CAP!

(And another CAPitol (N. Y.) smash hit, repeating its nation-wide triumph!)

"TWO SISTERS FROM BOSTON"

"THE GREEN YEARS"

"ZIEGFELD FOLLIES OF 1946" (Technicolor)

"THE POSTMAN ALWAYS RINGS TWICE"

"EASY TO WED" (Technicolor)

"THREE WISE FOOLS"

## M-G-M FEATHERS YOUR NEST!

# THE EDITORIAL PAGE

## CURRENT OBSERVATIONS

THE GOVERNMENT SUIT DECISION is like a football. The lawyers are having themselves a field day and at this writing the men carrying the ball haven't even sighted the goal posts.

The decision is unique in that none of the parties are happy or satisfied with it. The Department of Justice, still desiring divorcement, says it will appeal. The companies, Paramount in particular, do not like its possible effect on their theatre partnerships.

As we warned last week, don't jump to conclusions. There will be a long lapse of time before anything definite comes out of the decision. One of the lawyers told an STR reporter that it might take several years if both sides feel like making it a fight to the finish.

We are reluctant to say "we told you so," but many of you readers may recall that when the first consent decree was in the making we warned that such a decree would hurt, not help, the average independent exhibitor. It is now old, and sad, history what that decree did for film rentals and percentages.

Throughout the fight for divorcement we again sounded the warning that if it ever came to pass it would hurt, not help, the independent exhibitor. This is as good a time as any to repeat that warning. From our seat of observation only the strong independent circuit would benefit from divorcement. We don't have to tell you that there are a few circuits of this kind that can be pretty ruthless in their dealings and attitude towards the little independent exhibitor.

Mr. Little Exhibitor, there is only one thing that can help you: a strong, unified, organization with a membership so large and powerful that it can bring about the elimination of those unfair practices which you have been complaining about for the last ten years. But it must be an exhibitor-organization, not paid agitators.

Until that comes to pass you are in no position to fight your battles.

* * *

JUDGE BRIGHT, to our way of thinking, hit the well-known nail smack on the head when, as part of his decision of the MPA-Hughes-Outlaw case, he said: "The whole matter seems more of an effort on the part of Hughes to add this case . . . through the courts, as additional publicity and advertising in promotion of the picture."

Ever since its original release "The Outlaw" has garnered reams of publicity because of the controversy raging around some of the scenes, dialogue and promotion. Which probably accounts for the terrific business it has been doing.

What will happen next is still undisclosed, but even if Hughes is content to eliminate the MPAA objections, he will still be the winner by considerable additional publicity, and that ought to bring still more sheckels to the box-office.

* * *

AL STEFFES. The passing of this great, aggressive exhibitor leader is a hard blow to the entire exhibition branch of our industry.

In all our years in this business we have yet to meet his equal. Regardless of whether or not we agreed with him, we always respected the fact that he had the courage of his convictions and would fight to the bitter end to win his point.

The exhibitor-organization front will sorely miss Al Steffes. The highest tributes to his deeds are already deeply engraved in the hearts of his fellow exhibitors, in particular, and the industry in general.

* * *

GOOD SIGNS are the many recent announcements of formation of new producing companies expecting to swing into action in the immediate future.

We have said on many occasions that this industry needs more producing companies and more distributing outlets. With the many new picture-making outfits announced in the past few months, there is every reason to believe that some new national distributing organizations will also be announced.

We can think of nothing better for the business as a whole than new blood, new ideas, new competition, all adding up to more pictures on the open market. It is bound to contribute to the equalization of the buyer-seller market which for too long a time has been far too one-sided . . . in favor of the seller.

* * *

ILL-WIND DEPARTMENT. The drop in receipts in practically all of the key cities throughout the country will put many more pictures into circulation, with more availabilities in the fall and early winter when theatres will need plenty of product. Perhaps it required a nose-dive to start getting availabilities back to something resembling normal again. And perhaps it may indicate to distributors that they can do well by letting their product get into wider circulation than has been the rule.

*—"CHICK" LEWIS*

## Senator Cites Sound

**Senator Francis J. Myers, (Rep., Penn.) this week cited the presentation of sound films as "a scientific achievement whose positive results are only beginning to be assayed," in a 500-word statement which appears in Congressional Record.**

**Myers, who inserted his remarks into the record in connection with the 20th anniversary of sound pictures, now being celebrated, paid tribute to the Warner Bros. and said:**

**"I earnestly recommend that these pioneers in the production of sound motion pictures and the anniversary itself be commended by the Congress of the United States."**

# Exhibitors Calm Over 'Consent Decree' Rule; Await Results

### *Allied, MPTOA Boards to Study Opinion; U. S. May Seek Divorce By Appeal*

Exhibitors this week generally showed little enthusiasm over the recent "consent decree" opinion handed down by a three judge federal statutory court in New York while distributors continued to study the opinion and refrained from comments on what their policy might be under the decree which is still to be written.

One angle appeared certain though and that was that Attorney General Tom C. Clark and Assistant Attorney General Wendell Berge seemed in agreement that an appeal should be carried to the United States Court in an effort to get the government denied divorcement of exhibition from distribution which was not granted in the opinion.

They reportedly concurred with Robert L. Wright, Special Assistant to the attorney general, that the government cannot accept any termination of the case which does not provide for the requested divorcement.

In the meantime they were reported working to include in the forthcoming decree all the points admitted by the court in their favor, which include bans on pools, block booking and other trade practices.

#### Exhibitors Restrained

The exhibitor reaction though was for the main restrained and not exuberant. National Allied has announced that its Board is scheduled to study the decision in Boston shortly.

The American Theatres Association Board of Directors decided that any action by that organization on this opinion would violate the constitutional restrictions it has on certain trade practices which deal with buying and selling.

The Motion Picture Theatre Owners of America's new president Fred Wehrenberg, reached in New Haven, Conn., said that he had called a meeting of the MPTOA executive committee to be held in New York next week to study "the decision and action to be taken by the Association."

"Problems arising from the government vs. distributors decision," Wehrenberg said, "make it imperative that exhibitor leaders no matter what trade association they are connected with, exert all possible effort that the decree when finally written will be as beneficial to exhibitors as possible under the circumstances. To that end I have called for meetings of the executive committee of the MPTOA in New York City next week for discussion of effects of the decision and action to be taken by the Association."

Jessen Stern, president of the Conference of Independent Exhibitors Association found the opinion an "improvement" which "did not go far enough." Stern anticipated that an appeal to the Supreme Court might bring about divorcement.

#### Not Far Enough

"It is an improvement," he said, "but I don't think it goes far enough. I can see it as a victory for the independent in some phases.

"My prophecy is that the ultimate decision will be made by the Supreme Court. With the findings that showed things are as they are, it is difficult to see how divorcement can be avoided. There are still several portions of the opinion that seem inconsistent and will have to be ironed out. The great difficulty is that we don't know what actually is the court's opinion until the decree is written. We must wait and see."

The nation's exhibitors seemed to eye the situation in very much the light that the decision had some good points but that it might create new problems.

Along the West Coast exhibitors in southern California who were interviewed believed in the main that the opinion would favor the distributors and found that the court's opinion lacked consistency. Several foresaw possibly higher rentals if the auction principles of bidding on films is followed.

In San Francisco a pessimistic but approving attitude was expressed Wednesday by local independent exhibitors on the decision.

Carol Nathan of Baron and Nathan, who operates the Marina and El Presidio theatres, saw a beneficial influence from some points of the decision.

"This decision," Nathan said, "will mean something to the independent exhibitor, that is, if the conditions are put into effect."

Nathan favored pictures to be sold singly to

(*Continued on Page* 13)

### INDEX TO DEPARTMENTS


| | |
|---|---|
| Advance Data | 73 |
| Box-Office Slants | 14 |
| Feature Booking Guide | 67 |
| Feature Guide Title Index | 67 |
| Hollywood | 64 |
| Newsreel Synopses | 34 |
| Regional Newsreel | 25 |
| Selling the Picture | 20 |
| Shorts Booking Guide | 74 |
| Theatre Management | 16 |
| Theatre Equipment and Maintenance Begins Opposite | 34 |


## ATA Will Not Act On 'Consent Decree' Ruling

Directors of the American Theatres Association meeting in New York Tuesday decided not to take any action in connection with the recent "consent decree" opinion on the grounds that it touched upon such trade practices as are excluded from the ATA's program by the ATA's constitution. The Directors appointed a committee to confer with producers and distributors on the use and distribution of government film and ratified the recent organization articles of incorporation.

The resolution on the "consent decree" case reads:

"BE IT RESOLVED that the officers of the American Theatres Association authorize no action by this Association with reference to the decision of the Special Statutory Court in the matter of the United States of America versus the major film producers and distributors, inasmuch as this decision involves intra-industry trade practices such as were excluded from the jurisdiction of the American Theatres Association by the St. Louis Convention.

"BE IT FURTHER RESOLVED however, that all exhibitor organizations concerning themselves with trade practices be urged to study the import of this decision to the end that they may present their views in whatever form is deemed appropriate in the exercise of their rights as exhibitors."

## New Mexicans Join ATA

Latest exhibitor organization to join with the American Theatres Association is the New Mexico Theatre Association, who, according to ATA Pres. Si Fabian, unanimously decided to enter the theatre group after a recent meeting in Albuquerque. Fifty-two theatres were represented at the meeting.

### Mack Jackson

(The Man on the Cover)

Theatre owner of Alexander City, Alabama, who has assumed the duties of president of the progressive, well-organized Southeastern Theatre Owners Association following his election at the recent convention in Jacksonville, Florida. Jackson, who succeeds Nat Williams as president of the exhibitor association, has established a nation-wide reputation as a showman, having figured prominently in war activities drives and most recently placed among the winners of the "Twenty Four Hour" club, whose members were selected on the basis of outstanding work for the 1946 Red Cross drive by the industry.

**SHOWMEN'S TRADE REVIEW**

*Title and Trade Mark Registered U. S. Patent Office* Published every Friday by Showmen's Trade Review Inc., 1501 Broadway, New York 18, N. Y. Telephone LOngacle 3-0121. Charles E. 'Chick' Lewis, Editor and Publisher; Tom Kennedy, Associate Editor; James A. Cron, General Manager; Ralph Cokain, Managing Editor; Harold Rendall, Equipment Advertising Manager; West Coast Office, 6777 Hollywood Boulevard, Hollywood 28, California; Telephone Hollywood 2055; Ann Lewis, manager. Chicago representative, Harry W. Brown, 932 Wrigley Building, Chicago 11, Illinois. London Representative, Jock MacGregor, 16 Leinster Mews, London, W. 2; Australian Representative, Gordon V. Curie, 1 Elliott St., Homebush Sydney, Australia. Member Audit Bureau of Circulations. All contents copyright 1946 by Showmen's Trade Review, Inc. Address all correspondence to the New York office. Subscription rates: $2.00 per year in the United States and Canada; Foreign, $5.00. Single copies, ten cents.

NATIONAL NEWSREEL

# Hughes Denied Injunction in 'Outlaw' Case

## *Says He'll Continue Fight At Damage Trial; Motion Picture Ass'n Free to Act*

Howard Hughes lost the second round of his court battle with the Motion Picture Association of America in New York Monday when Federal Judge John Bright vacated a temporary restraining order which had prevented the MPAA from taking action against Hughes and denied a petition for further injunctive relief.

In a clear, blunt statement, Judge Bright told Hughes that he could not have his cake and eat it and that the entire case seemed like a movement "through the court as additional publicity and advertising in the promotion of the picture."

Within a day after the court's decision Hughes issued a statement saying that only one phase had been decided and that the case had still to come to trial on its damage phases when he would continue the fight.

The Motion Picture Association which had remained silent after its first victory in the much discussed matter, was reliably reported again to have written Hughes asking him to submit "The Outlaw" advertising for approval. Presumably, if he refuses or fails to comply with MPAA requirements, Hughes will be expelled and the MPAA seal of approval removed from the picture.

### Hint at Peace?

Wholly unconfirmed reports were circulating Wednesday that there might be an amicable solution of the matter. The switch Hughes made in his public relations counsel in favor of a firm thought to be experienced at lobbying and to be interested in aviation, may have started these reports.

Hughes had sued the MPAA on two counts. The first sought injunctions to prevent that organization from withdrawing the code seal from "The Outlaw," interfering with distribution or exhibition of the picture or the dissemination of its advertising. This was sought under the free speech and deprivation of property without due process of law clauses of the Constitution.

The second phase sought triple punitive damages on a million dollars already claimed lost through the MPAA actions and a total of $5,000,000 which it claimed the picture would lose through future MPAA action. The Sherman Act was involved under the allegations that the MPAA was a monopoly which forced producers into its ranks under its terms since it controlled more than 95 per cent of the production, distribution and exhibition of the industry. It further charged that through this monopoly it enforced a censorship which was an assumption of governmental police powers.

Judge Bright found no free speech restrictions and pointed out that there were several distributors who were not MPAA members and that pictures without the MPAA seal were playing in theatres of the nation.

He vacated the temporary order and denied the requested injuncition on the grounds that the agreement between Hughes and the MPAA was "either wholly good or wholly bad. If it is good the plaintiff cannot retain part and reject the balance. If it is bad because the defendant allegedly is engaged in a combination in violation of the Sherman Act, then this court should not lend its injunction process to uphold any part of it."

"The entire controversy," Judge Bright said, "has been precipitated by the act of the plaintiff. It has not only violated the terms under which it obtained the seal, both before and since the submission of the disputed advertising to the defendant, but it claims the right so to do, even though it requires the recognition of another part of the contract it is violating. Its compliance with the contract does not involve very much on its part. An examination of the various exhibits persuades me that the whole matter is a trivial one, a tempest in a teapot. In fact, it seems more an effort on the part of the plaintiff to add this case and its peregrinations through the courts as additional publicity and advertising in promotion of the picture."

### Fight on Advertising

"The crux of the dispute," Judge Bright's opinion read, is a narrow one, and relates only to the alleged rejection of certain advertising matter which plaintiff's president describes as "only a small portion of the advertising with which the film is to be launched."

"Plaintiff's papers reveal that it has not complied with the terms of the certificate in so far as advertising is concerned. In 1943, at San Francisco, the advertising, which had not even been submitted to defendant, was of such a character as to incur the condemnation of public authorities and its consequent withdrawal. Other undenied instances are shown which reveal that plaintiff's president has sought and still seeks to arrogate to himself the decision of what advertising should be indulged in, regardless of the contract above quoted, and of the rules and regulations of the association of which his production company was a member.

"This advertising was submitted by plaintiff to the ACA for approval in December 1945. It consisted of still photographs, newspaper advertising, and art work for proposed posters. There were 202 stills submitted, 187 were approved, one was rejected and the remaining 14 were returned for retouching. Plaintiff appealed with respect to only six of these 14, and defendant's president reversed the decision of the Administrator of the ACA, and they are no longer the subject of discussion.

"Twenty-six newspaper advertisements were approved. As to 20 others which were returned for correction, plantiff appealed and the rejection was sustained. Eight of the advertisements were pen and ink drawings, in which the breasts of the star were emphasized and exposed. The Administrator of the ACA suggested that these drawings could be rendered unobjectionable by a slight retouching, that is, by the raising of the blouse a fraction of an inch, which plaintiff refused to do. Others were rejected because they showed a man and woman together in hay in a compromising horizontal position. Another was rejected because it exposed too much bosom and carried the line 'What are the two great reasons for Jane Russell's rise to stardom?' Eleven others were rejected because they contained what the Administrator terms was a false and misleading statement—'Exactly as filmed—not a scene cut'. Four others were rejected because they contained the word 'censored' displayed across the figure of the star with her anatomy exposed. There was also rejected the use of a type line, 'How would you like to tussle with Russell?'. These rejections were all sustained on appeal to defendant's president.

"A photostat of a painting of the star, from which it was proposed to prepare a poster 8'8" x 14'5" was submitted, and after it was retouched, was accepted. Later finished posters were submitted, which the Administrator states did not reproduce the painting but knowingly and indecently emphasized the star's breasts, they were rejected, and the rejection sustained on appeal.

"Since these rejections and the appeal therefrom, and prior to the commencement of this action, plaintiff's advertising agent has submitted eight additional newspaper advertisements, which have been approved; and United Artists, its distributing agent, has submitted 11 pages of material for a "press book" and various other pieces of miscellaneous display material, all of which have been approved.

"It is further shown, without dispute, that plaintiff is now using not only rejected advertising material, but also material which has never been submitted to the defendant, both in newspapers and on sign displays, and has even released the picture which caused trouble for it in San Francisco in 1943. Late in April, 1946, it is alleged, and not denied, a sky-writing airplane wrote the words 'The Outlaw' in the sky over Pasadena, and then made two enormous circles with a dot in the middle of each.

"The appeal from the action of the Administrator of the ACA, was to defendant's president in accordance with its by-laws. Upon that appeal, plaintiff was represented by counsel, and had full opportunity to present its argument and contentions.

"It is not necessary for a determination of this motion that I pass upon whether or not the rejections of the advertisement because of the exposure of too much anatomy, or because of the use of the expressions mentioned, were wrong or otherwise. They certainly were not arbitrary or discriminatory. Concededly, one of the purposes for which defendant was organized was to establish and maintain the highest possible moral and artistic standards in motion picture production. That was in part in response to objections voiced in press and otherwise throughout the United States to the kind of pictures which appeared from time to time in the theatres, and to some of the advertisements used in the promotion of pictures. I shall not interfere with the carrying out of that purpose, particularly in favor of one whose sole object is a selfish one.

"Nor will I hold that the processes offered by defendant for submission to it of proposed advertising, and for its examination and approval or rejection, are of such a character that they do not present a fair opportunity for consideration, honest decision, and full and complete representation, nor that such trial and appeal were either perfunctory, useless or illusory. The results obtained by plaintiff as to this very picture completely disprove any such contention. The seal of approval was granted liberally, it now appears. Governmental authorities in several communities subsequently required further deletions. And the disapproval of pictures of the star was not final; they were returned for correction. There is no evidence of discrimination against plantiff. If anything, there is shown a desire to cooperate. That plaintiff's president was not satisfied with the results proves nothing other than that he would not be satisfied unless he had all of his own way. . . .

"There is not shown here any refusal or threatened refusal on the part of any exhibitor to exhibit without the seal. There is not shown here the refusal on the part of any distributor to distribute without the seal. Plaintiff already has distribution and exhibition. Not one instance is shown where either distribution or exhibition has been refused because of the absence of a seal, or because a seal once granted has been cancelled. . . .

"Plaintiff's real complaint seems to be that because he claims to have invested $2,000,000, and that 'The Outlaw' is the only picture which it has produced since 1941 and its entire status as a producer is at stake on this one production, the defendant's 'threat (which the papers show it has not made) to revoke the seal' must be gauged on the basis of the financial loss that may be involved and of plaintiff's capacity to go on producing motion pictures. It overlooks the fact that all of this danger, if any there may be, is being caused by its obvious and admitted violation of its contract with the defendants. It is perfectly willing to accept the benefit of the seal which it says will give it entry into all of the 18,000 theatres in the United States, but it is not willing to accept the conditions under which it may operate with the seal. That part of its contract which will result in profit to it is good; that part which requires it to restrain its advertising is bad. I know of no law which authorizes a party to accept the good in a contract and reject what he does not like. It cannot have its cake and eat it too. If it wishes to retain the seal, it must be on the condition that it adhere to the agreement under which it holds and has used it."

## *Hughes Says He'll Fight*

**Howard Hughes issued the following statement shortly after the federal court had voided the injunction which restrained the Motion Picture Association from taking action against "The Outlaw."**

**"I want to be sure the public understands that this is merely a decision regarding my request for a temporary injunction. This decision has no bearing on the trial. The case has not yet come to trial. When it does come to trial I intend to prosecute it with all the strength I have."**

**In Hollywood MPAA President Eric Johnston refused to say whether or not it was true Howard Hughes was approaching him in connection with the dispute.**

# NATIONAL NEWSREEL

## Vote to Split Paramount Common, Reelect Board

Paramount's stockholders voted to issue 9,000,000 shares of common stock in order to split the common two-to-one basis at its annual meeting in New York Tuesday and approved the elimination of authorized but unissued shares of first and second preferred stock as well as the elimination of 1349 shares of common stock held in the treasury.



Barney Balaban

The stockholders also reelected the following board of directors: Barney Balaban, Stephen Callaghan, Y. Frank Freeman, Harvey D. Gibson, Leonard H. Goldenson, A. Conger Goodyear, Stanton Griffis, Duncan G. Harris, John D. Hertz, Austin C. Keough, Earl I. McClintock, Maurice Newton, Charles M. Reagan, E. V. Richards, Edwin L. Weisl and Adolph Zukor.

The company has now cleared all its mortgages and funded indebtedness with the exception of $2,000,000 parent company notes due in 1951 which may be converted into common stock, President Barney Balaban said in his annual statement to the stockholders.

### Clear Debts

The debt clearance was accomplished by the payment of $2,500,000 of notes due between 1949 and 1951, Balaban explained, adding that the company was in good condition and predicting a bright future for business.

"So today," he stated, "the common stockholders are the sole owners of the company. There is no other security outstanding which has a claim superior to yours in either assets or earnings."

The Paramount president said it was too early to discuss the effects of the "consent decree" opinion, but speaking of the clause requiring 95 per cent ownership in theatres, he added:

"Paramount has interests of over 95 per cent in a large number of its principal theatres which are among the best in their respective communities, and the court ruling does not affect these interests. . ."

## Charles Moss Forms New Producing Unit

Formation of a new motion picture producing company was announced in New York this week by Charles B. Moss, motion picture exhibitor and son of B. S. Moss, a theatre circuit owner.

Moss, who is part owner of the New York Criterion and is associated with RKO and Trans-Lux, said his production plans would in no way interfere with his exhibition interests. The new company plans a two-year program of three picutres under a $4,000,000 budget.

### Night and Day Set for July 25

Warner Bros. has set July 25 for the New York pre-world premiere of "Night and Day" at the Hollywood Theatre in connection with the 20th anniversary of sound pictures. Following this opening, the picture will have 250 premieres throughout the country on Aug. 6 which embraces Sound Anniversary Week.

### *Atlas Cuts Holdings*

**Atlas Corporation this week disposed of 650,000 shares of RKO common stock in a move to reduce its holdings in the company. The investment reportedly is following its general plan of buying into companies to rehabilitate them and then lowering its holdings when the rehabilitation is considered accomplished. Even with this disposal Atlas remains one of the largest single RKO stockholders as it does with Paramount.**

## Raftery, Reelected U A Head, Sees Bright Future

Edward C. Raftery was again re-elected president of United Artists last week despite his expressed wish to step down. Gradwell L. Sears was re-elected vice-president.



Edward C. Raftery

Raftery, veteran amusement and copyright attorney who came to United Artists in 1941 from the law firm of O'Brien, Driscoll and Raftery, saw a bright future for United Artists, reporting that the company was in its best position since it was founded 37 years ago.

He cited United Artists product as backing for his views, saying that ten features had already been completed and 15 others were about to be made.

Re-elected with Raftery were: George Bagnall, vice-president; Loyd Wright, secretary; Harry J. Muller, treasurer; Paul D. O'Brien, Harry J. Muller, Harry D. Buckley ad Charles E. Millikan, assistant secretaries, and Herbert E. Weimer, assistant treasurer.

## Pascal Indicates He May Drop 'Super' Productions

That Gabriel Pascal will drop his expensive production of spectacles and concentrate on lower-cost pictures was seen as likely this week when the producer-director declared that his plans included production in Spain as well as Italy and that he was through with building elaborate exteriors.

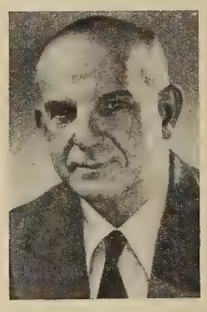
"I've decided not to build any big set anymore—outdoors," the man who imported a sphinx from Egypt to England declared. "I made a trip and found that audiences are no longer interested in big sets. They are interested in human faces."

Pascal, who was in New York to discuss plans for a new affiliation, announced ambitious plans which included the filming of several George Bernard Shaw plays, stage production of Marcel Pagnol's "The Baker's Wife" in London and New York and, sandwiched in somewhere, production of a Pagnol-written picture with a pre-historic locale entitled "Parfait Amour," which in the Pascal production will be called "Birth of Love."

The producer denied charges of international delay in connection with "Caesar and Cleopatra" in England, saying the only delay was in dubbing which was due to the size of Technicolor studios there. He added that he and Claude Rains had been kept waiting for eight weeks while "Blithe Spirit" was cleared.

## Republic's 58 Features To Have 16 in Color

Increased public demand for color has led Republic to make 16 of its 58-feature program for the forthcoming season in Trucolor, President Herbert Y. Yates declared in New York this week.



H. J. Yates

Yates, in discussing coming product, said the program, built around a budget of $25,500,000, would consist of 32 features, plus 26 outdoor action films and four serials. A new group, to be known as the Major group and to consist of four features, as well as two Roy Rogers in color, have also been added.

Pointing out that the exploitation of this increased product had not been neglected, Yates said it would be covered by an expenditure of $3,500,000 for advertising, publicity and exploitation in national, fan and general magazines as well as continued radio and newspaper campaigns. Earmarked for Trucolor film exploitation in this budget is $1,000,000.

### More Color

Yates said that the expanded color program, to meet the public will, was made possible by the experimentation, research and expansion of Consolidated Film Industries laboratories. The plants in New York and Hollywood, he declared, would be ready to handle 100,000,000 feet of color film a year after July 1.

The ten "de luxe" productions which Yates listed for the 1946-47 program are: "Angel and Outlaw" with Gail Russel and Bruce Cabot; "Wyoming," with Vera Ralston; "Crime Passionelle"; "Millionaires for a Day," directed by Alfred Santell; three by Allan Dwan—"Will Tomorrow Come," with music by Rudolf Friml and starring Nelson Eddy, "Calendar Girl," and "Heaven for Jenny"; Edmund Granger's "The Fabulous Texan"; Robert North's "Hit Parade" with Joan Edwards, Constance Moore and William Marshall, and his "Rio de Janeiro" with Tito Guizar, Constance Moore and Estralita Rodriguez.

Frank Borzage's schedule for Republic release includes "The Gallant Man" and "I've Always Loved You" in color. The latter, which is allotted $500,000 of the exploitation budget stars Catherine McLeod, William Carter, Maria Ouspenskaya and pianist Artur Rubinstein.

Roy Rogers' schedule has been increased to six pictures, two of which are Trucolor, Yates said, and Gene Autry will be back on the screen for Republic on the 1946-47 program with four features.

Allen Lane will take over in the "Red Ryder" group of eight westerns and the four serials will have 13 chapters each.

Yates declared that the smaller-budgeted "B" pictures, had been dropped as well as a group of eight westerns. He called attention to the name value of the stars and directors on the company's product and promised aggressive exploitation.

The physical expansion plan of the studio, covered by $2,000,000 in a separate budget, has already begun, with additional sets already completed.

From the top of every best-seller list it comes...from 20th Century-Fox, makers of the biggest best-sellers...the top in screen entertainment!



Darryl F. Zanuck presents

# IRENE DUNNE · REX HARRISON · LINDA DARNELL



# ANNA and the KING of SIAM

Directed by JOHN CROMWELL Produced by LOUIS D. LIGHTON

DARRYL F. ZANUCK
presents

# Irene DUNNE · Rex HARRISON · Linda DARNELL

in

# ANNA and the KING of SIAM

with

LEE J. COBB · GALE SONDERGAARD · MIKHAIL RASUMNY
DENNIS HOEY · TITO RENALDO · RICHARD LYON

Directed by
JOHN CROMWELL

Produced by
LOUIS D. LIGHTON

Screen Play by Talbot Jennings and Sally Benson · Based upon the Biography by Margaret Landon




20th Century-Fox, the Biggest Figure in the Industry, Makes the Biggest Best-Seller

### *On Y Soit . . .*

**Distinguished Films has appealed to the New York State Board of Regents against the censor ruling that ordered them to cut several hundred feet of scenes and dialogue from the French language feature "Amok." The Censors ordered the cut, the appeal claims, on the inference that abortion was being suggested, thereby violating a policy which the appeal says has always been to "judge . . . solely on sight and hearing and not on inferences resulting from operations of the mind."**

## Research May Sell Exhibitors, Allied Hears

The Audience Research Insitute is considering making its box-office prediction service available to exhibitors, Audience Research President Albert E. Sindlinger told the 20th annual convention of the Allied Theatre Owners of New Jersey which opened Wednesday in Atlantic City.

Sindlinger, claims his service, which is now being used by producers and distributors, can evalute box-office value of picture titles and stars within 10 per cent.

The convention wired its congratulations to the Warners Bros. in connection with the 20th Anniversary of Sound and heard J. R. Hoff of the Ballantyne Company tell it that before the end of the year equipment deliveries would be normal. President Harry Lowenstein opened the convention with a welcome to the delegates and a discussion of exhibitor contribution in the war effort.

## Michigan Allied Names Jack Stewart Gen. Mgr.

Ray Branch, president of Allied Theatres of Michigan, this week announced that Jack Stewart, former sales representative for Universal in Detroit, has been named Allied general manager. He replaces Fred E. Pennell, who has resigned. Stewart will headquarter in Detroit.

Stewart began his association with the film industry in 1915, when he went with the old Triangle Company. Since then he has centered on sales and management for many companies, including First National, Warners, and Universal.

## Neb.-Iowa IOTA Meets In Des Moines Monday

A two day meeting of the Independent Theatre Owners of Iowa-Nebraska, will open Monday at the Hotel Fort Des Moines, Des Moines, Iowa, President Leo F. Wolcott announced this week.

Scheduled to be discussed are reports on the National Allied and Committee of Independent Exhibitors' Association, percentage buying, the "consent decree" opinion and trade practices.

### Would Drop Tax

Delegates to the National Audio-Visual Conference in Washington which wound up a two-day convention here last week, recommended elimination of the "discriminatory" customs taxes on newsreel footage. The recommendation will be made to the U. S. delegate to the Preparatory Commission of UNESCO, which meets in London next month.

# Johnston, Exhibitors Agree— Films Need Good Press Agent

Eric Johnston, president of the Motion Picture Association of America, this week headed those who were still writing SHOWMEN'S TRADE REVIEW their opinion of a recent interview (July 8, p. 11) in which Congressman F. Edward Hebert (D., La.) said the industry needed a better general public relations program.

"It is an article," wrote Johnston, "which all of us can read with profit."

From the comment received, the majority of which came from smaller exhibitors, there was no quarrel with Hebert's views in general, though some took issue with him on minor points.

The majority seemed to want to know how a job which was so international in scope could be accomplished by the individual, or how it could be accomplished at all unless there was some trend toward unity among exhibitor organizations and distributors in the matter of handling such problems. The hope of such unity seemed slight in most writers opinions.

### Must Be National

Showmen as a rule were quick to point out that the greater part of such a job would have to be done by the production end of the industry, while a few said they might be able to influence opinions in their own communities but that most moves such as censorship and taxation, as well as "whispering campaigns," seemed to surge with national moves.

Commenting on the view of the American Theatres Association, Executive Secretary Robert W. Coyne wrote in part:

"I agree emphatically that an era of improved public relations should be the earnest desire of every theatreman. The motion picture theatre during the war established itself as an institution for public good very firmly in the minds of Government leaders and with the public generally. Through its war effort the theatre industry showed up second to no industry and far above many in government support, in conditioning the minds of the people to the needs of war, and it seems to me that there is no industry more deserving of public acclaim.

"We know public relations of an industry like ours do not achieve a high plane automatically. The industry not only needs to be a force for good, but the public must be kept apprised of the theatre's place as a community institution. The genius of showmen in publicizing ideas should make this idea not too difficult. Theatres differ from the average business institution in that they are in themselves an information medium, and the tool with which to perform a good public relations job for themselves is close to the hands of all theatre men.

"The theatre and its problems reminds me sometimes of an old Irish song designed to whip up sentiment in Ireland for Irish independence. One of the first lines reads, 'She has won every nation's battles but her own.' Of the theatre we might almost say something similar. In every project in which the theatre has taken a hand, it has been controllingly instrumental in making the project a success. Theatremen generally have been too busy to give the same attention to their own public relations that they have given freely with great effect to worthy projects of all kinds.

"I think the very nature of the theatre business and those who run it makes the problem of public relations one of the most fascinating of my experiences. In this industry there is every variety of diverse personality with a degree of independent thinking that would be difficult to duplicate in any other industry. It is not too much to hope that this group of aggressive and resourceful showmen can be molded into a unit which will permanently establish the theatre as an institution for good and will enable the theatres and those who run them to retain the high place in public esteem that they won during the war."

## Disney Dubbing 'Bambi' In Hindustani-Cutting

Walt Disney is dubbing a Hindustani version of "Bambi" which will be the first such American picture to be so released in India, Foreign Department Director Jack W. Cutting said in New York Wednesday.

Cutting, returning from the East reported that the dubbed versions of the color cartoon feature had disturbed Indian producers considerably, but he did not expect serious opposition. Fantasy such as "Bambi" will have an appeal to Indian audiences, which in the main do not like the average American picture subject, Cutting said. **He believes India and the Orient have a vast market potential for 16-mm. films.**

## PRC Will Distribute For Independents

PRC will expand its distribution program to serve as a medium for independent producers apparently along lines similar to United Artists, President Harry Thomas announced in New York Friday.

Thomas said the new PRC plans included financing for independent productions as well as acquisition of stories and that he would work along these lines in New York while Bryan Foy followed a similar plan on the coast.

PRC's first sales convention was announced for the Ambassador Hotel at Atlantic City for three days starting Aug. 7.

## Eagle Lion Plans 22

Eagle Lion will make 22 features for 1946-47 under a $20,000,000 budget Bryan Foy announced in Hollywood Wednesday. Three will be in color and ten will come from J. Arthur Rank. Foy said plans were in negotiation for a complete divorcement of Eagle-Lion from PRC with Eagle Lion to have its own sales force but to use PRC distributing facilities.

### Announces $2 Dividend

Alexander Films last week announced payment of a $2 a share common stock dividend and an appropriation of $50,000 for profit sharing bonuses.

### Universal Sales Meet Monday

**Universal's first post war convention opens Monday in New York at the Waldorf-Astoria, running through Wednesday.**

From the top of every best-seller list it comes...from 20th Century-Fox, makers of the biggest best-sellers...the top in screen entertainment!



DARRYL F. ZANUCK
presents

# Irene DUNNE · Rex HARRISON · Linda DARNELL

in

# ANNA and the KING of SIAM

with

LEE J. COBB · GALE SONDERGAARD · MIKHAIL RASUMNY
DENNIS HOEY · TITO RENALDO · RICHARD LYON

Directed by
JOHN CROMWELL

Produced by
LOUIS D. LIGHTON

Screen Play by Talbot Jennings and Sally Benson · Based upon the Book by Margaret Landon




20th Century-Fox, the Biggest Figure in the Industry, Makes the Biggest Best-Sellers!

# NATIONAL NEWSREEL

## PICTURE PEOPLE

Enterprise President **Charles Einfeld** was in New York this week, to attend, among other things the Universal sales meet.

J. Arthur Rank's vice-president and public relations head, **Jock Lawrence,** is in England conferring with Rank executives on advertising and publicity policies. While he's gone amiable speaking **Jerry Dale** is in charge.

Due in New York this week were International Pictures' President **William Goetz** and **Tyrone Power** who are to confer with United World Executives **Matty Fox, William Heineman, A. W. Schwalberg** in connection with "The Dark Mirror."

RKO Western Division Manager **Walter E. Branson** announced this week that he had closed a deal for Walt Disney's "Make Mine Music" with 418 Fox West Coast theatres.

**Dave Bader** who founded the 16-mm. Reporter and left it after its initial publication, has reacquired controlling interest in the publication. Bader who is in Cape Ann to complete a book on documentary and factual films, said he would resume publication in fall merging The Reporter with Factual Filmweek.

Universal's **Jimmie Grainger** can grin this week over the fact that Universal's consolidated net profits for the period ending May 1946 are $2,576,045 compared with $2,064,175 for the same period in 1945.

Universal International President **Joseph H. Seidelman** says his company will produce several pictures in France with Transcontinental films providing studio space. First will be "The Devil in the Flesh" with Michele Presle.

The Motion Picture Export Association hopes to be in its new Fifth Avenue quarters some time this week, General Manager **Irving Maas** declares. Maas has added three new members to the staff. They are: **Alfred F. Corwin,** formerly of 20th Century-Fox International, as ad and publicity manager; **William F. Laffan,** formerly with Mike Todd, comptroller; **Irving M. Eckstein,** one time United Artists international department staffer, holding down the head of sales control.

**Spyros Skouras** is a happy man these days with the results of the Greater New York Fund 1946 appeal to date. Total contributions amounting to $58,950, or 75 per cent of the New York motion picture industry's $78,600 quota have already been raised, Skouras said.

PRC has named **Grover Parsons,** formerly with Paramount's Atlanta exchange and before that with Republic as western division manager, as its south-southwest division manager.

**Don Alexander, Jr.** has been moved from the New York office to the home office of Alexander Films at Colorado Springs to become assistant to President J. Don Alexander. Young Alexander has also been elected to a vice-presidency of Alexander and its subsidiary Alexite Engineering.

**William Dozier** formerly in charge of production at RKO recently was elected a vice-president and a director of International Pictures.

**T. R. Thompson** has joined the sales staff of Walt Disney productions.

Monogram International has appointed **William Reich** as sales representative in Brazil.

## SHOWMEN'S SILHOUETTES by Dick Kirschbaum




**Next Week** ..... **KARL HOBLITZELLE**

William Zoellner, formerly manager of the Atlanta exchange for MGM was vacationing in Florida this week prior to taking over his new post in the MGM home office at New York as a special representative.

Being a special representative is nothing new to Zoellner, whose film experience dates back to the old Goldwyn days.



**William Zoellner**

# NATIONAL NEWSREEL

## Exhibitors Calm As They Study 'Decree' Opinion

(*Continued from Page* 4)

the highest bidder, but thought that putting film on the auction block would lead to some confusion. The part of the decision dealing with unreasonable clearance Nathan thought was a setup in the right direction. He is in accord with the stipulation that companies will have to have 95 per cent interest to retain theatres and hopes to see the end of pools.

"Prepared changes will help the independent showmen unanimously," Irving Ackerman," owner of the Nob Hill, the Down Town and now constructing the Stage Door theatre, said. He assailed the practice of pooling in that it keeps the small independent exhibitor from getting product and said:

"A real, honest to God showman puts his heart and soul into exploitation and exhibition of the production of a picture if he is given honest treatment and believes in the product he has bought as the highest bidder."

In the Portland, Oregon, area, leading independent theatre owners saw no special advantage of buying films singly.

Regarding "divorcement," they appeared to believe in the old adage, "live and let live." They see no cause for resentment of big chains maintaining downtown theatres and remarkably enough they have no objection to pictures being "milked" by holdovers, claiming that the prestige of a long run is good advertising. But they also believe that chains ought to stay out of the suburban areas.

Officials of the Oregon section of the Pacific Coast Conference of Independent Theatre Owners stated they would not care to make any statement in regard to "divorcement at this time.

On the whole they do not favor additional court action or legislation to procure divorcement. Officials of the Oregon section of the Pacific Coast Conference of Independent Theatre Owners preferred not to comment until the entire Pacific Coast membership had adopted a stand on the opinion.

That exhibitors were for the most part cautious in their approach to opinion and did not see any immediate benefits in it was best illustrated by comments from such diverse places as Boston, Chicago, Kansas City, Atlanta, Memphis, New Orleans and Dallas. Here the attitude seemed to be that time alone would decide whether the opinion worked any actual benefits for the average exhibitor.

## Opens 16-mm. Caravan For Island Mt. Sections

While building six new theatres to increase his chain to 28, Ramos Cobian, Puerto Rican theatre magnate, intends to concentrate his next efforts in the development of a 16-mm. system of traveling units to reach districts that can not support regular 35-mm. houses, he said in an interview at the Hotel Astor, at New York on Wednesday.

In the case of Puerto Rico, Cobian explained, about 70 per cent of the population live in the mountains away from San Juan and other city areas. These people never see a movie, or if they do it is only once a year. The only way to reach them would be by traveling 16-mm. units. He already has three such units, completely equipped, which are starting operations this week. He plans twelve such units before the year is out.

## *May Answer Monday*

**Attorney Miles Seeley was scheduled to file the distributors' reply Monday in Chicago to the $6,750,000 triple-damage federal court suit filed by H. Schoenstadt and Sons in connection with their Piccadilly Theatre. The suit, long dormant, was revived in May, after the Jackson Park Theatre decision, with a request for the triple damages plus an additional $750,000 for alleged damage done the theatre.**

**In his complaint Schoenstadt claimed that the B&K Tivoli and the Warner Avalon received preferential treatment over the Piccadilly, which had to play 13 weeks behind them.**

**Defendants are: RKO, Paramount, Columbia, MGM, Warner Bros., 20th Century-Fox, Universal, Balaban & Katz and Warner Theatres.**

## Steffes, Allied Leader, Dies of Heart Failure

Funeral services for W. A. (Al) Steffes, 59, founding member of National Allied, as well as one-time president and director of that association were scheduled to be held from St. Joseph's Church in Minneapolis Saturday (22) morning.



'Al' Steffes

Steffes, powerhouse member of the Allied group who had been in the thick and thin of almost every controversy between his association and distributors, died of heart failure Wednesday while undergoing an operation at the University Hospital. He had been suffering from ill health since 1940 when he collapsed at an Allied board meeting in Washington. However, he refused to be inactive and continued to take part in Allied affairs.

During his career he headed Northwest Allied for a quarter of a century and was also a director in North-Central Allied. He was also active in national theatre movements and headed the 1944 war bond drive.

Steffes owned the World Theatre in Minneapolis and was a partner with Ben Berger in the St. Paul World at the time of his death.

### Minnesota Theatres Raise Prices

A general increase, in price admissions for the Northwest seemed possible this week as the Minnesota Amusement led off with raises for theatres in western Wisconsin, Minnesota, North and South Dakota. Independents, generally, were said to be waiting to follow the lead of this circuit after they had observed what effects the price increase had on the box office. Already however, several independents in the St. Paul sector have raised admission five cents while in the north sector of Minneapolis four and five cents admission raises have been noted.

### Allied May Form Buying Unit

Allied of Pennsylvania is reportedly preparing to set up a buying and booking combine to serve that area.

## Major Bowes Buried In Sleepy Hollow, Was 71

Major Edward Bowes, one-time managing director of the Capitol Theatre and the man whose polished accents helped make amateurs a paying business, was buried in the Sleepy Hollow Cemetery near Tarrytown, N. Y., Monday after a pontifical requiem mass was celebrated for him in St. Patrick's Cathedral, New York by Francis Cardinal Spellman before an attendance which exceeded 2000.



Major Bowes

Major Bowes died at his home in Rumson, N. J. June 13, the day before his 72nd birthday. Born in San Francisco in a family of four, the loss of his father at the age of six sent him out to make a living. He earned his first pay as an usher at an educators' convention where he made side money by penning personal cards for the delegates in a flowing Spencerian style. Later he got into the real estate business only to be burned out in 1906 by the fire which followed an earthquake. Faced by heavy debt he started again, buying land where he thought San Francisco's new business area would be. His guess proved right and Bowes, wealthy once more, went east where he became associated with the operation of the Cort Theatre, New York, and the Park Square Theatre, Boston.

### Built Capitol

In 1918 he built the Capitol Theatre, New York, in association with Messmore Kendall and remained there as managing director until 1941.

It was Bowes who used radio for theatre advertising at a time when a large number of theatremen opposed radio as competition. The First Capitol Theatre program went on the air in 1922 as "Major Bowes Capital Family" and remained on the air until 1941.

As a vice-president of MGM, Bowes was station manager for WHN where he inaugurated the original amateur hour which was to make him nationally famous.

Bowes, who was a staff specialist in the Officers' Reserve Corps during World War I, was married to actress Margaret Illington in 1908, a union which terminated in her death in 1934. He is survived by a sister, Mrs. Ethel Bowes Smith of Santa Cruz, Calif.

## Ex-MPTOA Chief Dies

Funeral services for Michael J. O'Toole, 74, one time president of the Motion Picture Theatre Owners of America and former publicity head for the Comerford Theatres, were held this week in Scranton. He is survived by a daughter, Mrs. Helen O'Toole Daley, secretary to MPTOA president emeritus Ed Kuykendall.

### John Dalton Passes Away

Funeral services for John Dalton, 82-year old father of silent screen movie heroine Dorothy Dalton, wife of Arhur Hammerstein were held at Graceland Cemetery.

# THE BOX OFFICE SLANT

## Under Arizona Skies

**Monogram Western with Music 56 mins.**

**AUDIENCE SLANT: (Family) Fair western that will satisfy the action fans, although not up to the standard of other Brown releases.**

**BOX-OFFICE SLANT: Should be a good draw because of Johnny Mack Brown's name, coupled with Raymond Hatton.**

Cast: Johnny Mack Brown, Raymond Hatton, Reno Blair, Riley Hill, Tristram Coffin, Reed Howes, Ted Adams, Raphael Bennett, Ted Mapes, Kermit Maynard, Smith Ballew and the Sons of the Sage. Credits: Producer, Scott R. Dunlap. Director, Lambert Hillyer. Screenplay, J. Bentley Cheney, based on story by John McCarthy.

**Plot:** An itinerant cowboy and his sidekick team up to keep a western community from being overrun by a gang of cattle rustlers. The rustlers are headed by the town's saloonkeeper and a supposedly reputable rancher, who manage to put the cowboy and his aide into jail on trumped-up charges. The hero escapes with the aid of the sheriff's daughter and her sweetheart, and tracks down the rustlers. The girl and boy are married.

**Comment:** Johnny Mack Brown is as good as ever in this latest release in his series, but the picture suffers from lack of pace and an indifferent script. Musical background, also, does not maintain the tempo and mood necessary to reinforce the kind of action going on at the time on the screen. Often, music is slow and out of character with the slam-bang stuff being portrayed by Brown. Reno Blair, newcomer to films, screens well and shows promise; she is an excellent rider. Also seen to advantage in a relatively small role is Kermit Maynard, oldtime western star Ken Maynard's brother. Kermit, incidentally, is a fine-looking chap and looks natural in his cowboy getup; he had his own series of westerns at one time. Several cowboy numbers done by Smith Ballew's musical crew are up to par.

## Crime of the Century

**Republic Mystery 55 mins.**

**AUDIENCE SLANT: (Adult) Mediocre picture that will have difficulty in pleasing even undiscerning fans.**

**BOX-OFFICE SLANT: Will manage to get by as the lower half of a dual bill.**

Cast: Stephanie Bachelor, Michael Browne, Martin Kosleck, Betty Shaw, Paul Stanton, Mary Currier, Tom London, Earle Hodgkins, Garry Owen. Credits: Producer, Walter H. Goetz. Director, Philip Ford. Screenplay by O'Leta Rhinehart, William Hagens and Gertrude Walker from an original story by O'Leta Rhinehart and William Hagens. Photography, Reggie Lanning.

**Plot:** When the president of a rich company dies, the vice-president tries to keep his demise a secret by hiding the body until after the stockholders' meeting so he can gain control of the corporation. A newspaper reporter learns the secret, but before he can expose conditions, he is kidnapped and held captive in a drugged state. His brother and the president's daughter become suspicious and uncover evidence which leads to the expose of the guilty parties.

**Comment:** A poorly done picture, with a weak script and indifferent direction. The cast is not up to overcoming the film's shortcomings, with none of the players possessing sufficient box-office appeal to adequately sell the mystery-drama. Suspense does not exist because the ultimate results are too obvious to the average moviegoer. Situations are too contrived and mediocre acting doesn't help any. Best work is done by Mary Currier, in a minor role.

### Legion of Decency Ratings

**(For Week Ending June 22)**

**SUITABLE FOR GENERAL PATRONAGE**

My Pal Trigger — Return of Rusty

**SUITABLE FOR ADULTS ONLY**

Crack-Up — Danger Woman

Till the End of Time

**OBJECTIONABLE IN PART**

Lover Come Back

## The Bamboo Blonde

**RKO Comedy-with-Music 67 mins.**

**AUDIENCE SLANT: (Family) A good, entertaining comedy that will please the average theatregoer, especially those who like Frances Langford. There is also the comedy of Ralph Edwards of "Truth and Consequence" fame.**

**BOX-OFFICE SLANT: The drawing power of the title, plus the marquee pull of the Langford name, makes this strong enough for top billing in subsequents and neighborhood houses.**

Cast: Frances Langford, Ralph Edwards, Russell Wade, Iris Adrian, Richard Martin, Jane Greer, Glenn Vernon, Paul Harvey, Regina Wallace, Jean Brooks, Tom Noonan, Dorothy Vaughan. Credits: Produced by Herman Schlom. Directed by Anthony Mann. Screenplay by Olive Cooper and Lawrence Kimble. Based on a story by Wayne Whittaker. Photography, Frank Redman.

**Plot:** The Skipper of a B-29 meets a night-club singer on the night before he takes off for the Pacific. His crew christen her the "Bamboo Blonde," paint her picture on the bomber and name the ship for her. The bomber climbs to fame with its exploits and the girl rises to a top spot on Broadway, helped by the publicity. Their romance travels a rocky road when a wealthy deb decides to win the Skipper for herself, but all problems are finally solved.

**Comment:** The drawing power of the title plus the marquee pull of the Frances Langford name, makes this program offering strong enough for top billing in the subsequent and neighborhood houses. It is the sort of picture that will please the average theatregoer, for it is a good entertaining comedy with a fair share of laughs. The comedy lines are handled by Ralph Edwards of "Truth and Consequence" radio fame while Frances Langford, in the title role, presents four song numbers in her own inimitable style. Iris Adrian makes a brief role productive of laughs and Russell Wade does all right in the romantic lead opposite Miss Langford. Others cast in important top roles are Jane Greer and Glenn Vernon.

## Inside Job

**Universal Drama 65 mins.**

**AUDIENCE SLANT: (Adult) Pointing up the moral that "crime does not pay," this average program picture will please patrons of neighborhood and small town theatres.**

**BOX-OFFICE SLANT: Should get by as a bottom-rung feature on a double bill. Might serve well as the top film on a week-end action bill.**

Cast: Preston Foster, Alan Curtis, Ann Rutherford, Joe Sawyer, Joan Fulton, Milburn Stone, Jimmie Moss, Samuel S. Hinds, Howard Freeman, John Berkes, Harry Brown, Joe Kirk. Credits: Directed and produced by Jean Yarbrough. Screenplay by George Bricker and Jerry Warner from an original story by Tod Browning and Garrett Fort. Musical direction, Frank Skinner. Art direction, Jack Otterson. Photography, Maury Gertsman.

**Plot:** Attempting to go straight after taking the rap for gangster Preston Foster years before, Alan Curtis is spotted by the racketeer, threatend with loss of his job unless he robs the store in which he works. To outwit Foster, Curtis robs the store himself with the aid of his commercial model wife, Ann Rutherford. The couple remain in hiding while the law having "put the finger" on Curtis because of his prison record—searches for them. In his efforts to get revenge on Curtis, Foster is killed by a patrolman as he attempts to enter the Curtis apartment. Curtis and Ann are arrested and their sentence minimized because of their first aid to the patrolman shot by Foster.

**Comment:** An average program picture, "Inside Job" points up the morals that "money is the root of all evil" and "crime does not pay." One factor in its favor from a logical standpoint but perhaps not from an audience viewpoint, since most moviegoers like happy endings, is that the principal characters, having committed grand larceny, are made to pay their debt to society via a prison sentence—minimized somewhat because of their aid to a wounded patrolman—but a prison sentence, nevertheless. For all its short length—only 65 minutes—the picture is slightly episodic and moves slowly much of the time. In a cast headed by Preston Foster, Alan Curtis and Ann Rutherford, only Foster performs with self-assurance; the others are never quite convincing enough. Patrons of neighborhood theatres and average theatres in small towns will take 'Inside Job" in their stride as a bottom-rung feature on a double bill, and some of its moments featuring a cute youngster named Jimmie Moss will appeal to the feminine element.

## Man From Rainbow Valley

**(Color)**

**Republic Western 56 mins.**

**AUDIENCE SLANT: (Family) A western with an original story that will entertain not only the western fans but all who like outdoor action fare. Story plus color makes this different than the average.**

**BOX-OFFICE SLANT: This Monte Hale color western is a very good offering for the trade.**

Cast: Monte Hale, Adrian Booth, Jo Ann Marlowe,

# BOX-OFFICE SLANTS

Ferris Taylor, Emmett Lynn, Tom London, Bud Geary, Kenne Duncan, Doye O'Dell, Bert Roach, Sagebrush Serenaders. **Credits:** Produced by Louis Gray. Directed by Robert Springsteen. Original screenplay by Betty Burbridge. Photography, Bud Thackery.

**Plot:** An unscrupulous rodeo promoter and his niece capture Outlaw, a wild horse who has been cared for and protected by a rancher. The girl falls in love with the rancher but is afraid to admit her part in the trick. When he comes to the rodeo and wins Outlaw back in a bronc-busting match, she convinces him of her love and loyalty and they return to the ranch with the horse.

**Comment:** Originality of story is the most outstanding feature in this picture and that, plus the color, makes this western one of the better offerings in that field. It is one of the Monte Hale series that Republic is turning out for western fans and is a departure from the usual outdoor cops-and robbers story. This is much to its credit, for everyone, whether they be western fans or not, will find themselves greatly entertained by the story of a horse who was the favorite of all comic strip addicts. The kids, especially, will love it even though they may not find all the action and excitement they're accustomed to in their outdoor fare. Monte Hale turns in a very satisfactory job in the leading role, presenting several song numbers in a pleasing voice. Adrian Booth has more than the customary amount of work to do in the feminine lead and Emmett Lynn handles the comedy. Credit for a "different" western goes to Robert Springsteen who directed the original screenplay by Betty Burbridge, and Louis Gray who produced.

## Beware

**Astor** **Musical** **55 mins.**

**AUDIENCE SLANT: (Family) For those who like Louis Jordan, this should turn out to be their favorite dish—for there's plenty of Jordan and his music.**

**BOX-OFFICE SLANT: The cast is all Negro—the music is good if you like Jordan. That's all there is to sell, but that's likely to prove plenty in a lot of situations.**

**Cast:** Louis Jordan, Frank Wilson, Emory Richardson, Valerie Black, Milton Woods, Joseph Hilliard, Tommy Hix, Charles Johnson, John Frant, Walter Earle, Ernest Calloway, Dimples Daniels and Louis Jordan and his Tympany Band of William Davis, Joshwa W. Jackson, Aaron Izenhall, Carl Hogan, Jesse Simpkins, Eddie Byrd. **Credits:** Executive producer, R. M. Savini. Produced and directed by Bud Pollard. Original screenplay by John E. Gordon. Photography, Don Malkames.

**Plot:** Louis Jordan and his Tympany Band are stranded by a track washout in Ware, Ohio, seat of Ware College, and find that Jordan's alma mater is in financial difficulties due to the manipulations of its trust fund by its director, Milton Woods. Woods is in love with faculty member Valerie Black and is about to close the college to force her to marry him. Jordan and his boys step in, run a benefit for the college, discover the financial skulduggery and leave town with Miss Black and Jordan headed for the altar.

**Comment:** The story is tenuous, the production values are of the simplest, the direction seems hurried; but the Jordan music and the antics of the cast as college boys and girls make up in enthusiasm what might be missed in production values. Louis Jordan is like olives—you either like or no like—but the sale of Jordan music and recordings indicate that there are plenty of people who like—and fanatically. Jordan delivers 10 songs in this and as usual, dominates the proceedings with his vocalizing and his saxaphone. The songs are, Beware Brother Beware, Salt Pork, West Viriginia, Don't Worry 'Bout That Mule, In the Land of the Buffalo Nickel, Old Fashion Passion, Good Morning Heartache, How Long Must I Wait, Hold On, Long-Legged Lizzie and You've Got to Have a Beat. Music tieups alone, indicate that smart showmen can do pretty well with this. Good as a supporting feature on double-bill programs.

## My Pal Trigger

**Republic** **Western** **79 mins.**

**AUDIENCE SLANT: (Family) Lots of appeal and entertainment in this latest Roy Rogers offering. Trigger proves himself worthy of his title by showing his ability as a performer of worth. The picture is in the western flavor which should satisfy the host of followers.**

**BOX-OFFICE SLANT: Far surpasses the usual Rogers offering, for it has the added appeal of Trigger's tricks to attract the animal fanciers.**

**Cast:** Roy Rogers, Trigger, George "Gabby" Hayes, Dale Evans, Jack Holt, LeRoy Mason, Roy Barcroft, Sam Flint, Kenne Duncan, Ralph Sanford, Francis McDonald, Harlan Briggs, William Haade, Bob Nolan and the Sons of the Pioneers. **Credits:** Produced by Armand Schaefer. Directed by Frank McDonald. Original story by Paul Gangelin. Screenplay by Jack Townley and John K. Butler. Photography, William Bradford.

**Plot:** Rogers is accused of killing an unusual Palomino when the animal is found dead after the owner had refused to let Rogers breed his mare with the horse. Rogers is forced to flee, leaving all his possessions with a bondsman, taking only the mare with him. The mare foals a colt from the Palomino, and Rogers raises it to bring back to the owner. Once there, he finally uncovers the man guilty of the killing and thus clears his own name.

**Comment:** This time Trigger is given the co-starring role with Roy Rogers, and as can be expected, this unusual Palomino who, as everyone knows is billed as "the smartest horse in the world," proves his right to that title. It is mainly his picture, for the story revolves around the care and breeding of horses, but there is also the western flavor to satisfy the large horde of Rogers followers. In addition to attracting these regular customers, this offering has a definite appeal for the tremendous number of animal fanciers throughout the nation. The customary ingredients, like gun-toting, fist-fights and fast action are all enveloped in the modern plot and these, plus several song numbers presented by Rogers, Dale Evans and the Sons of the Pioneers, and Trigger's bag of tricks, make this an offering that should do better than usual at the box-office, for it far surpasses the usual Rogers fare. Both Rogers and Miss Evans turn in splendid acting jobs and George "Gabby" Hayes does very well in a straight role. Jack Holt makes a good heavy and Bob Nolan and the Sons of the Pioneers supply their usual tunes. Direction credit goes to Frank McDonald, production to Armand Schaefer and William Bradford's camera work is another item worthy of special mention.

## *Drops Kid Shows*

**Fred Holzworth, manager of Cleveland's Hilliard Square Theatre, who made local history through his cooperating with the Lakewood PTA and the school board to present Saturday morning special kid shows, will discontinue the policy for the summer. Holzworth, who says he will resume the policy in the winter, blamed lack of a steady flow of suitable product for the summer curtailment. Pictures like Disney features, "The Wizard of Oz" and the like, he said, were not available at the moment and there were not enough shorts to make up a two hour program for 26 weeks.**

## Deadline for Murder

**20th-Fox** **Mystery** **65 mins.**

**AUDIENCE SLANT: (Adult) A murder-mystery in which there is no shortage of murders and the suspense is well-maintained; all of which makes it the kind of fare the mystery fans seek.**

**BOX-OFFICE SLANT: Standard offering that will make a satisfactory filler in support of a comedy or musical.**

**Cast:** Paul Kelly, Kent Taylor, Sheila Ryan, Jerome Cowan, Renee Carson, Joan Blair, Marian Martin, Leslie Vincent, Matt McHugh, Jody Gilbert, Edward Marr, Thomas Jackson, Larry Blake, Ray Teal, Andre Charlet, Emory Parnell, Lester Dorr, Eddie Kane, William Newell, Jack Mulhall, Bruce Fernald, Joey Ray, Ernest Hilliard, Syd Saylor, Spec O'Donnell. **Credits:** Produced by Sol M. Wurtzel. Directed by James Tinling. Story by Irving Cummins, Jr. Screenplay by Irving Cummings, Jr. Photography, Benjamin Kline. A Sol M. Wurtzel Production.

**Plot:** In an effort to trace an important paper, a gambler becomes involved in a series of murders. With the help of his reporter girl-friend and a detective, they find that a foreign country has offered big money for the document and that another gambler has contacted the representative of this country and made arrangements to deliver the document. In tracking him down they are tricked and saved by the quick work of the detective and the reporter who decides they should marry.

**Comment:** In the category of murder-mysteries, this will be considered a standard offering for the mystery fans. They will find in it the usual ingredients . . . suspense and killings . . . to entertain and hold their interest for 65 minutes. Although the story has several discrepancies, this will not be obvious to these followers for there is no shortage of murders and the suspense is well maintained. Kent Taylor does well with his role of the gambler and sportsman, though one remains confused throughout as to whether he is the hero or a member of the gang. As the police lieutenant, Paul Kelly turns in an effortless portrayal, and Sheila Ryan is quite effective as the newspaper woman and Taylor's girl-friend. Jerome Cowan also performs capably as the smooth murderer who is outwitted at the end by the police and the man he thinks he has framed. Production values are good and James Tinling's direction keeps the picture going at an even and interest-holding clip.

**SHOWMAN SAM SAYS: Please 'em today and they'll come again tomorrow.**

# THEATRE MANAGEMENT



## The Brass Tacks of Efficient Picture Theatre Management

### *FAULTY WAGE POLICY CAN BE COSTLY*

**By Jack Jackson**

A few weeks ago I ventured forth with the suggestion that the motion picture theatre industry give consideration to the idea of a revised policy with respect to wages for house staff employes and others whose qualifications and capabilities fit them for the work and promise ultimate talent to take commanding position in the field.

At the time I thought I was putting myself out on a limb. But many responsible men of the theatre have expressed agreement that this is a subject for frank discussion and a matter that calls for bold facing of the facts and realities. The agreement in this regard has been so marked, in fact, that I feel justified in expounding further on a subject that might be considered "delicate" if not very controversial.

From every angle of investigation, I find evidence to support the viewpoint that we in the theatre may be seriously damaging ourselves, our business and are hurting our own pocketbooks by not looking into this whole matter of rewarding meritorious service and loyalty by the minor employes of the theatre. This blind adherence to a tradition and a formula that may belong in the limbo of an outmoded past, could react most seriously, any number of my fellow theatremen have admitted to me.

### Cash and Time Investment in Every Employe

Other employers have long since awakened to the fact that one of the most expensive factors of operation is the turnover of labor and, whether we like it or not, we must open our eyes to the truth of their findings.

Theatre labor is just as expensive—if not more so—to train and develop to the period of usefulness as is the labor of any other business. You, and you, and you whatever theatre you may own or operate, have an investment of time and CASH in every employe in your establishment which rises with each day of their incumbency until they attain the status of efficiency.

For the purpose of conjecture, suppose we estimate that it takes at least three weeks to train an usher to the point where he is familiar with the theatre personnel and capable of directing patrons to telephones, exits, various departmental offices, as well as knowing something about the seating auditorium, fills, spills, etc. Next let me quote just one of the many sets of figures available on actual labor turnover in theatres. In a 350 seat house charging 25, 30 and 12 cents admission, the manager has hired 63 employes in four months. I'd better add that, aside from himself and the operators, seven persons constitute full two-shift personnel. Deducting the seven now at his disposal (if they still are) would leave a balance of 56 employes whom that manager has spent time interviewing, training, etc. Assuming that an average period of 10 days employment was secured from each we arrive at the staggering CASH loss of more than $1200.00. Add to this the loss of time of the manager from other and more important duties and, also, the probable dissatisfaction of patrons, and we get an idea of how much better for the theatre's bank account it would be to reduce this costly turnover due to loss of help to other employers who offer better pay.

### How Can Such Manifest Blundering be Justified?

In this same theatre the manager is right now placing a wholesale order for aspirin to treat another threatened headache due entirely to the antiquated theatre wage policies. Two cashiers entered his employ several years ago—and remained at their coin collecting chore on the basic salary of let's say $18.00. Recently one married and has advised of her intention to resign. The manager is up against the problem of hiring a new girl—whose education will be entirely in the hands of the overworked girl of long experience—and the newcomer will receive the identical wages of her teacher. By what series of mental acrobatics can such manifest blundering be justified?

(*Continued on Page* 18)

## Subscription Theatre Arouses Trade Interest

Widespread interest in New York film circles about the new Park Avenue Theatre for which seats are now being sold on a yearly subscription basis has given rise to discussions about other deluxe theatres being operated on the same basis. Theatre owners are proceeding warily, however, noting that the section in which the new theatre is located is right in the heart of the residential section of perhaps the wealthiest people in America, and that another theatre in any other section might have difficulty operating on a basis that calls for a single feature policy, two changes a week, and which differentiates between the price charged for 7 o'clock performances, 9 o'clock shows, and Saturday evening. Sunday and one other show during the week at the earlier time is another price group. Another price schedule is offered for those who might wish to attend two Sunday shows and another performance at the 9 o'clock show during the week. Prices range from $124.80 to $187.20 per year.

According to the prospectus, matinees will be on Sunday only at 2:30 and 4:30 with evening performances on that day a half hour earlier than usual at 6:30 and 8:30 with an early closing scheduled.

In its letter to prospective patrons who have indicated their desire to subscribe on the basis mentioned, the Park Avenue Theatre states point-blank that "it will be necessary for you to subscribe for fifty-two consecutive weeks. In attending this theatre twice each week you will see a complete program of 104 pictures a year to be selected from the best produced by the major producers and distributors of the world, such as, Metro-Goldwyn-Mayer, Paramount, Warner-First National, United Artists, Columbia, 20th Century-Fox, Universal, RKO and foreign made films of merit.

"It will not be necessary for you to attend any other theatre in greater New York at anytime throughout the year, as every picture of merit will be shown at these premises. . ."

The letter then describes the "exclusiveness, ultra embellishments and refinements. . ." avail-

(*Continued on Page* 18)

## *Anything Can Happen*

**Harrassed managers who have been temporary custodians of everything from a lost policeman's pistol to—name your own—won't be too surprised to learn about the woman at the Olympia Theatre, Chelsea, who came hurriedly back to the theatre, accompanied by local police to search the orchestra with the aid of ushers and flashlights to find the $40 she had lost out of the toe of her shoe.**

**Seems the worried lady had selected a seat in the orchestra and prepared to enjoy the show. The second feature was "The Spiral Staircase" and she reported that she had become so engrossed in the film that she forgot all about putting the four $10 bills in the toe of her shoe. She slipped it off for comfort and it wasn't until she was on her way home that she realized the money was gone. Nobody found it, either.—BO.**



# "JANIE GETS MARRIED" 104 TIMES THIS WEEK!

The Nation's Joy-Girl is getting a big National send-off!


TIETH ANNIVERSARY
Warners
TALKING PICTURES

"JANIE GETS MARRIED" STARRING JOAN LESLIE · ROBERT HUTTON
AND THAT GAY JANIE GANG WITH SOME BRAND NEW MEMBERS
EDWARD ARNOLD · ANN HARDING · DOROTHY MALONE · HATTIE McDANIEL · DICK ERDMAN
DIRECTED BY VINCENT SHERMAN · ORIGINAL SCREEN PLAY BY AGNES CHRISTINE JOHNSTON · BASED ON THE CHARACTERS CREATED BY JOSEPHINE BENTHAM AND HERSCHEL V WILLIAMS, JR IN THEIR STAGE PLAY "JANIE" · PRODUCED BY ALEX GOTTLIEB

## THEATRE MANAGEMENT

# Faulty Wage Policy Can be Costly, Jackson Warns

(*Continued from Page* 16)

This is but one instance of the false concept of wage scales we have inherited and have been following too long. If allowed to continue, such practice may forever block the realization of the expressed ambitions of the industry's top men to "build from within" through careful selection of theatre personnel.

It is an accepted premise that the future of the theatre is dependent on getting better, not more, employes. With this premise practically every thinking leader in the industry agrees. But, how can better employes be enticed to accept this business as a promising career when our competitive searchers for desirable employes in the grocery, drug, liquor, restaurant and other businesses offer higher salaries, faster advancement, shorter hours and less responsibility? How can we expect to hold those pretty, vivacious girls and those alert, ambitious boys, who give us the first chance at their services, when eight out of every nine (I am using the example of admitted turnover quoted earlier in this article) have proved that better-paying jobs are theirs for the asking?

### Our Stock in Trade Stolen

There was a time when the very atmosphere of the theatre was in itself an inducement that repaid in glamor, natty uniforms and prestige what it lacked in salary. But, have you looked at the neon displays and neat interiors of the liquor stores lately? Have you visited the modern emporiums of splendor dispensing sodas, sandwiches and patent medicines? Have you been inside the colorfully decorated restaurants and cafeterias that have purloined for their own use the many artifices of splendor that were once the sole property of the theatre? Let's admit it fellows. Our stock in trade—as we once knew it—has been stolen from under our very noses and those up-to-the-minute hamburger stands equip their servitors in classier and flashier uniforms and boast a more attractive exterior—and interior too—than many a theatre.

To get down to brass tacks, we are marketing the most scintillating and valuable jewel in the entire business firmament—the motion picture, woven from the gossamer threads of fairylike human dreams—and we have, in most cases, set it in fitting backgrounds of ornate and expensive splendor. But, we're being careless, penurious or lax in the selection of our reception personnel and consequently dimming the brillance of our glamorous merchandise. Any gem—and motion pictures are all gems in a world of crass, commercial endeavor—is devaluated when its public presentation is entrusted to listless, phlegmatic attendants who lack in the enthusiasm and cordiality what the potential purchaser considers requisite to complete enjoyment.

It's up to us to polish our service staffs to the point where they are fitting hosts and hostesses to welcome the vast army of mentally tired and physically exhausted citizens who find recreation and rest in living the adventures as depicted in the screenfare we provide.

Are we not openly asking for the kind of trouble that has proven so costly to every enterprise that has been invaded and is currently harassing the efforts of Washington's mighty to get a war reconversion program under way?

News headlines are crying of coal strikes, street car strikes, garbage collector strikes and no end of other strikes which are in prospect. We are not immune! We hold no magic staff that will ward off the inevitable! But we can act first and act so fairly that the bait of professional organizations will fall into fishless waters. We can, by fair and fast action correct our ragged and thread-bare salary formulas; reward those deserving of reward; regulate salaries on a basis of length, ability and loyalty in service. We can join our theatre staffs in clubs where certain social functions can be established that that will make ours the most desirable place to be employed in the entire community. We can establish cash prize pools that will make it worth while for every employe, regardless of status, to exert every effort to advance the theatre's success in hope of participating in periodic cash awards. We can show so much interest in the welfare and advancement of deserving employes that they will be hesitant to swap the proved and glowing prospects of the theatre for anything other than major advancements. All this and many other employe relations maneuvers can be put in effect to add to the old age, sick benefits, insurance, yearly bonus and other units of employe good will.

I've tried to make this picture of actual conditions and observations of what threatens as fair and polite as possible. No blue prints should be needed by exhibitor employers to highlight the many undesirable things that could and may happen unless we take measures more in agreement with the new world attitude toward labor.

Maybe I'm seeing spooks all through this article but of this I am sure: We'll profit more and serve better if we make it worth while financially for those alert, likely lads and those lively, star-eyed, smiling girls to accept the theatre as a desirable, deserving and profitable career. Let's go after—and hold—the kind of help that will be a credit to the theatre and that bears promise of growing to stature where they can accept and fill the places that you, and you, and you will someday have to vacate.

Let's quit being "penny wise and pound foolish." There is no profit for the owner, satisfaction for the patrons nor peace for the manager in a theatre where the personnel is constantly changing. It can all be accomplished with pay envelopes that grow fatter and fatter as industry, effort and efficiency is manifested and as loyalty to the occupation and institution is evidenced.




**MORE NAMES. To secure additional names for their mailing lists, Century Theatres have set up special displays in their lobbies (above) in order to acquaint patrons whose names are not on the list, of this Century service.**

## Subscription Theatre Arouses Trade Interest

(*Continued from Page* 16)

able which "will not be excelled anywhere in any theatre in the world."

A seating plan indicates that a total of 584 seats will be available and a subscription blank accompanying the letter suggests that subscribers mark the seats they wish, what performances they will attend, etc.

Another appeal to the exclusive set is indicated in the letter which continues with. . . "Featured are cosmetic rooms and lounges in embellishments and decoration beyond any expression which can be put in printer's ink. The comfort of the chairs and the divans are an innovation, never having been used in any theatre in the United States. Facilities for invalids confined to wheel chairs, and telephone communication for physicians and those who receive urgent calls, have been especially provided for. The most modern hearing equipment will be provided on request. . .

"There will be no vending or sale of any type of merchandise in the premises. Powder and makeup material and use of lounge rooms will be gratuitously given with the compliments of the Management. Ample check rooms for coats and garments will be provided. No fees or gratuities will be allowed to be given to any of our attendants."

The new theatre will be under the personal direction of Walter Reade.

# KEEP POSTED ON PROFITS!




*"Imagine! In one single issue!"*

## HEADLINES!

(*All from June 5th Issue of Variety*)

"POSTMAN SMASH IN MILD PITT"
"POSTMAN BRISK IN MILDISH BALTO"
"POSTMAN TALL IN 2 BOSTON SPOTS"
"POSTMAN BIG IN K. C."
"POSTMAN RINGS BELL IN BUFFALO"
"POSTMAN HEFTY INDPLS."
"POSTMAN RECORD IN PROV."
"POSTMAN FANCY L'VILLE"
"POSTMAN WHAM WASH."

***Book it! Promote it! Hold it!***

## "THE POSTMAN ALWAYS RINGS TWICE"

*M-G-M of course!*

# SELLING THE PICTURE

## Sound Anniversary Activities Gain Momentum Across Nation

Observance of Warners' Twentieth Anniversary of Talking Pictures will gain considerable momentum this week when more than 2,000 theatres in all parts of the country will be displaying the 40x60 anniversary poster in their lobbies. Posters also are being supplied by Warner Bros. to hundreds of additional theatres daily, and over 10,000 are expected to be set up within the next few weeks.

An increasing number of circuit and independent exhibitors also are placing the "Twentieth Anniversary of Talking Pictures" line in their advertising copy. Among the latest to join this list are the Schine Circuit of upstate New York houses; Hudson Theatres Corp. of Richmond, Ind., operating four houses; Interstate Circuit, and others.

Boston's Laffmovie Theatre will present an all-Warner program commemorating the sound anniversary the week of August 6. Arthur Fiedler, conductor of the Boston Pops Orchestra, will include a special arrangement of Night and Day, title of the sound anniversary release, in this week's concert. Boston's noted organization, Tub Thumpers of America, headed by Harry Browning, also will honor the Warner Brothers with a citation in commemoration of the anniversary.

John J. Payette, Warners' general zone manager for the Washington area, has arranged for the most outstanding and concentrated commemoration ceremonies ever staged there by a motion picture group.

Preparatory to sounding the opening gun for the anniversary of sound's advent, Payette held a special meeting last week of local executives and theatre managers in outlying territories. A second meeting to be attended by District of Columbia managers was held last Friday.

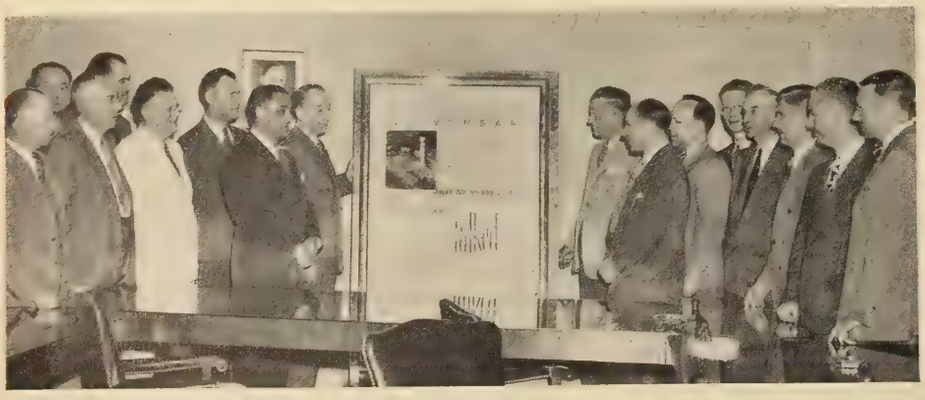
Washington executives attending the session in addition to Payette were Frank La Falce, local director of advertising and publicity, who outlined newspaper and radio plans for the celebration; George A. Crouch, assistant general zone manager; Harry Lohmeyer, D. C. district manager; Nat Glasser, Maryland district manager; Charles V. Grimes, Virginia district manager; Charles E. McGowan, contact manager.

Managers included: Louis Forney, Frederick, Md.; Ted Crowther, Frederick, Md.; George Payette, Claude Poole, and Joseph Cumiskey, Hagerstown, Md.; Lou Kusner, and Sam Boxwell, Martinsburg, W. Va.; Don Nichols, Waynesboro, Pa.; Rodney Collier, Baltimore; Lamar Keen, Winchester, Va.; Charles McKinney, Clifton Forge, Va.; Henry Clark and Cyril Mee, Harrisonburg, Va.; Frank Shaffer and Edward Purcell, Staunton, Va.; and Ralph Daves, Lexington, Va.

Latest batch of congratulatory letters from exhibitor leaders to the Warners include tributes from John Balaban of Balaban & Katz Corp., Chicago, and Nathan Yamins, of Fall River, Mass.

Massachusetts' Governor, Maurice J. Tobin, has written letters of felicitation to both Harry M., and Jack L. Warner. Governor Tobin not only cited the valuable contributions of the Warners, but also praised such New England motion picture pioneers as Samuel Pinanski, Nathan Yamins, Harry Zeitz of New Bedford, and the late Jacob Lourie of Boston. Boston's Mayor also sent anniversary congratulations to Harry Warner.

In the radio line, six important broadcasts emanating from Hollywood have been added to the list for next month. Typical of local and regional radio cooperation, Omaha's four stations, WOW, KBON, KOIL and KOWH, will offer special programs saluting the anniversary.



**PLAN SOUND ANNIVERSARY CELEBRATION IN NATION'S CAPITAL. John J. Payette (left of frame), Warners' general zone manager in the Washington area, discusses plans for the celebration of Warners' Twentieth Anniversary of Talking Pictures in the nation's capital. Payette called in his theatre managers from Maryland, Virginia, West Virginia and Pennsylvania for the special anniversary meeting which was also attended by local Warner executives. In the group (l-r) are Charles E. McGowan, George Payette, Nat Glasser, Claude Pool, Cyril Mee, Henry Clark, Lou Kusner, Payette, George A. Crouch, Frank La Falce, Edward Purcell, Jack Forney, Don Nichols, Charles V. Grimes, Rodney Collier and Frank Shaffer.**

### *Put Up That Poster*

**Wait a minute! Hold on to that mailing piece sent you by RKO Radio on "Without Reservations." Just open up that one-sheet, so carefully folded and placed in the inside pocket of the promotional piece, and you'll agree with us, we feel sure, that it deserves a spot in your lobby in advance of your local showing of the film. There's more seat-selling power in this poster than one is accustomed to find in this media of advertising. Put it up now, brother, so patrons can get themselves all excited about your playdate.**

## Extra Press Book Readied For 'Missouri' Premieres

Arnold Stoltz, advertising and publicity director for PRC has announced the preparation of a special press book to aid the statewide Missouri premieres of the company's musical "Down Missouri Way." The special press book, described as separate and distinct from the regular press book for the film, is now being prepared by the home office advertising and publicity department.

Contents of the new selling manual will be slanted for the use of department and retail store advertising managers, with sections devoted to window and inside-the-store tieup and display ideas; special store advertising slugs for insertion in department store merchandising ads; cooperative advertising mats, mastheads and ideas; and other stunts suitable for local store cooperation. There will also be included a full listing of all national merchandising tie-ups pre-set by PRC with details on how each store may best localize them.

The new press book section will be revised, following the Missouri premieres, and will be inserted as a supplement to the regular press books, so that exhibitors in other localities may adapt the store merchandising ideas to their own situations.

## New Color Photo Process Adopted By Paramount

The carbro full-color photographic process, said to be the finest yet developed, has been adopted by Paramount's studio publicity department, headed by George Brown, "to meet the increasing need of newspapers for fine color photos."

The new process makes it possible for the studio to release to newspapers as many prints of one subject as may be needed. It was adopted after a series of tests by A. L. "Whitey" Schafer, director of still photography. Twenty-eight newspapers in the United States and Canada are now using color prints, and this number is expected to increase as soon as more newsprint becomes available.

## Model Boat Contest

A newspaper-sponsored PT model boat contest received excellent publicity in Manager Arthur Turner's campaign for the showing of MGM's "They Were Expendable" at the Parsons Theatre, Parsons, Kans.

# SELLING THE PICTURE

## Transparency in Window Helps Sell 'Paradise'

Highlight of the exploitation campaign staged by Mel Jolley for the showing of Universal's "Night in Paradise" at the Marks Theatre, Oshawa, Ont., Canada, was the placement of a large Kodachrome transparency of Merle Oberon and Turhan Bey in a local jewelry store window.

Obtained through the courtesy of Ben Cronk, Canadian publicity chief for Empire-Universal Films, the transparency, illuminated from behind, had an eye-arresting effect on passing pedestrians.

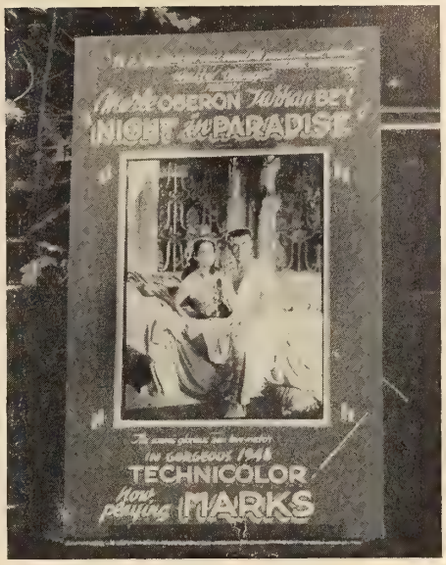
Jolley also made excellent use of a four-column mat from the press book. He utilized it for the make-up of 100 window cards which were distributed to stores, and he also employed it for 2000 large handbills which were printed and distributed to homes throughout the city.

With his campaign Jolley also forwards us a receipt from Campbell's Studio for the payment of 50 cents for what appears to be an enlargement, probably the transparency, yet he does not explain this transaction in his report. Since the bill is marked paid, we shall not bother to worry about whether or not we are responsible for it.

## Gets News Space, Radio Time With 'Local' Angle

William J. Conner, general manager of the Tacoma Hamrick Theatres prepared his city for the forthcoming local showing of Warner Bros. "Her Kind of Man," in which Janis Paige is co-starred with Dane Clark and Zachary Scott, by arranging a special screening of the film for Mrs. F. F. Paige, local resident, who is Miss Paige's grandmother. Mrs. Paige's serious illness was the reason advanced by Conner for the screening. She had recovered sufficiently to see the picture which was seen also by Miss Paige's father, mother, sister and several other relatives who live in Tacoma.

Local newspapers gave the human interest story considerable space, with national radio commentators also playing up the story on their broadcasts.




**PLENTY OF APPEAL. There's plenty of eye appeal in this Kodachrome transparency which Mel Jolley, manager of the Marks Theatre, Oshawa, Ont., Canada, placed in the window of a local jeweler as part of his camapign on Universal's "Night in Paradise." Photo was illuminated from behind, thus adding to its effectiveness as a pedestrian-stopping window display.**

## Fans Mob Star at 'Ivers' London Premiere

Paramount's release of Hal Wallis' production, "The Strange Love of Martha Ivers" made its world bow Thursday evening (June 13) at the Carlton Theatre in London, with its star, Lizabeth Scott, appearing in person.

Miss Scott, the first American star to attend the premiere of a picture in London since the beginning of the war, was given a rousing welcome. The crowds in the streets leading to the Carlton were so dense that it took half an hour for hundreds of policemen to clear a way for Miss Scott's car, and scores of invited guests were unable to get through to attend the premiere. Theatre attendants were unable to maintain control of the entrances until the police erected barricades.




**GIRL PICKETS. Girls in Council Bluffs, Iowa, helped Manager G. Allan Schrimpf of the Broadway Theatre put over MGM's "Adventure" by picketing the theatre with signs to the effect that it's "unfair, Gable's back, we want him, but Garson's got him." Planned in advance, the stunt created considerable comment when, by coincidence, it came up on the first date originally set for the railroad strike. Council Bluffs, by the way, is a big railroad center.**

## Concentrate on Tieups To Herald 'Suspense'

Backed by a $100,000 national advertising campaign, Monogram has gone "all out" for tieups in connection with "Suspense," the company's first million-dollar production.

Particular stress in the tie-up campaign has been put on Monogram's ice skating star, Belita.

One of these deals—with Gantner swim suits—may be a first for the industry. The swim suit manufacturer sets a precedent by stipulating that no other star will be used in any of Gantner's advertising during the period. Gantner's ads will appear in *Life, Saturday Evening Post, Colliers, Liberty, Charm, Harper's Bazaar, Mademoiselle,* the fan list, *Seventeen, True* and others.

Royal Crown Cola will use fan magazine ads featuring Belita and their famous "taste test," and also will feature the blonde Monogram star in radio spot announcements on 275 stations which give "Suspense" a strong plug.

United-Rexall Drug Company will use counter display cards, street car advertising and a color page in the Rexall magazine linking Belita and Gypsy Sun Tan lotion. In addition, Rexall has supplied 10,000 stores of the Rexall-Liggett chain with ads for daily newspaper insertion in assorted sizes which give top billing to Belita and "Suspense."

Other Belita-"Suspense" tieups include three-column Lux ads and Hollywood Bread ads distributed nationally for newspaper insertion during local runs of the film.

Exploitation over the air in addition to spot announcement campaigns in cities where the picture has run, includes appearances by Belita on the coast-to-coast Breakfast Club program and with Barry Sullivan on the Skippy Hollywood Theatre.

National advertising on "Suspense" includes a four-color layout in the *Metropolitan Comics,* boasting a circulation of 6,151,077, a four-color page in *American Weekly* with 8,509,879 circulation, two-color full pages in *Look, Liberty, True Story, Photoplay, Screen Guide, Screen Stars, True Confessions, Motion Picture, Movie Story, Screenland, Silver Screen, Movie Show, Real Story, Movieland, Real Romance, Movie Life, Movie Stars Parade, Movies, Modern Screen, Screen Romances* and *Modern Romances,* and a black and white page in *Life.* Circulation of the latter group of magazines totals 21,687,303.

## Perfume Tieup Clicks For 'Three Strangers'

A perfume tieup, originated by Russ Schmidt of the Hamrick Tacoma Theatres, Tacoma, Wash., is being utilized with very effective results in connection with the playing of Warners' "Three Strangers" throughout that territory.

One of the big Tacoma department stores ran quarter-page ads in both the *Times* and *News-Tribune* carrying this teaser-message: "The Mystery of Kwan Yin is answered at Fisher's and by the 'Three Strangers,' Now Showing at the Roxy Theatre."

In addition, the store created an elaborate window display and arranged for small sample bottles of Kwan Yin perfume to be handed out by girls in Chinese costumes in front of the theatre—which was the solution to the mystery mentioned in the ad.

# SELLING THE PICTURE




**THOMAS PROMOTES ARCHERY WINDOW. Howard M. Thomas, manager of the Centre Theatre, Owen Sound, Ontario, promoted this outstanding window in conjunction with the showing of Columbia's "The Bandit of Sherwood Forest." Thomas had the cooperation of the local Archery Club. He also arranged a highly successful "interview" broadcast in the lobby of the Centre.**

## Covers Bridgeport With 'Breakfast' Campaign

The exploitation campaign put on by Manager Harry A. Rose for his showing of United Artists "Breakfast in Hollywood" at the Loew-Poli Majestic, Bridgeport, differed little in essentials from campaigns essayed on the film in other sports. But Rose really spread out and covered the town via newspapers, radio, the usual Goofy Hat contest and auction, plenty of window space, and a special breakfast promoted for the Oldest Mother, Best Good Neighbor, Goofy Hat winner, heads of Breneman Fan Clubs, radio announcer and a soldier guest. A stage program on opening night also was a highlight.

Rose sought the Oldest Mother and Best Good Neighbor in an arrangement with radio station WNAB which gave the theatre and film three plugs daily after the regular Breakfast in Hollywood program conducted by Breneman. The station also ran three "Guess Tune" contests and awarded passes to winners with plenty of plugs for the film. The station wired Breneman of the film's local showing and the radio star came through with an announcement about the opening on his national broadcast.

Goofy Hats were admitted free on opening day with the contest winner given a choice of any hat at the Outlet Millinery, which bought cooperative newspaper advertising to announce the event. Cooperative ads also were placed by Lee Furniture Store and Andre's Beauty Parlor.

## Radio Campaign Set for PRC 'Missouri' Premieres

A radio advertising campaign for the statewide series of Missouri premieres of PRC's musical comedy, "Down Missouri Way" has been scheduled by Buchanan & Co., advertising agency handling the PRC account. Charles Amory of Buchanan was scheduled to leave shortly for Missouri to set details of the campaign.

The picture will be given simultaneous premieres in 15 leading Missouri cities late in July or early in August.

## 'Journey' Contest Used In Rochester Campaign

In connection with the showing of 20th-Fox's "Sentimental Journey" at the RKO Century Theatre, Rochester, N. Y., a contest was sponsored jointly by the theatre, Pennsylvania Central Airlines and the Rochester *Sun* whereby the winner and a guest were awarded a round trip to Washington, D. C.

Contestants were required to write a letter on the subject, "Why I Would Like to Take a Sentimental Journey to Washington, D. C. on a PCA Capitaliner." Arthur Krolick, manager of the Century, arranged the stunt.

## Joseph in New York

John Joseph, Universal's national director of advertising, publicity and exploitation, is in New York to set final details on the national ad campaign for Walter Wanger's "Canyon Passage" and to attend the company's sales convention slated to open June 24.




**MUSIC TIEUP. With so much fine music featured in Universal's "The Seventh Veil," it is only natural that showmen are tieing-in with music dealers for window displays. Here's a window promoted by J. C. Lewis, manager of the Ditmas Theatre, Perth Amboy, N. J., in advance of the film's showing.**

### *Something New?*

**Loew's Capitol, Washington has set up a "laughing well" in its lobby and will select 10 challengers from it to sit through "A Night in Casablanca." The new twist, if it is new, is the fact that the one who can sit through the Marx Brothers comedy without laughing will be awarded a dinner for two at the Duet Club.—WA.**

## Kessler, Farrar in Canton Give Film Good Sendoff

Manager Walter Kessler of Loew's Theatre in Canton, O. and UA exploiteer Ward Farrar gave a nice send-off to David L. Loew's "A Night in Casablanca" in one of the early engagements of the Marx Brothers starrer.

Taking a page from the zany night club scene in the picture, Kessler spotted 1,000 table tent cards in downtown restaurants with copy reading: "Reserved for the Marx Brothers." Night clubs in Canton featured the hit song revival from the film, Who's Sorry Now, with picture and play-date credits by band leaders.

A four-day co-op campaign advertised "A Night in Casablanca," total linage running well over 2,000 lines. This excluded the theatre's regular ad budget. Two-column art breaks appeared two days in advance in local papers and also on opening day. Radio spot announcements were used extensively on WHBC to ballyhoo the Loew opening.

Songstress Lisette Verea was the subject for window displays at Arnold's Beauty Salon, Nussbaum's Jewelry Shop, Kresge's and the Finney Drug Company, with blowups of stills being used in most cases. Lois Collier, who plays one of the feminine leads, was also brought in on exploitation tieups. The Gertzman Hat Shop featured Lois in a counter display while the Stern-Mann Company included scene stills of Miss Collier in a sportswear window display.

## Variety Durante Herald Sells 'Sisters' in N. Y.

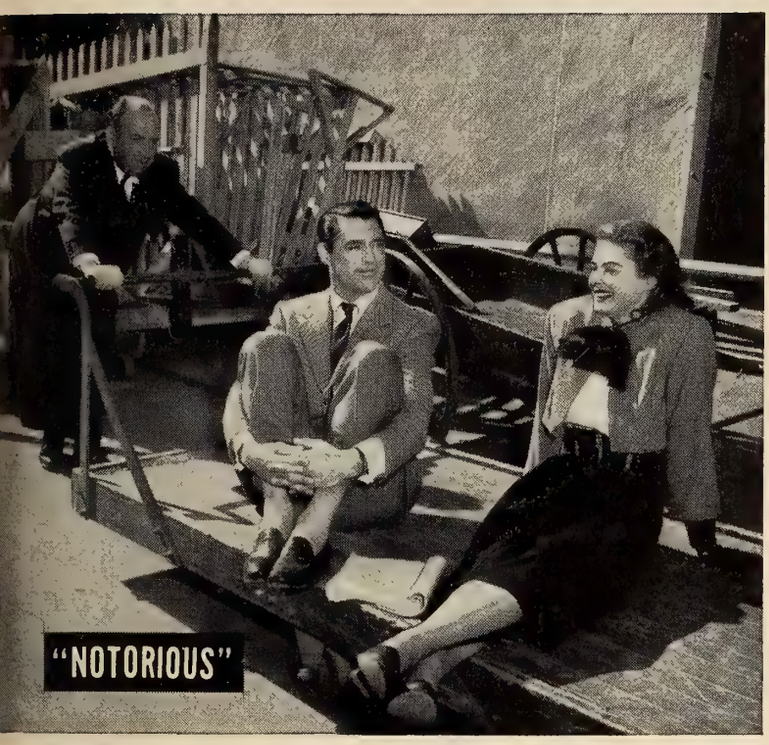
A four-page special edition of *Variety*, "published just once as a curtsy from show business to a favorite comedian," was distributed in New York in celebration of Jimmy Durante's 30th anniversary in show business and as a herald for the showing of MGM's "Two Sisters from Boston," in which Durante appears, at the Capitol.

First three pages of the herald, in typical *Variety* fashion, carried feature articles on the comedian authored by Damon Runyon, Earl Wilson, Joe Laurie, Jr., Bosley Crowther, Dorothy Kilgallen, Sidney Skolsky, Mark Hellinger, Walter Winchell, Ed Sullivan and Louis Sobol. Back page was devoted to an ad announcing the film's opening.

## Honor 20th-Fox Newcomer

Nancy Guild (rhymes with wild) has been chosen by *Screenland* magazine in its August issue as the screen's newcomer of the month. The publication also lauds 20th Century-Fox officials for their success in picking new players for starring honors. Miss Guild makes her screen debut in "Somewhere in the Night."

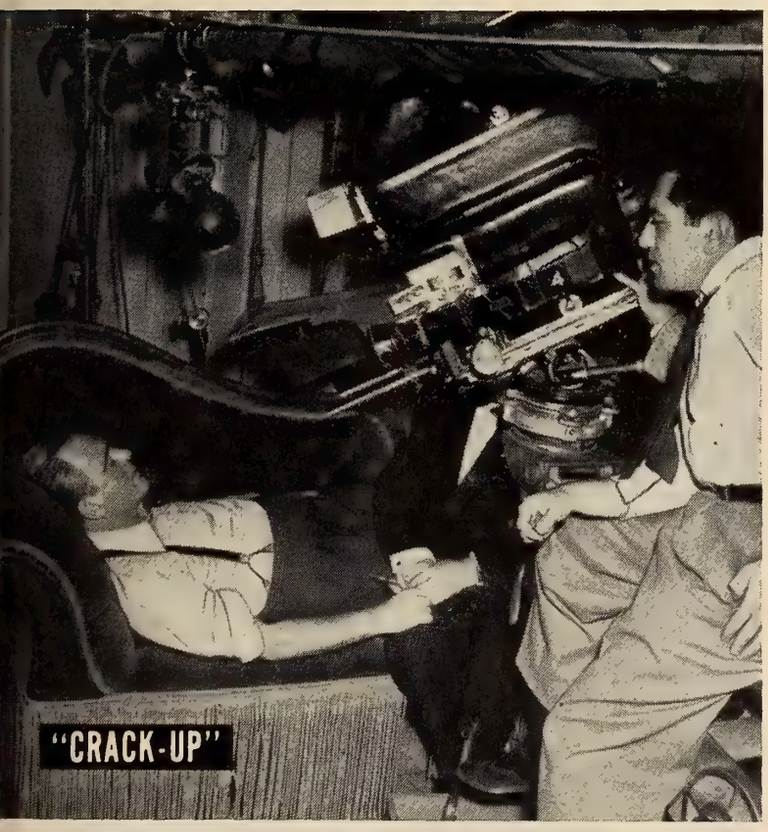
# RKO's PIC-TOUR OF THE MONTH




**POWERED BY "HITCH."** Between scenes of high voltage romance, nerve-tightening tension, ALFRED HITCHCOCK, producer-director of *Notorious*, takes CARY GRANT and INGRID BERGMAN for a ride. The production looms big on RKO's noteworthy film calendar.




**SWEET REVENGE.** Irked by ROBERT YOUNG'S pursuit of Lady Luck on their wedding night, bride BARBARA HALE tries own hand at game. Wins chips, baffles bridegroom. They co-star with FRANK MORGAN in RKO'S *Lady Luck*, gay, romantic comedy with Las Vegas locale.




**NO SIESTA.** Mental blackout scene for RKO'S *Crack-Up*, a spine-tingler, gives PAT O'BRIEN what appears to be a temporary rest, but it's hard work. Director IRVING REIS, *(right)* studies each facial expression. CLAIRE TREVOR and HERBERT MARSHALL are co-starred.




**LINING UP FOR "TAKE."** While DOUGLAS FAIRBANKS, JR. rests his head in lap of MAUREEN O'HARA, for scene in RKO'S *Sinbad the Sailor*, an assistant cameraman uses tape to assure correct focus. WALTER SLEZAK shares star honors in this technicolor production.

THESE BIG RKO PICTURES WILL SOON BE SHOWN AT YOUR THEATRE

RKO RADIO PICTURES

## MORE RKO NATIONAL MAGAZINE ADVERTISING!

**This full-page ad appears in national magazines totaling 9,491,505 CIRCULATION—LIFE, issue of June 10; WOMAN'S HOME COMPANION, July issue, and LOOK, issue of July 9.**

SELLING THE PICTURE

# Exploitation Campaign of the Month

May 1946

BADMAN'S TERRITORY

(RKO Radio)

# Pony Giveaway Ballyhoo Aids 236 Theatres in 9 States as 86 Newspapers, 27 Stations Participate in Exploitation

The series of regional exploitation campaigns designed by RKO Radio to publicize "Badman's Territory," in which 200 assorted live ponies were donated to lucky youngsters in 236 towns in nine states, covered so much ground and established such concentrated audience acceptance for the film that the overall campaign has been selected by a panel of showmen for SHOWMEN'S TRADE REVIEW as the Exploitation Campaign of the Month for May, 1946. Details of the campaign were executed under the direction of Exploitation Chief Terry Turner, assisted by Eastern Supervisor Harry Reiners and aided by the RKO Radio field exploitation staff, theatre managers and publicists of the 236 theatres directly affected by the campaign.

The 200 live ponies given away in the nine regional premieres were purchased in Kentucky, Ohio and Oklahoma; were covered with gaily colored and lettered blankets throughout their tour, and were accompanied by six cowboys and sheriffs from Texas and Oklahoma, each dressed in the usual western working clothes. They paraded in 200 of the 236 towns.

Just to complete the statistics, 86 newspapers and 27 radio stations took active part in sponsoring the giveaways on the basis of the most popular boy or girl; coloring contests, lucky number contests; pet show winners; highest scholastic average; lucky boy or girl in orphans' homes, and on the basis of new subscriptions obtained by boy newspaper carriers.

While the plans for this extensive ballyhoo were being set up and made ready to roll into action, the areas where the regional premieres were to be held were being saturated with magazine and newspaper advertising, particularly in publications catering to action fans. The national advertising began to break in early April, from plans conceived and set up by S. Barret McCormack, RKO Radio's director of advertising and publicity. In addition to such conventional publications as *Life, Liberty, Look* and *Pic*, the ads began to break in *True, Inside* and *Front Page Detective*. The Master Group of 44 publications including *Western, Big Book Western, Sports Novels, Famous Fantastic, Love Book, New Western, Detective Tales* and many others with a combined circulation in excess of 22 million also received insertion orders. To top all of these, 150 Sunday newspapers with a combined circulation of over 26 million were used to carry full color comic sections on the picture.

While details of some of the regional premieres have been reported in previous issues of SHOWMEN'S TRADE REVIEW, another look at some of these will serve to paint a picture of how Terry Turner and his crew of publicists took over various regions to make them "Badman's Territory" conscious. In Boston, for instance, where the picture played the RKO Boston Theatre, the showmen were quick to cash in on a ready-made opportunity in the then forthcoming annual pet show to be held on Boston's famed Commons with the aid of civic officials. This time RKO took over by offering 15 of the prize ponies to kid winners in various classifications as already determined by the Pet Show officials.

As it turned out, the weather was awful, it just plain rained! But the dewy weather didn't seem to dampen the enthusiasm of the kid participants who turned out with their pets to the number of 551 to vie for the much desired pony prizes. Before the contest got under way, the Pony Parade went through the streets of Boston preceded by an unprecedented newspaper ballyhoo in which the *Record, American* and *Advertiser* devoted columns of space to the Pet Show and RKO Radio's part in donating "Badman's Territory" prizes. Three newspapers, all telling their readers about the same theatrical stunt in the same city at the same time, is really something for the book.

Anyhow, Boston's Park Department which sponsors the Annual Pet Show, gave every possible cooperation to Turner, Reiners and RKO Theatre Publicist Ralph Banghart in arranging for parade permits, public participation in the event and the presence of civic officials to add to the gala atmosphere.

In Cleveland, Knox Strachen of Warners and Peter Bathory of RKO decided that their giveaway of three ponies was to be simply on the best letter by youngsters on "I want a Pony from Badman's Territory Because . . . " The campaign was staged in cooperation with the Marshall Drug chain of 40 stores and radio station WJW. The prizes were announced to be given away from the stage of Warners' Hippodrome during the showing of the film. Bathory and Strachen got enormous kicks out of the campaign when results of the letter contest found one kid winner to be an inmate of the Parmadale Orphanage, where 359 boys instead of one would have an opportunity to ride the pony. Then another winner was an ex-Parmadale boy who turned his pony over to the orphanage. Then along came the local milk union with an offer to provide saddles for the two ponies. This was human interest, the like of which newspaper editors and radio commentators eat up. And they told all Cleveland about it.

Details of the successful Cleveland campaign included the distribution of 100,000 contest blanks through the Marshall Drug stores; 68 plugs a week for two weeks prior to opening by the drug chain's sponsored Marshall News Ace, and in addition the station itself donated

(*Continued on Page* 34)




**THE EXPRESSION on this little girl's face is indicative of the human interest aroused by the pony donations. Below is a general view of the Boston Commons during the Annual Pet Show when 14 others won ponies.**



# REGIONAL NEWSREEL

## REGIONAL NEWS INDEX


| | |
|---|---|
| Albany | 34 |
| Atlanta | 27 |
| Boston | 28 |
| Bridgeport | 31 |
| Chicago | 25 |
| Cleveland | 27 |
| Columbus | 26 |
| Dallas | 33 |
| Denver | 26 |
| Des Moines | 34 |
| Harrisburg | 33 |
| Indianapolis | 33 |
| Kansas City | 33 |
| Los Angeles | 30 |
| Memphis | 28 |
| Montreal | 34 |
| Milwaukee | 27 |
| New Orleans | 28 |
| New York | 30 |
| Omaha | 32 |
| Philadelphia | 29 |
| Portland | 25 |
| St. Louis | 25 |
| San Francisco | 30 |
| Toronto | 31 |
| Vancouver | 32 |
| Washington | 25 |


## ST. LOUIS

Hall Walsh, Prairie district manager for Warner Bros. and Lester Bona, St. Louis manager, attended a meeting arranged by Roy Haynes, Western sales manager, held at the President Hotel, Kansas City, Mo., recently.

Carson Rodgers, general manager of the I. W. Rodgers Theatre Circuit, Cairo, Ill., is in Florida visiting his father, I. W. Rodgers, president of the company. Carson has made a fine recovery from his recent illness.

Warren Pirtle, son of S. E. Pirtle, Jerseyville, Ill., head of the Pirtle Amusement Company, recently received his Army discharge and is resting up before re-entering business.

Max A. Sanowsky, owner of the Fairy Theatre, St. Louis, is visiting his daughter in Florida.

A. D. Magarian, owner of the Deluxe and Gaty theatres in East St. Louis, has returned to his home after spending some time at St. Anthony's Hospital.

Seen along Film Row last week were Dean Davis, West Plains, Mo.; Dick Wade, Griggsville, Ill.; Ranny Padrucci, booker for the Frisina Amusement Co., Springfield, Ill.; Lee Norton, Sullivan, Ill., recently released from a hospital at Bloomington, Ill.; Bob Cluster, Salem, Ill.; H. Leber, Pacific, Mo.; Charley Beninatti, Carlyle, Ill.; Elvin Weeks, Dexter, Mo.; John Rees, Wellsville, Mo.

C. D. Hill, Columbia manager, is in Chicago for a sales meeting at the Drake Hotel.

A number of the exchange managers were out in the territory the early part of this week, including: Barney Rosenthal, Monogram Pictures; C. D. Hill, Columbia; Bill Sherman, PRC; B. B. Reingold, Twentieth Century-Fox, and Maurice Schweitzer, Paramount.

Lee F. Keiler, president of the Columbia Amusement Co., Paducah, Ky., is still enjoying that California vacation.

The Missouri Chamber of Commerce, in its list of 1,275 business openings in 178 rural communities of Missouri, has placed motion picture theatres as among the community needs, Executive Secretary H. C. Retwisch announced at Fayette, Mo.

## WASHINGTON

Once again showmen of this area will participate in the Monument Grounds celebration of Independence Day on July 4 with a gigantic fireworks display, massing of the colors, visiting Hollywood stars and an entertainment program called "America's Cavalcade of Freedom 1946." In charge of the program will be Carter T. Barron, John J. Payette, and Gene Ford. The Publicity Committee includes Frank La Falce and Bryson Rash.

George Page of the Seco Theatre, Silver Spring, Md. arranged to have Tom Neal take a bow at his theatre before "Blonde Alibi," in which Neal appears, went on the screen.

Recent Washington visitors were Annabella, Frank Lattimore and Richard Conte for scenes in 20th Century-Fox's "13 Rue Madeleine."

A. E. Lichtman, chairman of the Welfare Committee of the Variety Club, is also an active member of the Junior Police and Citizens Corp., serving as treasurer of the Board. With a membership of 10,000 boys and girls, the club is having a drive for funds to improve and equip its headquarters. The Variety Club recently presented the club with a check for $3,750.00.

"Canned Food Matinees" at the Lust theatres in Maryland got under way on June 14 in the Bethesda Theatre. Admission was by donation of canned foods for distribution to Europe's underfed.

MGM Producer Carey Wilson was guest of Honor last week at a special preview in Washington, D. C. of "Bikini—the Atom Island," before Army and Navy officials, newspaper and magazine publishers and local film editors. Wilson, who wrote the script and narrates "Bikini —the Atom Island" held a round table discussion following the screening.

Abram Samuels, 3rd, President of Automatic Devices Co. of Allentown, Pa., and a member of Tent No. 11, Variety Club, became the father of a 7-pound daughter, Margaret Ann, born at Garfield Hospital, Washington, D. C.

Mrs. Ann De Mello, secretary to Warner's Wade Skinner, has sent her two children to Colonial Beach, Va., for the summer.

Hazel McCarthy, secretary to MGM Booker Ida Barezofsky, spent a recent week-end at North Beach Park, Virginia, with friends.

Newest Members of Variety Tent No. 11 are Perry Paul Walders, sales manager of the Potomac Broadcasting Co., and Edward Francis Gallagher of the Columbia Broadcasting System.

Newly-married Mrs. Violet Miller Phillips, of Warner's Contact Department, is tecahing her successor, Nancy Cronk, the ins and outs of the job.

Happy birthday to the following Tent No. 11-ers: Oscar Neu, June 22; Fred S. Kogod, June 22; Leo Fields, June 22; Herman Spitzel, June 23; Henry Tait Rodier, June 24; Carlton Deffus, June 26; Frank Scully, June 27; Morton Gerber, June 27; Morton Bramson, June 29; Denman Thompson, June 29; George Flax, June 30.

## PORTLAND

The State Theatre, Eugene, Ore., has been purchased from that pioneer operator Geo. Roys, by A. West Johnson who will add it to his Mayflower and Helig theatre operation. Roys, in show business for 40 years, will retire.

Walter Wanger and Governor Earl Snell have decided on Portland premiere of "Canyon Passage" for the J. J. Parker Broadway Theatre on July 10th.

Word is received of the serious illness of Albert Fink, general manager of Hamrick-Evergreen Theatres in Oregon, who is at a Seattle hospital.

The "Motor-In" and "Auto Vue Theatres" of Spokane, Wash. had their opening day and date and report capacity crowds.

Portland first run holdovers include "The Outlaw" Broadway, third week; "Kitty" Playhouse, sixth week; "Do You Love Me" Paramount, second week, "Two Sisters from Boston" third week, "The Virginian" Orpheum-Oriental, second week.

Evergreen State Theatres Seattle Marvin Fox named as purchasing agent, while Jack Hamaker, formerly of Coliseum moves up to Orpheum. Delmo Larison manager of Blue Mouse, is shifted to Coliseum, and is replaced at the Blue Mouse by Chris Casper who has been assistant manager at Paramount. Dean Skillingstad, assistant manager at 5th Avenue, becomes assistant manager at Paramount and Harry Schmidt who was assistant manager at the 5th Avenue before he served in armed forces has resumed his former position.

Vete Stewart, genial pioneer manager of Warner's Seattle exchange admits another birthday, and lengthy congratulations.

## CHICAGO

The recent LaSalle Hotel fire has caused Chicago police to clamp down hard on other public structures. The Lorraine Hotel, a favorite stopping place for show people, was forced to close last week, making the guests seek other quarters. Irving Davis, owner of the Nita Theatre, was given three weeks to correct some alleged fire law violations, and several other houses have been warned to improve fire-law conditions or face closing orders.

The midwest section of the Society of Motion Picture Engineers got their first view of the Agfacolor negative-positive process at the regular meeting on Thursday. Members also heard Frank E. Carlson of the General Electric Company's lamp department in Cleveland speak on tungsten filament light sources for picture and sound reproduction. The meeting was held at the Paramount Preview Theatre.

Both W. C. DeVry, president, and E. B. DeVry, secretary-treasurer of the DeVry Corporation, celebrated their birthdays on June 15, but despite the fact that they were born on the same day, there is a slight difference in their ages.

Milton Hannaberg, projectionist, received word last week that his brother, Ben, a veteran member of the Chicago Operators Union, had died in Los Angeles. Another recent death was

(*Continued on Page* 26)

# REGIONAL NEWSREEL

(*Continued from Page 25*)

that of George Tornow, 57, manager of the Balaban & Katz Park Theatre in LaGrange, Ill.

The Russell C. Roshan Film Exchanges report the completion of a deal with Columbia for fifteen new unit programs, to be distributed through their seventeen branches for the 16mm. trade.

Henry H. Fantas has been elected Chief Barker of the new Variety Club of the American Legion, succeeding Max Factor, who resigned to go to the West Coast. Paul Sadzeck of Universal was named Sergeant at Arms.

John Sokely, formerly Warner Oklahoma City manager, has been transferred to Chicago as office manager.

At the annual board of directors meeting of the Bell & Howell Company J. H. McNabb was re-elected president and treasurer; A. S. Howell, J. H. Booth, B. E. Seechbart, L. A. McNabb, P. A. Birrhfield, H. W. Remerscheid, and W. H. Haun were made vice presidents; C. H. Percy secretary; and L. A. Lutz comptroller.

In and out of Chicago: Emil Stern, Essaness general manager, back from New York; Lou Phillips of Paramount back to New York; Al Weinberg, advertising manager for Warner Theatres off for the Coast on vacation; Barbara Hale of RKO and Bill Williams here preparing for their marriage on Saturday (June 22); also seen were Sam and Mrs. Katz, Jack Benny, Terry Turner, Jack Cummings, Jack Donohue, and Dick Whorf.

The DeVry Corporation is completing a new third floor at the Armitage Avenue plant.

S. J. Gregory, managing director of the Alliance Theatre circuit, and Pete Panagos, promotion manager, are on the West Coast making an inspection of chain's theatres in Washington.

Guy Greathouse has received his discharge from the Army and has returned to manage the Palace Theatre at Auroa, Ind.

Charles V. Austin has purchased the Grand Theatre on South Pulaski Avenue from Casey Ides.

Riverside, a high class suburb which has never allowed movies in the town, has changed its mind. At a recent referendum the cause of films won by 958 to 108. Several theatre men are after a site to build an 800-seat house, although lack of materials may delay the project for some time.

The Basic Food Materials Company reports a new butter flavor for the use of popcorn. George Smale is agent for the company in the Chicago territory.

## COLUMBUS

John Hardgrove, former manager of the Southern, is now supervisor of the six Academy theatres here.

It's reported that the deal which would have resulted in the Knickerbocker becoming a member of Jack Kane's six-city burlesque circuit has fallen through. The Knickerbocker continues its picture policy, but it is no secret that the theatre is on the market.

Progress on the construction of two new Columbus theatres is "satisfactory," according to officials of the F. & Y. Construction Co. The theatres are the Esquire and the University. The Esquire is being built for the Samson Operating Co. and the University for the 1980 N. High Street Co. Both will be a part of the Academy chain.

Girl employes of the Ritz and Rivoli theatres have formed a swimming team and work out at the Hilltop pool. The girls are Inez Wharton, Marge Laughlin, Joanne Boase, Kathryn McGuire and Janice Erbst. Manager George Pekras furnished the girls with beach robes.

The Goldwyn Girls, on tour in advance of "The Kid From Brooklyn," made a wide swath among local dignitaries, on the air and in the press. The girls staged a fashion show at Lazarus Department Store and visited Mayor Rhodes and Governor Lausche. The girls are Georgia Lange, Shirley Pickering, Lorraine De Rome, Mary Ellen Gleason, Lynne Walker and Irene Vernon.

The Passwaters Theatre, Mt. Sterling, has been purchased by the Chakeres Theatres Co. of Springfield.

Charles MacDonald, owner of the Southern Theatre, York, Pa., and Mrs. MacDonald were local visitors last week. During the war MacDonald served with the Navy at the Port Columbus Naval Air Facility.

New members of the Variety Club include Harold Schwartz and Frank Yassenoff, partners in the Eastside and Riverside auto theatres, and Joseph S. Summer, 256 S. Columbus Avenue.

Ralph Walker, former head usher at the State, is the new assistant manager of the Southern.

Lee Waldschmidt, who served with the Army as Captain of an infantry company, is back at his civilian job as projectionist at the Westmont.

John Probst, Ohio maintenance man, was hospitalized for a few days last week when he sustained foot injuries when a counterweight fell.

Fred Oestreicher, Ohio and Broad publicist, became a great-uncle with the arrival last week of a baby girl at the home of his nephew, Major R. G. Oestreicher, World War II air corps veteran.

## DENVER

Mae McDonald, secretary in Metro district manager Henry Friedel's office, and Rolland Allstadt of Denver, listened to wedding bells last week.

J. B. McMahon, owner of the Mission, Masilla Park, N. M., expects to reopen as soon as he can get new seating.

Lew Grofsilk, branch manager Chicago, for General Register Corporation, was in town calling on trade.

More than 400 have been invited to attend the reception following the formal wedding of Susanne Bell, daughter of Mr. and Mrs. Earl Bell. Bell is the Warner manager here. The wedding will be at the Cathedral of the Immaculate Conception at 10 a.m., June 29, to be followed by a breakfast in the Mayfair room at the Brown Palace. The reception will also be at the Brown, in the Onyx room. Michael J. Kennedy of Chicago will be the bridegroom.

Chas. Walker, district manager and Herman Wobber, division manager, were in Denver for the World premiere of the 20th Century-Fox "Smoky," which took place Tuesday at the Denver, Esquire and Webber theatres.

June Watts, 20th Century-Fox secretary, and Ted Brown, just out of the navy, announced their wedding for August.

Stanley Thomatos, Alpine manager, is the father of a baby girl, 7 pounds, Catherine.

A. N. Beezley, owner of the Midway, Burlington, is the daddy of a baby girl born recently.

An attempt was made last week to break into the Commercial Film Exchange after the screens had been cut.

The name of the Sioux, Crawford, Neb., purchased recently by Frank Barnes from Isabella Strohmeyer, has been changed to the Elite.

Rhea Dawn Steckler, inspectress at the MGM exchange, was married recently to Dick Ivy, head shipper of PRC.

Columbia home office representative Martin Winart, is here for a few weeks checking things at the local exchange.

The contingent from the Universal exchange left over the week-end for New York to attend the national Universal sales meet. Gone from here are manager Mayer Monsky, Salesman Harold Michaels, Frank Green, Emmett Warner and Booker James Mooney.

Marvin Stahl, special representative of Kenneth Young, president of Pathe Industries, spent



**DEVRY EXPORT MANAGER AT CONVENTION. Norman D. Olsen (front row, center), export manager for the DeVry Corporation, manufacturers of 35-mm. motion picture sound equipment, attended the recent Latin American Association of Theatre Exhibitors Convention held in San Juan, Puerto Rico. Front row (l-r): Juan Perez Grovas (Mexico); Olsen; Mariano Rivero (Venezuela). Back row: Mr. Gomez (Dominican Republic); Dr. Cesar Camejo (Cuba); Mr. Villanueva (Dominican Republic); Vicente Blanco (Venezuela).**

# REGIONAL NEWSREEL

a few days visiting Buzz Briggs, vice president of the State Theatre. Stahl had just come from the Salt Lake City film golf tournament, where he copped one of the top prizes.

At the Calcutta golf tournament of the Rocky Mountain Screen Club, held at the Lakewood Country Club, Chet Bell, Paramount exchange manager, copped first place with a net 68; Harry Ferguson, ASCAP, second, net 73; Bill Agren, booker for Fox Denver Theatres, third with a net 74.

Out of town exhibitors seen on film row included John Bertalero and Charles Klein, Deadwood, S. D., both of the Black Hills Amusement Co.; J. B. McMahon, Mesilla Park, N. M.; Ray Katzenbach, Brush, Colo.; Paul Tramp, Akron, Colo.; Robert Spahn, Mitchell, Neb.; Fred Curtis, Thermopolis, Wyo.; A. N. Beezley, Burlington, Colo.; Sam Rosenthal, Buffalo, Wyo.

## MILWAUKEE

Manager Ernest Byer of the Gem Theatre, Green Bay, Wis., states that the Gem Theatre at Black River Falls, Wis., is equipped with a 16mm. projector and that patrons have nothing but praise for the pictures thrown on the screen through the narrow film. Another feature, he says, which is bringing many mothers with children in arms to the Gem is the new cry room, to which mothers retire when the kids get unruly during the show. From this room mothers can see the film clearly and hear every word spoken on the sound track. This is going to be good business, Byer declares, for many mothers have heretofore foregone the pleasure of seeing shows, knowing that the babies might annoy other patrons.

The new theatre at Manawa is now assured, according to W. E. Billman, who has charge of the advance subscriptions, and money is coming in faster than had been expected. In addition, Karl Sturm, temporary president until the permanent organization is formed, states that a score or more individuals have promised to sign up for stock as soon as the building operations commence, which will be when building restrictions are removed.

Last week six young movie actresses—Georgia Lange, Lynne Walker, Irene Vernon, Shirley Pickering, Lorraine de Horne and Mary Ellen Gleason, all from Goldwyn's, visited Milwaukee on that 15,000 mile tour of 35 cities in this country and Canada.

A building permit has been taken out for the new Coleman Theatre at Coleman, Wis., by Ralph Wettstein, the owner. The architects for the new structure are Foeller, Schober, Berners, Saffron & Jahn, of Green Bay, Wis.

Plans have been approved by the state authorities for the erection of a new theatre building at Lodi, Wis., of which Lyle Turner is to be the owner. The preliminary layout shows that the theatre is to have 500 seats and is to be air conditioned.

## ATLANTA

Atlanta—Douglas F. Avey, 27, son of Roy M. Avey, director of community houses for the Georgia Theatres Company, died June 14 after a long illness. Young Avey was among the first troops of the 101 Artillery Division to land on New Guinea, where he served two years. Beside his parents, his wife survives.

At its June meeting, Atlanta Tent 21, Variety Club, presented a check for $12,000 to the building fund of St. Joseph's Infirmary, to be used to provide beds for indigent boys and girls. Ralph McGill, a barker who is also a team captain in the fund drive, accepted the donation. The presentation ceremony was broadcast via Radio Station WATL.



**SWELLS HOSPITAL FUND. The Children's Hospital Building Fund of the Variety Club was swelled by $31,200 when a check for this amount was given by A. E. Lichtman, chairman of the Welfare Committee of Tent No. 11, Washington, D. C., and J. E. Fontaine, chief barker of Tent No. 11, to Charles D. Drayton, president of the board of directors of Children's Hospital. Left to right: Mr. Drayton, Mr. Fontaine and Mr. Lichtman.**

Grover C. Parsons, for the past three years manager of the Paramount exchange here, has resigned and accepted a similar post across the street at PRC. His successor has not been named.

Fred Levine, city manager of the Bach Theatres Company, is vacationing in Florida.

Grover Shaeffer, PRC home office representative, and Tom Guinan, special representative, are visiting the local branch.

John K. Jenkins, president of Astor Pictures, Dallas, Tex., is visiting at the local branch.

John K. Jenkins, president of Astor Pictures, Dallas, Tex., is visiting William (Snake) Richardson, president of Astor here.

Hal Jordon, special sales representative of Monogram Southern Exchanges, is back from vacation with a Florida tan.

Lonnie Smith announces the sale of his theatre, the Twiggs, Jefferson, Georgia, to Floyd K. Horton.

O. S. Barnett, Monogram booking manager, is on vacation.

One of the passengers aboard the first Shopper's Plane, new air service between Albany, Ga., and Atlanta, was A. C. Gortatowsky, Georgia Theatres Company executive.

Toddy Pictures Company here announces that their Negro comedies—featuring "Pigmeat" Markham, "Fight That Ghost" and "House Rent Party" have been contracted for by the Bijou Amusement Co. and Wometco Theatres, Inc., for approximately 100 houses. In addition, the local Toddy exchange has closed deals with 210 independent theatres.

U. S. Army walkie-talkie equipment will be used for the first time to exploit a picture here when "The Seventh Veil" opens June 31 at the Paramount Theatre, according to Manager Frank Bickerstaff.

Theatre and exchange friends are throwing stork showers for Mrs. Paul Jones, wife of the movie editor of the Atlanta *Constitution*.

Mrs. Perry Spencer, wife of Universal's southern advertising representative, is spending the summer at Atlantic Beach, L. I.

Ben Hill, of Dallas, Tex., who covers a huge slice of the country as UA press ace, in for a brief visit.

Harry Graham, southeastern salesmanager of Universal, is off to the New York sales convention. He will be joined by R. L. Partlow, Atlanta branch manager; Buford Styles, Lucien Wallace, Charles Clark, Fred Mathis, Kenneth Laird, Tom Miller, Robert Langer, J. Tomlinson and Perry Spencer. They will be joined here by the New Orleans delegation and their train later will pick up the Charlotte gang.

Harry G. Ballance, southern salesmanager of 20th Century, Paul S. Wilson, division manager, and Fred Dodson, branch manager, are back from their flying tour of Europe and much excited about the audience they had with Pope Pius.

## CLEVELAND

RKO theatre division manager Harry Schreiber, is wondering where all the people come from who are crowding into the Palace Theatre to see and hear his stage show. Carmen Cavallero had the walls bulging and Spike Jones opened to more of the same kind of business. The house reverts to straight pictures next week.

Business is so good generally that it's deader than a door nail around the film building where exhibitors congregate in groups only when they have a gripe.

Milton Mooney added his 112th to the number of theatres his Cooperative Theatres of Ohio is now buying and booking for. Latest to join Co-op are Mrs. Nezara's four theatres in Lorain and the M.C. Auto Theatre of Creston, just re-opened by new owners R. J. Martin and Eddie Cain. Place had been closed for the duration of the war.

William N. Skirball headed out to the coast again to see what his newly acquired ranch looks like, leaving supervision of his theatre circuit to Joe Lissauer and Lou Blumenfeld.

The Perc Essicks are formally installed in their summer home at Lakeside, Ohio, for the season.

Bernard Kranze, RKO district manager and Mrs. Kranze, are vacationing in French Lick Springs, Ind. Kranze claims it's his first vacation in three years.

Howard Burkhardt, manager of Loew's State Theatre, is another vacationist. He is spending a couple of weeks in New York and the nearby seaside resorts.

Stanley Dudelson, son of Moe Dudelson, in his capacity as Film Classics representative, was a visitor last week of local Film Classic manager Bob Snyder.

UNRRA is $500 richer because of a donation of that amount made by the local Variety Club. Lester Zucker, Columbia branch manager, is in charge of UNRRA collections.

Show Wagon, sponsored by the Press and the City Division of Recreation, opened its second summer season last Monday. This is an itinerant 2-hour street show, staged from a traveling truck. Amateur acts are recruited from the neighborhood where Show Wagon is routed. Although competition to the theatres, it was not regarded last year as a serious menace. This year's rapidly rising cost of living might paint another picture, however.

Leo Jones, owner of the Star Theatre, Upper Sandusky and some four or five other theatres throughout this area, is packing up his family

(*Continued on Page* 28)

# REGIONAL NEWSREEL

(*Continued from Page 27*)

for a summer vacation in Providence, R. I., his former home.

J. J. Huebner has installed new motor generators and new marquee lamps in his Ohio Theatre, Marion through National Theatre Supply Co.

Albert E. Ptak, owner of the Lyceum Theatre and vice president of the Cleveland Motion Picture Exhibitors Association, expects to open his new Loraine Drive-In Theatre on June 29.

J. S. Jossey, P. E. Essick, Ray Essick and Jack Essick, journeyed to Toronto last week to attend the opening of "Mom and Dad" at Massy Hall.

Norman Levin has found it to be profitable to receive an appointment as manager of a branch office. The Universal office from which he resigned as salesman to become Republic branch manager, presented him with a fine brief case. And he received a pencil and pen set as a lasting memento from the industry members who attended a testimonial dinner held in his honor last Friday at the Statler Hotel.

Film Row was considerably enlivened one day last week by the appearance of the six Goldwyn Girls here in the interest of Danny Kaye's "Kid from Brooklyn."

Paramount home office representative G. Knox Haddow, has been a local visitor.

Charles Rich, Warner district manager, after a swing around his offices, this week reached Pittsburgh where he held a sales meeting.

PRC branch manager Eddie Bergman, has W. Gordon Bugie, son of PRC Cincinnati branch manager Harry Bugie, here as a student salesman.

## MEMPHIS

J. J. (Jimmy) Rogers, branch manager of Columbia Pictures here for 17 years and with the company for 19 years, was released from his work here this last week. Rogers reports that his future plans are indefinite. He was succeeded as branch manager here by Herman A. Chrisman, for several years a salesman with the company's Memphis branch.

Tom Young, branch manager of 20th Century-Fox here, last week was elected president of the Memphis Lions Club, the election coming while Mr. Young is touring Europe, a prize given him by his company for his war time record.

Memphis friends of Bill Bugie, former Paramount branch manager here and former Warner Bros. salesman, are distressed to learn of his illness in Dallas, where he now is associated with Republic.

Orris Collins, exhibitor at Paragould, Ark., was chairman of the Kiwanis Club 6th Annual Benefit Horse Show in that City, June 17 and 18.

Dr. P. McWilliams, Warner Bros. lot physician at Burbank, Calif., has been visiting Memphis with his wife, the former Ann Robinson of Whiteville, Tenn. Mrs. McWilliams is stand-in for Olivia de Havilland.

Bill Mattling, former RKO salesman here and now an RKO salesman at Dallas, was a Memphis visitor this last week with his wife.

Exhibitors noted on Film Row this last week included Miss Emma Cox of Osceola, Ark.; Mr. and Mrs. Don Landres of Harrisburg, Ark.; Roy Dillard of Wardell, Mo. and Miss Ethel Lobdell of Rosedale, Miss.

Kemmons Wilson, Memphis exhibitor, has returned from a business visit to Louisville.

Memphis friends of J. Frank Willingham, former MGM branch manager here and now branch manager at St. Louis, are delighted to hear that he is recovering from a serious illness.

Bill Kroeger, lessee of the Shannon Theatres at Portageville, Mo., reports that plans now are under way to tear down one of the company's two houses there and to rebuild it.

FOR SAME DAY
SPECIAL TRAILER SERVICE
FILMACK
PDQ and PERFECT, too
FILMACK TRAILER CO.
1325 S. WABASH CHICAGO 5, ILL.

Gulistan Wilton Theatre Carpet
JOE HORNSTEIN *has it!*



**IT'S GREER AGAIN. The brilliant MGM star (Greer Garson, who else?) captured another kudo with the award to her of a gold medal voted by moviegoers of Belgium who named Miss Garson their favorite star. Above, the award is presented by J. Von Cottom, editor of Cine Revue, motion picture magazine published in Brussels.**

## BOSTON

John Cooney, manager of the Union Square Theatre, Pittsfield, paid a visit to Film Row last week.

Cecil Rudnick, formerly a salesman with the National Screen Service Company here and just recently discharged from the armed forces, has resigned his position to enter another field of business.

Frank Dervin, newly appointed district manager at Republic, has just returned from New York after attending a sales meeting. With him was Tom Duane, sales and branch manager.

Harry Rosenblatt, branch manager at MGM in New Haven, has just returned home after a recent operation at the Baker Memorial Hospital here.

Paul Cohen dropped into the office this week. He's just back after three-and-a-half years in India and glad to be back with M & P in the advertising department.

Skip Dunn, Standard Candies, is back in town after a brief trip to New Orleans.

Edward Alfano, M & P home office, is spending a week enjoying his favorite hobby—fishing. He is currently up at Moosehead Lake in northern Maine.

Harry Browning of M and P is looking for some day-old ducklings to replace those stolen from their roost out at his Mystic Lake estate.

Ben Domingo, manager of the RKO-Boston theatre, will sponsor a bathing beauty contest offering $500 in prizes starting June 27.

Mrs. Ethel Dauphman, President Etta Lapiner and Vice President Minna Wolf of the Amos Chapter, B'nai B'rith, presented a portable sound projector to the West Roxbury Veterans' Hospital last week.

Art Moger, publicist at Warners, reports the purchase of a new combination radio-victrola for the Warner Club at the local exchange. Also at Warners last week was a meeting of the $1-a-Week-Club, at which a buffet supper was served and a special screening followed.

Maxine Richmond, president of the Campello Amusement Co. Theatre, in Brockton announces its temporary closing for repairs.

Charles Brooks of the Savoy Theatre, Fort Kent, Maine flew down to Boston recently and paid a visit to Film Row.

Walter Young, owner of the Strand Theatre in Framingham, announces the opening of his summer theatre, The Little, at Alton Bay, New Hampshire this week.

John Kamuda, owner of the Grand, Indian Orchard, Mass., has recovered from his recent illness and was in town last week visiting the local exchanges.

## NEW ORLEANS

Veteran James A. Briant, dean of film row managers, celebrated 31 years of membership in the MGM family last Friday. Briant, who had dabbled in newspaper work on the *Item*, started with Leo the Lion as an assistant shipper and in a short time climbed to the head spot. During these years he has been a sort of father confessor to film row.



**James A. Briant**

Ernest V. Laindaiche, head of the Independent Booking Company announced this week that the Illings Theatre of Ocean Springs, Miss., passed under the banner of Joy Theatres on June 9.

"Babe" Cohen, southern district manager for Monogram who during the past month has been substituting for Atlanta Exchange Manager M. E. Winan who is ill, was in New Orleans for a few days preparatory to moving his family to Atlanta. Cohen will headquarter in that city.

George Nungesser, Monogram's singing salesman now has something to shout as well as sing about. His daughter, Mrs. William Richutta is the mother of twins—a boy and a girl.

Co-hostessing a bridal shower for Beatrice DiFranco last week were her fellow RKO-ites Rita Randazoo and Mrs. J. Valenti. The shower, which was held at the Valenti home included supper.

M. H. Brandon, president of Transway, Inc., a recently formed motor transportation service for film in this area announced this week that the service will operate temporarily from a Cleveland Avenue Building heretofore occupied by Flash Delivered Service. Transway reported-

## REGIONAL

ly replaces Flash.

Rita Randazoo and Mrs. J. Valenti of RKO were co-hostesses at a Sunday supper on June 16 to a large group of friends at the home of Mrs. J. Valenti. The event was a miscellaneous Bridal Shower for Beatrice Di Franco of RKO.

L. W. Prine, owner-manager of the Rustic Theatre, Walker, La. is fully recovered from a siege of mumps which had him confined to his bed for a month. During his illness Mrs. Prine had charge of the business.

Mrs. Dick Edenfeld and 5 year-young daughter Patti Sue of Little Rock, Ark., accompanied Mr. Edenfeld on his recent circuit tour of theatres in the interests of Altec Theatres Service Corp.

Charles Waterall, owner of a circuit of theatres in Alabama was a Film Row visitor.

Everett Pierce, manager of Joy Theatres in Acadia and Ringold, La. visited his Home Office, the Joy Theatres, Inc., recently.

## PHILADELPHIA

The industry clambake and picnic went indoors last Friday afternoon when showers for the better part of the afternoon and evening kept the gang under cover. Some forty hardy souls braved the elements to make the thirty mile trip out to the country.

Frank L. McNamee, prominent in the film business here and former regional head of the War Manpower Commission, has been appointed regional director of the War Assets Administration for this region.

George Haupertz, Columbia auditor, has completed his chores at the local exchange and moved on.

Joseph Drelling, newsreel cameraman in this area for more than thirty years, and more recently Universal's representative here, died on Saturday while being removed to the Atlantic City Hospital after suffering a stroke while filming the selection of Miss Atlantic City. Drelling was 55 and leaves a wife and three children.

Sol Getsow, manager of the Colonial Theatre, is recuperating in the University Hospital after a throat operation last week.

Bill Brooker, Paramount exploiteer, was busier than a grasshopper last Friday night when he was helping to get things ready for the Paramount 25-year Club Party held at the Warwick Hotel. He recuperated by spending the weekend at Atlantic City where he had to plunge into preparations for the Allied Convention this week.

Jimmy Ashcraft was in Atlantic City with MGM's Elliot Foreman getting ready the displays at the Allied Convention.

Safecrackers who broke into the Frankford Theatre on Saturday night were foiled in their efforts to break the strong box open. The attempted robbery was discovered by manager John Wilson when he opened the house for the Sunday matinee.

Many Philadelphians were expected to be on hand in Wellsboro for the opening of Larry Woodin's new Bache Theatre, and the celebration of the Woodin Family's 219 years in show business. Bill Humphries, owner of theatres in Lewistown and Vatasaqua, was expected to be one of the judges in the picking of the Laurel Queen on Friday night.

Eddie O'Donnell, Warner booker, became a father last week when his wife Kathryn gave birth to a baby boy at the Temple Hospital. Mrs. O'Donnell had worked in the Warner

(*Continued on Page* 30)


# Thousands of Showmen Have Made a Killing with "CALDONIA"

*Now* HERE COMES THAT SAME TERRIFIC LOUIS JORDAN IN HIS FIRST FEATURE LENGTH MUSICAL SCREEN SENSATION—



**10** SMASH SONG HITS RIGHT OFF THE TOP OF THE HIT PARADE *including*

"Beware, Brother, Beware"
"Don't Worry 'bout That Mule"
"Salt Pork West Virginia"
"Land of the Buffalo Nickle"
"Good Morning Heartache"

ASTOR PICTURES *Presents*

The picture that must be screened to be appreciated—

*at* YOUR BOX-OFFICE...

# *Louis* JORDAN BEWARE!

*with* VALERIE BLACK
MILTON WOODS • FRANK WILSON
EMORY RICHARDSON
LOUIS JORDAN and HIS FAMOUS TYMPANY ORCHESTRA



QUOTES FROM THE PRESS

**FILM DAILY** *(says)* "All-negro musical is a lively affair catering to the admirers of Louis Jordan. Jordan rises to the occasion that will win. Jordan throws himself into his work with an enthusiasm that is commendable."

**SHOWMEN'S TRADE REVIEW** *(says)* "For those who like Louis Jordan, this should turn out to be their favorite dish. Music tie-ups alone can indicate that smart showmen can do pretty well with this."

**VARIETY** *(says)* "Louis Jordan's first feature length effort shows wise direction. BEWARE would not be out of place in some white theatres—maximum grosses for this type of film can be expected."

**MOTION PICTURE HERALD** *(says)* "Followers of modern swing will be pleased with the abundance of hep, jumpin' and jivin' tunes. In localities where swing music is in high favor and this type of film is accessible, it offers much to please."

ASTOR PICTURES' BIG NEW *Box Office* BONANZA!

# REGIONAL NEWSREEL

(*Continued from Page 29*)

Poster Department while Eddie was in service.

Ferle Sandy, daughter of Fred Sandy, PRC's exchange manager, was married last Sunday to Herbert Cantor in Baltimore.

William Goldman has been reported as taking over Warner's State Theatre as soon as the present lease runs out. In the meantime his new theatre in the center of the city is nearing completion and should be opened by the end of next month. No name has been given the theatre as yet, but the ironwork on the theatre front looks as though it can accommodate a big one.

Mort Blumenstock, Warner's big ad man, has been in town going over the Company's plans for the 20th Anniversary of Sound.

## LOS ANGELES

The local Universal contingent left for New York on the 20th to attend the national convention now in session, first since pre-War days. Foster Blake headed the L.A. group, which also included Lon Hoss, Al Bowman, Al Kent and Harold Whitman.

Milas Hurley of Tucumcari, New Mexico, ATA director for his state, arranged a New Mexico theatremen's meeting, which was held June 16-18 at the Franciscan Hotel in Albuquerque. Paul Williams, general counsel for the Southern California Theatre Owners Association, was guest speaker, delineating the aims and progress of the ATA.

Herman Lewis, owner of the Los Feliz Theatre, and his wife, along with Ida Schreiber of the SCTOA, visited San Francisco to see the Lewis' son graduate from Stanford University. Ida is on a well-earned vacation. Catherine Williams, daughter of Paul Williams, is pinchhitting at the SCTOA office.

Ed Hyman, Joseph Dietch and Jerry Zigmond, executives of the Paramount Theatre Service Corp., returned to New York following a tour of their company's houses on the Coast.

Howard Perrette, MGM booker, and his mother, Mrs. Grace Perrette, also of the Metro office, are proud holders of the California Pairs bridge trophy, having emerged triumphant in a recent tourney over top-flight competition.

PRC's Western district manager, Harry Stern, is back from a visit to Denver and Salt Lake City. Mike Thomas, PRC salesman, has been laid up at the Cedars of Lebanon Hospital, and all Mike's friends are rooting for his early return to the Row.

Sophie Smith pinchhit for Mrs. Christine Emerson, District Manager Henry Herbel's secretary at Warners. Mrs. Emerson went back to her native Texas for her vacation. Dorothy Timmann, a New York importation, took Sophie's spot during the interim.

Louie Wutke's Projection & Equipment Maintenance Company recently installed 35mm. semi-portable DeVry machines into the homes of Claudette Colbert and Jack Benny. Louie also furnished equipment for Harry Nace's Arizona Theatre in Phoenix, which just opened.

Condolences are being extended Bert Bornstein, PRC cashier, over the death of her brother.

Morrie Shipp, office manager of Warner Bros., is enjoying his vacation. Another vacationer is Mary Lawrence, PRC billing clerk, whose duties are being temporarily assumed by Gloria Sugar.

J. Burger of the Del Mar, Carpinteria, was in town and purchased soundheads from the Projection Equipment people for his speaker system. Leonard Delgado, formerly with Azteca Films, has been named office manager of Projection & Equipment Maintenance Co.

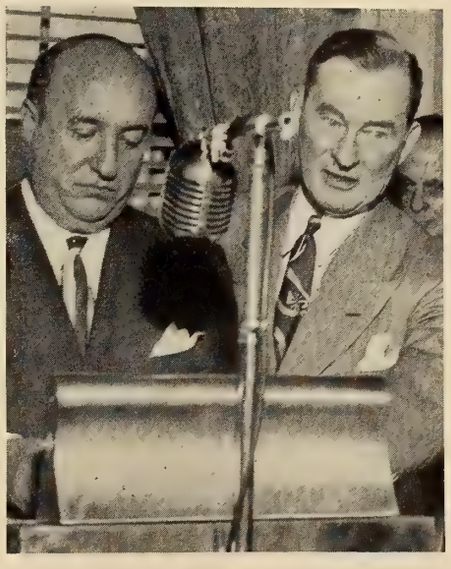
Earl Collins, Republic's new Western sales manager, conferred with New York executives on sales plans, going to the Big City for the talks.

## NEW YORK

Spyros Skouras reported this week that the Greater New York Fund for 1946 was getting great support from the film industry, with contributions to date totaling $58,950, or 75 per cent of its quota. Skouras predicted the industry would easily make the quota figure of $78,600. The members of the film committee include such industry familiars as Sam Shain, co-chairman; John W. Alicoate, Barney Balaban, Leon Bamberger, Harry Brandt, Jules Brulatour, Harry D. Buckley, Charles L. Casanave, Jack Cohn, Jack Ellis, Gus E. Eyssell, Abel Green, Don A. Henderson, Arthur Israel, Sherwin Kane, Malcolm Kingsberg, Jack Kopfstein, Irving Lesser, Dan Michalove, Jesse Mills, Martin Quigley, Sam Rosen, J. Robert Rubin, Charles Schlaifer, Fred J. Schwartz, Major Albert Warner, and William White.

Allied Theatre Owners of New Jersey has been holding its 27th Annual Convention this week at Atlantic City, with a large attendance record, including operators from 24 states. All distributing companies were also invited to take part in the open forum on Thursday. The convention was scheduled to reach a climax on Friday with a testimonial banquet to Harry H. Lowenstein, at which National Allied President Jack Kirsch was expected to be a speaker.

Eric Johnston, president of the Export Association representing the big distributors, announced last week in a cablegram to the New York office that the members have agreed not to release more than 124 features in France during the year beginning July 1. The agreement has been included in the newly-made loan and trade pacts between France and the U. S. The new figure is substantially less than the pre-war annual total, Mr. Johnston pointed out, and was arrived at because of the desire of the releasing companies to help the French film industry.



**ANNUAL REPORT. Harry Brandt (left) is shown above delivering his annual report at the installation of officers meeting of the Independent Theatre Owners Association held last week at the Astor Hotel in New York. James J. Walker, former mayor of New York, has just installed Brandt as president for the coming year.**

Betty Gould of Metro Ad Service was married last Sunday to Richard Zotzmann of MGM's art department and the couple are now honeymooning at Oak Lodge, on Lake Champlain.

Siritzky International Pictures Corporation has taken over distribution of the French picture, "The Baker's Wife," with Raimu, which has long been a favorite with the art theatres. The company will release Marcel Pagnol's latest efforts, "The Well-Digger's Daughter" and "Nais," this September.

To indicate that foreign films don't do so badly over here, word comes from the World Theatre that "Open City," the Italian drama which has caused much comment, is still going strong at that house, being now in its fifth month.

Marilyn Maxwell, MGM star, is on from the Coast to do a few personal appearances and broadcasts. On the other hand, Nellie Witting, secretary of Monogram International Corporation, left this week for the Coast on a combined business and pleasure trip.

The Screen Publicists Guild and the Screen Office and Professional Employes Guild are jointly sponsoring a spring dance and entertainment to be held at the City Center the night of June 28. The members are going to select a girl for the occasion and confer on her title of "The Girl We'd Like Most to publicize."

## SAN FRANCISCO

Elizabeth Merritt, accountant; Mrs. Ruby Silverman, contract department; J. M. Bettencourt, sales manager and H. Neal East, branch manager of Paramount were inducted into the company's 25-Year Club at the Palace Hotel in the presence of Charles M. Reagan, vice-president in charge of distribution; Claude Lee, director of Public Relations; Hugh Braly and Del Goodman, district managers were present for the ceremonies.

Two RKO salesmen have left the organization to enter the exhibition field. H. Bradfish purchased a theatre in Clovis, California and May Ratner becomes the manager of the Bayshore Theatre near San Francisco.

RKO Radio's delegation to the New York sales meeting include Branch Manager Newton Jacobs, Office Manager H. M. Hollandsworth. Publicity Manager Joe Longo and Salesmen George Seach, Charles Crowley, John Cummins and Ollie Watson.

Heading to New York for the Universal sales convention on June 20 are Branch Manager Barney Rose, Office Manager Jerry Stutzky and Salesmen Jack Zamsky, King Trimble and Abe Swerdlow.

Jess Wright has been appointed booker at Warner Bros.

Film row vacationers include Mrs. David Cole, cashier at Paramount; Standley Lefcourt, Warner Brothers city booker, to Spokane, Washington; Rita Clark, assistant booker at Republic, is flying to Mexico City and Bess Huntoon, Metro cashier. Gladys Beaupre, telephone operator at Paramount, has just returned from an

# REGIONAL NEWSREEL

automobile trip to Palm Springs and Florence Allingham, RKO cashier, back from Canada.

Gloria Ferrera is leaving Warner Bros. on July 25 to marry Frederick Watson of Concord.

Jack Zamsky has just returned to Universal's sales force following an operation in Los Angeles.

Republic has added Helen Barnett to its staff as a switchboard operator.

Maury Schwartz is the new owner of the Rex Theatre in San Francisco.

Two new drive in theatres have opened in Northern California.

The Motor-In at Malaga, five and one half miles south of Fresno, opened with "Bandit of Sherwood Forest" and "Notorious Lone Wolf." The house is operated by Robert L. Lippert Theatres of San Francisco and has a 60c top. It has a capacity of 750 automobiles.

The San Jose Drive In Theatre has an allotment of 650 automobiles. Guy Meeks, the owner, established a 60c top and highlighted "A Thousand and One Nights" and "Pied Piper" on the opening bill. The theatre is located four and one-half miles north of San Jose. Meeks states that he plans to construct similar theatres in California, Utah and Colorado when materials become available. Also in the paper stage are theatres in Hayward and nearby Marin County.

Allister Dunn has been named as the new manager for the Orpheum Theatre and Kenneth Means replaces Dunn at the United Artists Theatre, the Blumenfeld circuit offices revealed this week.

Roy Young, former Orpheum manager, resigned because of ill health. Means was transferred from the El Camino in San Rafael. Charles Greb moved up from the treasurer's post to that of assistant manager at the Orpheum. He replaced John Tollini, now manager of the Rafael Theatre in San Rafael.



**CENTER OF ATTRACTION at the Southeastern Theatre Owners Association convention held recently at Jacksonville, Fla., was Arleen Whelan, Paramount star, who is shown here flanked by B. B. Garner (left), general manager of Florida State Theatres, and R. B. Wilby, president of Wilby-Kincey Theatres.**

## TORONTO

Two theatre robberies occurred in Ontario within a week. The Tivoli Theatre, Windsor, was entered following week-end performances and $1,500 was taken from the safe, the burglars making their escape. There was a break-in at the Hollywood Theatre, Toronto, ace house of the Allen chain, where the safe was smashed and the robber made a getaway with more than $700, the day's receipts for "I Know Where I'm Going."

Art Knowlton, one of the original officials with General Manager Frank O'Byrne in Queensway Studios Limited, Toronto, has resigned to become purchasing agent for a large company in another industrial field in the Ontario Capital.

The Canadian premiere of "Dad and Mom," released by Hygienic Productions of Canada, as a road show in Masset Hall, Toronto, was featured by long line-ups for six days and was held for a second week.

Treasurer and manager of the Royal Alexandra Theatre, Toronto, from 1907 to 1937, William J. Breen died at his home after a lengthy illness, the sole survivor being his wife. He retired nine years ago because of his health. He was born in New York.

Tht Famous Players' Regent Theatre, Ottawa, had a "patron" who tried to enter through the main door with his automobile, the entrance being smashed by the vehicle. The car went out of control following a collision at the business intersection. No person was injured, but the damage was extensive.

Secretary Arch H. Jolley of the Motion Picture Theatres Association of Ontario, Toronto, was the guest of honor at a Rotary Club dinner at Stratford, Ont., attended by 200 members and their wives, for which the master of ceremonies and organizer was Manager Walter Helm of the Classic and Avon Theatres.

The need of better financial returns for authors and composers in the Dominion was stressed by Leslie A. Boosey of London, England, at the annual meeting in Toronto of the Composers, Authors and Publishers Association of Canada. During his North American visit, Boosey has arranged for the convention at Washington, in October of the International Confederation of Composers and Authors Societies, of which he is president.

In a reorganization of the Canadian Government's National Film Board, Graham McInnis of Toronto has been promoted from Information Editor to Director of the Graphics Section where he will be in charge of the production of posters and all other advertising material. The new Information chief is Pierre Chaloult and his assistant is Mrs. Peggy Rooke of Toronto. Paul Gormley is handling theatrical information and Miss Mary Shortt is in charge of non-theatrical publicity.

There has been a rush of applications for participation in the first annual coach excursion of the Canadian Picture Pioneers from Toronto to Buffalo, N. Y., which is to be held June 29-30. The program includes a dinner at the Variety Club in Buffalo, a night-club party and baseball doubleheader.

Dr. Augustin Frigon, general manager of the Canadian Broadcasting Corp., expressed the view that it would be seven or eight years before television became practical and the CBC refused to be stampeded into premature action. This probably means that television licenses, controlled by the Canadian government, will not be issued to theatres for a long time.

## BRIDGEPORT

Matt L. Saunders, manager of Loew's Poli, has been doing double duty for three weeks while his assistant, Charles Gaudino, enjoys his vacation.

Lloyd Halpert, who managed several Army theatres while he was in service, is new floor man for Manager Harry A. Rose at Loew's Majestic. Halpert is a native of Bridgeport.

Jerome J. Conboy, projectionist at Loew's Majestic, has been contributing original verse to the Bridgeport *Sunday Post*. He has been

(*Continued on Page* 32)

# NEW THEATRES

Oliver, B. C.—If plans materialize this town, in the center of the fruit district and not far from the U. S. border, will have two new theatres. Alex Gough, who operates two theatres, expects to build a $20,000 theatre and the Elks Lodge members are talking of constructing a new $60,000 house.—VAN.

London, Ont.—In order to prepare the way for the erection of a 1500-seat theatre here, the City Council of London. Ont. has adopted a motion to revise the zoning by-laws so that construction can get under way without delay. —TOR.

New Orleans—The new Gallo Theatre at South Claiborn and Napoleon streets opened last week for colored patrons. The house is completely modern.—OR.

Petersburg, Va.—Fairfax Corporation, theatre operators, this week announced purchase of the Tabb Building here from Prudential Life for $42,500 for ultimate use as a theatre.

Middlesboro, Ky.—As soon as CPA authority can be procured, the Hyman Pikeville Theatre Company will erect a new moving picture theatre on a Cumberland Avenue site recently purchased.

Newington, Conn.—Work has been started by the E. M. Loew circuit on a new drive-in theatre here. The theatre is expected to be ready by the middle of July, according to Loew official Lou Richmond.—BO.

Milwaukee—Work on the prospective Telenews Theatre (Fox-Wisconsin Amusement Co.) is at a standstill because of restrictions on building and the use of materials. The house, when it is completed, will be located on Wisconsin Avenue. Richard Phillip is the architect. —MIL.

Manawa, Wis.—Additional funds for the construction of the new Manawa Theatre here are now being raised by a corps of business men so that when materials are available the building may be constructed without delay. The total cost of the theatre project is estimated to be $40,000.—MIL.

Indianapolis—The Tacoma Theatre Company of 2442 East Washington Street has been incorporated under the laws of Indiana with a capitalization of 500 shares of preferred stock at $100 per value and 500 shares of common stock of no par value. The incorporators are Alfred J. Ackerman, Theodore R. Dann, and Sadie Heidenreich.—IND.

**New Mirrophonic Sound**
**JOE HORNSTEIN *has it!***

# REGIONAL NEWSREEL

(*Continued from Page* 31)

a projectionist for 35 years and well remembers the days when projectors were hand operated and the projectionist had to do about a dozen things with one hand while cranking with the other. He has two brothers-in-law who also are projectionists, Roland Conboy, president of the Bridgeport Motion Picture Operators local, and Arthur Conboy.

Ann Wise, cashier at the Mayfair, was pleasantly surprised by gifts from her friends at a recent birthday party. She is the daughter of Paul Wise, manager of the Hippodrome.

Christopher Kiernan, chief of service at Loew's Poli, was another Bridgeport motion picture attache to celebrate a birthday.

William Finn, manager of the Rialto, underwent a recent operation for the removal of his tonsils. During his stay at the hospital his post was filled by Nat (Sonny) Greenberg, assistant to General Manager Morris Jacobson of the Strand Amusement Co., operators of the Rialto and other Bridgeport houses.

Harry Rose, manager of the Majestic, proved that he was not so able a disciple of Izaak Walton. Loaded down with fishing tackle, all kinds of bait and lunch he took his young son, Sheldon, for an all-day fishing trip on Long Island Sound. The pair caught only one lone little black fish and to make matters worse lost their boat's anchor.

Mrs. Ralph Stitt, of Westport, wife of the exploitation manager in this area for 20th Century-Fox Pictures, is nursing a fractured finger.

## VANCOUVER

Will Harper, manager of the Empress, Kelowna, and Harry Black, manager of the Capitol at Prince Rupert, became members of the Famous Players Theatre Managers Assoc. of British Columbia at the last bi-monthly meeting.

Business here is generally off, with two exceptions, "Badman's Territory" at the Strand and "Whistle Stop" at the Plaza. Balmy weather definitely is beginning to show its effect at the box office. Also over 40,000 persons on strike has its effect.

Charlie Wilson is now in his 34th year as doorman at the Strand Theatre in Edmonton. He is 68 and has worked for Alex Entwistle ever since the house opened.

Mary Keith is a new addition to film row, taking over as secretary to Les Allen, president of David Theatres, who operates the York Theatre in Victoria, B. C.

Dick Letts, manager of the Stanley Theatre here, has left for Trail, B. C., where he will be in charge of the two Famous Player theatres in that zone. He succeeds Les Campbell, who resigned from the circuit to look after the new theatre he is building at Castlegar, B. C., 29 miles from Trail.

Famous Players has purchased a piece of property in downtown Winnipeg for a sum reported to be $155,000. The site consists of a frontage of 66 feet, and will be used for a new-deluxer.

Frank Gow, Famous Players district head, has announced the following changes in B. C. personnel: Cliff Denham from the Dominion, Victoria, moves to the reconstructed Royal in Victoria, with Jim Fitzhenry as his assistant; Martin Cave from the Capitol in Penticton to the Dominion, Victoria; Mel Stackhouse from the Victoria Road here to the Regent; Lance Weber from the Regent Vancouver to the Capitol Penticton; Lloyd Muir, assistant manager at the Orpheum, takes over as manager of the Victoria Road; Tunny Morrison, assistant at the Capitol, moves to the Orpheum; Les Stratton, doorman at the Capitol, succeeds Morrison; Dick Letts, from the Stanley, Vancouver, takes over at the Trail and Rossland from Les Campbell, who resigned; Jack Burdett from the Kerrisdale to the Stanley; Cecil Cameron from the Alma to the Kerrisdale; Jack McNicol, recently discharged from the Army, takes over as manager of the Alma, Vancouver.

Adam Prediger of Macklin, Saskatchewan, has purchased the Memorial Theatre in that farming community from Bill Foster, who operated it for the past 20 years.

Orpheum Manager Ivan Ackery is taking a well-deserved vacation for the next ten days and the Orpheum will have Lloyd Muir in the saddle. He plans on a holiday visit to Hollywood for a rest-cure??.

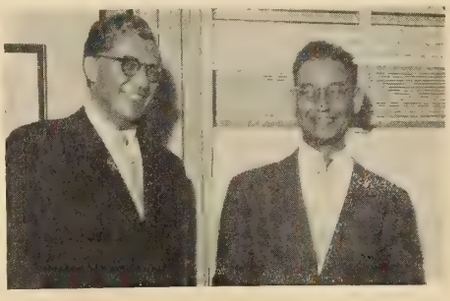
Plans to modernize the Beacon Theatre here have been announced by the Odeon Circuit, which recently purchased Vancouver's only vaudeville house (formerly Pantages).

Larry Bearg, Western division manager for F. P., is here from Toronto on his semi-annual visit checking on his British Columbia theatres.

**"Voice of Theatre Speakers"**
**JOE HORNSTEIN *has it!***




**PARAMOUNT HOST TO PCCITO DELEGATES. Delegates of the Pacific Coast Conference of Independent Theatre Owners in Seattle recently were the guests of Paramount Pictures at a cocktail party held at the Benjamin Franklin Hotel. Left to right, above, are: Johnny Kent, Paramount salesman; John Owsley, Rialto Theatre, Tacoma; Walter Coy, White Center Wash.; Fred Mercy Jr. Yakima; K. E. Ames, Dishman Theatres, Dishman, Wash.; Herb Kaufman, Paramount branch manager, and Dwight Spraecher, Paramount salesman, Seated: Mrs. K. E. Ames.**



**HORNE RETURNS. David B. Horne (right), assistant treasurer of Monogram International Corp., just returned from Panama City where he opened the offices of Monogram Corp. of Panama, Inc., is shown here at Monogram International's offices in New York with Bernard J. Gates,**

## OMAHA

Ralph Troidl is the first on-the-job trainee to be employed by the Pioneer Theatres circuit. He is now assistant to City Manager Bill Hill at Storm Lake, Ia. Ralph was recently discharged after three years overseas.

A number from the local film industry attended a dinner at the Fontenelle Hotel given by Mr. and Mrs. Sam Epstein, who were celebrating their 35th wedding anniversary. Mr. Epstein owns a string of Omaha theatres.

Marie Cogswell, United Artists stenographer, is vacationing.

H. D. Goldberg, owner of the R. D. Goldberg Theatre Enterprises here, is in New York City on business.

Jack Renfrow, RKO branch manager, took a few days off to visit his parents in Kansas City.

Helen Baum, MGM cashier, is vacationing in California.

MGM's office force will picnic June 30 at Linoma Beach.

Joe Jacobs, Columbia branch manager, left over the weekend for a sales conference in Chicago.

Kay Kane, Paramount secretary, and Bob Thieler, who were married over the weekend, will be guests of the company at its Hollywood studios during their honeymoon.

Sol Francis, Monogram district manager, after spending a few days here moved on to Minneapolis.

Ralph Ayer, assistant general manager for the Cooper Theatres, is in Boston attending the funeral services for his mother.

Tri-States Theatres city managers of this district met last week for an anniversary drive meeting. They included Wallach Kemp, Grand Island; Ira Crane, Fairbury; James Pickett, Hastings; James Redmond, Falls City; and L. E. Davidson, Sioux City.

James Grady, 20th-Fox drive captain, and Jack Bloom, assistant to William Gehring, were here for a Gehring drive parley. M. A. Levy, district manager from Minneapolis, also attended.

Metro Auditor John Ash is visiting the company's Omaha office.

John Redmond, RKO Theatres divisional manager from Minneapolis, held a meeting here

# REGIONAL NEWSREEL

for Iowa managers, including Jerry Bloedon, Orpheum, Des Moines; Joe Dostal, Orpheum, Davenport; Andy Talbot, Iowa, Cedar Rapids; Russell Beach, Orpheum, Waterloo; Harry Bearmin, Strand, Marshalltown; and Milton Troehler, Orpheum, Sioux City.

R. J. Dalton, Oxford exhibitor, and Mrs. Dalton celebrated their twenty-fifth anniversary here.

Ed Roza, Republic shipper, is vacationing in the Black Hills.

Branch Managers Jess McBride, Frank Hannon, Joe Scott, Donald McLucas, Jack Renfrow and Jerry McGlynn attended the Cooper Theatres annual party at Lincoln.

Melina DaGosta, Paramount contract clerk, will marry Tony Culotta of Omaha June 30.

Robert Hoff, office manager of the Ballantyne Company, and Mrs. Hoff have left for a month's trip in the East, during which Mr. Hoff will make business stops in a dozen cities.

## KANSAS CITY

An amusement tax covering motion picture theatres and other "commercial" entertainment in Springfield is being considered by that city council as a possible means of increasing its sagging general revenue fund. One proposal calls for a 5 per cent ticket tax, while another calls for a general 20 percent tax on gross admissions. The latter would bring in $138,000, city officials estimate.

Cecil Cupp, owner of the Royal Theatre at Arkadelphia, Ark., has announced installation of new sound and projection equipment costing $6,000.

Fred Spear will manage the Folly Theatre next season, Warren Irons, owner, has announced. During his long career in show business here, Spear has been associated with the old Garden Theatre, the Shubert, the Orpheum, Mainstreet, Tower and Empress.

The Civic theatre at Webb City, operated by Larry P. Larsen Sr., has had some new lighting and a new front installed; the lighting measures out a quarter of a mile of Neon tubing placed on a metal canopy extending 75 feet across the building.

Vandalism is being fought by the Brookside Theatre here, operated by R. R. Ruddick, through the use of a trailer which informs the audience that the theatre is there for all to enjoy pictures, and not as a place of vandalism.

July 3 has been set by Charles Borg as the opening date for his new theatre at Osceola.

## HARRISBURG

Sam Gilman, manager of Loew's Regent, who just finished heading one civic drive, has been appointed as publicity chairman of another. Gilman last week turned over to Dr. Samuel B. Fluke, cancer committee executive director, a check for $5654.77, the sum collected in Harrisburg area theatres in the campaign against cancer. At a meeting last week Gilman was named chairman of the publicity committee for the Health Bond campaign of the Tuberculosis and Health Society.

The Colonial has utilized a vacant storeroom on the busiest corner of the city, Third and Market Streets, and until the shop is taken over by a jewelry firm in early fall, Manager Jack O'Rear will use the window for display purposes. He will transfer lobby displays to the window and will have large posters on current attractions.



**WEITMAN HONORED. Robert M. Weitman (center), managing director of the New York Paramount Theatre, receives a scroll for his outstanding achievements in the field of entertainment during the war. The ceremony took place at a testimonial luncheon at the Park Central Hotel, tendered to Weitman by the Musicians' Division of the United Jewish Appeal of Greater New York. Bill Feinberg of the Musicians' Union is at the left, while on the right is Maurice Bergman of Universal Pictures, who presented the award.**

Edgar Goth, director of publicity for the Fabian theatres, his wife and children, and Franklin Maury, assistant manager of the Colonial, his wife and son, had an outing at Pine Grove Furnace last week-end.

Mr. and Mrs. George L. Ickes have returned from their honeymoon and have taken up residence in Harrisburg. Ickes is manager of the Fox, Duncannon, and the bride was Miss Sara B. Logan.

Visitors at Loew's Regent were Carter Barron zone manager of the Loew circuit, and his new aide, Marty Burnett. New on the staff of the Regent here are Sylvia Tule, Rachel Given and Margaret Bittner. They replace Betty Lentz and Corrinne Duke, resigned.

The Paxtang, recently sold, will be managed by Sam Frank, starting July 1.

Absentees from the staff of the Senate last week were Hope Robinson, Catherine Jackson and Betty Thornton, all of whom were ill.

June 30 is the date selected by Gloria Oyler of the State for her wedding.

Mrs. Arlene J. Hughes, Palmyra, succeeds Patricia Breslin as secretary to Ed Goth, Fabian publicity man.

## DALLAS

J. G. Long, chief of the Long Circuit, has taken a flyer into the radio field by becoming a partner in the City Broadcasting Co., which has been granted a permit for a radio station at Bay City, Texas.

The Carral Theatre at Hallsville, which was opened only three weeks ago, was completely destroyed by fire of undetermined origin on June 12. Loss was estimated at $35,000. The blaze was reported shortly after 2 a.m.

Claude Ezwell and Mill Underwood are set to open their new Circle Drive-In theatre at Waco Friday, June 21. William Sargent has been named manager of the house. The theatre is located on the Dallas highway and has RCA in-car speakers, concrete ramps, a cry room and a play park for children, and is licensed under Park-In Theatres, Inc., patents.

Two masked bandits, who apparently were looking for a larger loot, took only a small amount of cash, war stamps and a rifle last week from Robert Whitney, night watchman at the Northwest Highway Drive-In theatre here.

Variety members held a banquet June 11 at College Inn, Houston, with Bob O'Donnell, national chief barker, as principal speaker. Other speakers were Bill O'Donnell, who is the local Chief Barker, and Julius Schepp, assistant Chief Barker. Proceeds of the banquet went to the Texas Boys' Ranch of Copperas Cove.

The arbitration case of Tri-State Theatres vs. Paramount has been set for next Wednesday, June 26. The circuit is seeking 45-day availability for its Casa Linda theatre here.

Evant gets its first theatre in many years when F. W. McGilvaney, war vet, opens his new Plaza there.

"The Outlaw" continues to have troubles in the Southwest. In Alexandria, La. two fines of $100 each and two 30-day jail sentences were given John W. Sasser, manager of the Joy Theatre there. The fine and sentences were suspended however.

## INDIANAPOLIS

The winner in the WIBC-RKO Radio letter writing contest for a pony was William Hayes, 11-year old orphan from the Indiana Baptist Home, who was presented with his pony on the Circle Theatre stage. The two-week contest began May 20 during the showing of "Badman's Territory."

Jennie Friedland, cashier at the Cinema Theatre here, was robbed of $100 when a youthful bandit drew a small gun, demanded the cash, and fled in an automobile.

Mrs. Lula Stevens, business agent for Local B-35, and head inspectress at PRC has been confined to her home by an attack of pleurisy.

Vance Schwartz, representative of L. Grau of Milwaukee, Wisc., is now making headquarters at the National Theatre, Louisville, one of the Grau houses.

Edward Brauer, Republic manager, is planning a trip to Chicago, to attend a 3-day meeting of mid-west exchange managers at the Blackstone Hotel. The meetings will be in charge of William Baker.

Rud Lohrenz, United Artists district manager, was a visitor at the local branch on business, Wednesday through Thursday.

Rosa Freeman, of Warners office staff, and Haskell Smith, were married June 13. They are honeymooning in the mountains of Kentucky and Tennessee.

L. J. McGinley, former manager of Universal here, is vacationing in the East prior to assuming new duties with the company.

Peter Rosian, Universal district manager spent the week here on business.

L. F. Hewitt, in charge of the new building at Universal exchange, was in the city during

(*Continued on Page* 34)

**New Ideal Theatre Chairs**
**JOE HORNSTEIN *has it!***

# REGIONAL NEWSREEL

(*Continued from Page* 33)

the week inspecting the new addition.

A small fire, doing little damage, routed patrons at the Palace Theatre, Fairmount, Ind., last Wednesday night. The fire was discovered in the projection booth.

Exhibitors seen on Filmrow included Don Steinkamp, French Lick; W. T. Studebaker, Logansport; Harry Watts, Knightstown; W. H. McNabb, Mooresville; J. B. Sconce, Edinburg; A. B. Thompson, North Vernon; K. Maurice, Clinton; W. J. Haney, Milan; Sam Weinberg, Louisville, Ky.; E. H. Austin, Versailles; Bruce Kixmiller, Bicknell and Joe Schilling, Connersville.

John Schwin, who operates the Wigton Theatre at La Grange, Ind., entertained northern film salesmen and exhibitor friends on Tuesday at his summer cottage.

## DES MOINES

The Allied-Independent Theatre Owners of Iowa-Nebraska have scheduled two meetings, one at Des Moines for June 23 and the second at Omaha for June 26. It is expected to have ATA executives address both meetings.

The threat of invoking the state blue laws forcing theatres to close on Sunday, is not being taken very seriously by theatre operators, except that the topsy-turvy turn of events in local politics has them all guessing.

Cupid struck hard at the theatres in Davenport, Rock Island and Moline. Rod McCulloch, manager of the Garden in Davenport announced his engagement to Juletta Katharine Hare of Rogers Park, Ill. Bill Voss, of the Fort Theatre in Rock Island will be married to Mary Otten of Davenport on Aug. 17. Doris Braye, cashier at the Fort, married John Stephens. At the Rocket Theatre at Rock Island Patricia Blackman was married to Robert Lindley. At the Spencer Theatre Manager James Clemens will be married to Kathleen Hultgren of Davenport on July 18.

Joe Cervetti, manager of the Iowa Theatre at Des Moines, surprised his friends by disclosing he was married last April 29 to Evelyn Eurett, also of Des Moines.

Jack Krauth, who has been a projectionist for 35 years, has resigned his position at the Ritz in Denison to take a long vacation.

**Fred Armington,** office manager for MGM, is in the Iowa Methodist Hospital with a kidney ailment.



**HERE FOR OPENING. Rex Harrison, noted British actor, arrived in New York from Hollywood last week to attend the opening of his first Hollywood picture, 20th-Fox's "Anna and the King of Siam," which took place June 20 at Radio City Music Hall.**

## ALBANY

Visitors along Film Row and to Fabian and Warner Bros. Theatres offices included Sid Kulick of Bell Pictures; Harry Thomas, president of Monogram Pictures; Harry Savett and Morris Slotnick of Utica; Sam Davis of Phoenicia; George Thornton of Saugerties; Leonard Kaufman of Binghamton; Harold Strassman of Glens Falls; Sam Lefkowitz, United Artists district manager, and Jack Ellis, New York branch manager.

Vacationeers: Eddie Susse, MGM office manager, to New York; Marian Partyka, MGM secretary, to Mountain View Lodge in the Adirondacks.

MGM Pep Club has set its annual summer outing for Saturday, July 13 at Hogarty's on Burden Lake, N. Y.

Laura Mara, Republic biller and stenographer, has taken a leave of absence due to illness.

Harvey English has reopened the Capitol Theatre, Roxbury. It has been completely renovated.

The Edmeston Theatre, Edmeston, formerly operated by T. Pritchard, has been taken over by Richard McKay. Upstate Theatres will do the booking and buying.

Warner Bros. has purchased the Avon Theatre, Utica, from Central Cities Building Corp. Ownership is effective immediately.

## MONTREAL

Blessed by the finest weather of the summer, the most ambitious exploitation campaign since the war was inaugurated in Montreal Sunday for "The Kid From Brooklyn." Before a capacity 20,000 crowd at the International League double header in Delormier Park, six of the Goldwyn Girls were greeted by Mayor Houde. Promotion was done by Hatton Taylor, RKO exploitation man here, George Degnon and Tommy Cleary of Consolidated.

Melvin W. Johnston has been confirmed in the post of advertising manager of the United Amusement Corp. With the company for the past 14 years, Mr. Johnston was also Chief Motorcycle Instructor of the 34th Field Regiment Artillery, R.C.A.

Rotarians in Notre Dame de Grace were last week given a deeper insight into the problems of disabled vets when they were shown "The Third Freedom," made with the cooperation of the government. The film was designed to ease the minds of businessmen apprehensive over the ability of amputees to adapt themselves to civilian employment.

## Pony Giveway Ballyhoo Aids 'Badman's' Campaign

(*Continued from Page* 24)

more than 200 announcements on the event.

Details of the Boston and Cleveland campaigns are given here not because they were particularly outstanding in the exceptional overall campaign but simply because they illustrate a few of the human interest angles engendered everywhere similar campaigns were essayed.

Just for the record, there were 32 theatres in Minnesota; 28 in Wisconsin; 26 in Illinois; 76 in Massachusetts; 14 in Connecticut; 25 in Ohio and Kentucky; 16 in Indiana; five in West Virginia and 10 in Michigan that directly benefited from the campaigns.

The men who handled the giveaway promotions in the various areas included the aforementioned Turner and Reiners out of the New York office; Bob Hickey, midwestern field supervisor, and Charles Winchell of Great States and RKO's Gene Gaudette; Jack Brazee for Warners in Wisconsin with RKO's Jack Douglas; M. M. Renkens for Great States with RKO's Bill Prager; Nat Weiss and Wally Hein for RKO in Ohio; Alice Gorham for United Theatres, Detroit, with RKO's Bob Hickey and Jack Tucker; Warners' Strachen and RKO's Bathory in Cleveland. The New England premiere was handled by Turner, Reiners, Red King, Harry Browning and RKO's Banghart, Bucky Harris and Allen Weiden.

Also just for the record, the entire cost of the enormous campaign amounted to approximately $60,000.

# . . . NEWSREEL SYNOPSES . . .

(*Released Saturday, June* 22)

**MOVIETONE** (Vol. 28, No. 84)—Atomic bomb control plan; Meeting of big four in Paris; Inauguration of Peron, President of Argentina; World's greatest airplane; Mangrum captures U. S. open golf title.

**NEWS OF DAY** (Vol. 17, No. 282)—Baruch asks world rule of atom bomb; Big four peace delegates meet; Peron new President of Argentina; World's largest plane; Sport topics of the day.

**PARAMOUNT** (No. 85)—Peron new President of Argentina; Marriage in Kentucky; Big Four meet in Paris; Baruch's atom bomb plan; Sport headlines.

**RKO PATHE** (Vol. 17, No. 87)—Peron inaugurated President of Argentina; Big Four meet again in Paris; Baruch on atom control; Largest flying boat moved; Mangrum wins national open golf.

**UNIVERSAL** (Vol. 18, No. 512)—U. S. offers world atom bomb plan; Big Four peace meet open again; 100 years of peace; World's largest plane; Peron takes office of President in Argentina; Sport news.

(*Released Wednesday, June* 19)

**MOVIETONE** (Vol. 28, No. 83)—Nazis face justice for massacre; New Navy rocket devices; Oil refinery are in Indiana; Preparing for filming of atomic bomb test; Odd Jap industry of pearl culture back in operation; Lew Lehr launches some big splashes in diving meet; Rodeo in California.

**NEWS OF THE DAY** (Vol. 17, No. 281)—U. S. envoys off to Paris for showdown on peace; Spectacular action pictures of mighty American rockets; Zero hour for cameramen on great atom bomb test; London in all-night revelry winds up victory celebration; Fur fashions; Rodeo thrills.

**PARAMOUNT** (No. 84)—Oil fire in Indiana; Fur fashions; Big Four leave for Paris; Spot light on Palestine; Demonstrate new life-saving device; Victory day finale in London.

**RKO PATHE** (Vol. 17, No. 86)—London erupts in mammoth celebration; Gandhi leads Hindus in public prayers; Cameramen get ready for atom test; U. S. Ambassador Smith in Moscow; Jap pearl growers back at work; Oil blaze in Indiana; Australia sees richest foot race.

**UNIVERSAL** (Vol. 19, No. 511)—Navy rocket tests; Jap pearl culture; Oil fire in Indiana; Atom test nears; Rodeo in California.

**ALL AMERICAN NEWS** (Vol. 4, No. 191)—Kids beat the heat with free ice cream; Muskogee, Okla. manual training school wins prizes; "Dead" baby lives, mother tells story; Janitor saves library from flood; Famed instructor seeks dancers in Texas; Name Negro track coach at Loyola "U", Los Angeles; Mother of year honored in Chicago.

THE MOTION PICTURE

# THEATRE

EQUIPMENT and MAINTENANCE

Title Registered with U. S. Patent Office




| | Page |
|---|---|
| Exemplary Safety System of State of Connecticut | 4 |
| New Theatres; Fabian-Hellman's DRIVE-IN | 4 |
| Automatic Snow Remover Promotes Winter Safety | 5 |
| The Effective Use of Fire Extinguishers | 8 |
| Cause and Cost of Poor Maintenance | 9 |
| Equipment Showcase | 10, 11 |
| Maintenance Memos for Managers | 13 |
| Advisory Council: Decorative Acoustic Materials | 14 |
| Maintenance Memos for Projectionists | 16 |
| Underwriters' Rules for Handling Film | 18 |

Aaron Nadell, Technical Editor

# Bring Comfort... DURABILITY AND CHARM TO YOUR







**FIRM PRICES NOW BEING QUOTED**




**BRENKERT PROJECTORS**
—double rear shutters provide more light on the screen—unit construction means easy replacement of parts.

**BRENKERT ENARC LAMPS**
—flood your screen with snow-white light.

**RCA SPEAKER SYSTEMS**
—for uniform audience coverage, in every size and type of theatre.

**RCA THEATRE SOUND SYSTEMS**
—have set a new standard for high-fidelity reproduction—for all sizes and types of theatres.

**RCA SNOWHITE AND SILVERLITE SCREENS**
—more light in the seating area—excellent sound transmission.

**WESTINGHOUSE LAMPS**
—and Fluorescent lamps, for lighting—Sterilamps, for germ-killing—Rectigons, for bulb-type rectifiers.

**DEPENDABLE ARC-LAMP POWER SUPPLIES**
—Baldor Rectifiers—Westinghouse Copper-Oxide Rectifiers—Century-Roth Motor Generators.

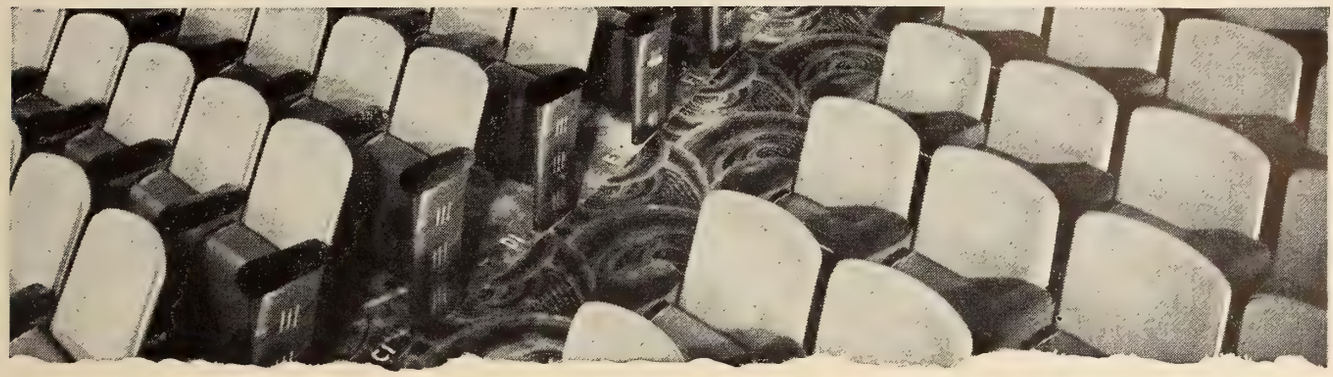
**MOHAWK "TRAFFIC-TRED" CARPETS**
—smartly styled in clear, vibrant colors.

**COMPLETE EQUIPMENT FOR DRIVE-IN THEATRES**
—Comprehensive Planning Service—Specially Designed Equipment.

*For the best in theatre equipment—for RCA Service and Replacement Parts Contract—see your RCA Theatre Supply Dealer*



# THEATRE...WITH INTERNATIONAL CHAIRS

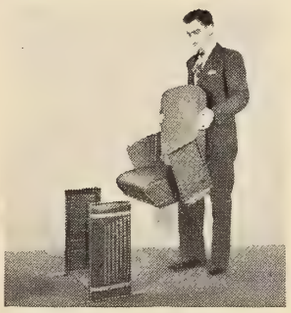


CHAIR COMFORT, in a theatre, is a perpetual attraction that definitely pays off at the box office. With International Chairs, delightful seating comfort is assured.

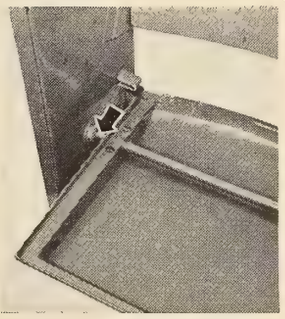
Investigate International Chairs for your theatre. Note their strong, rugged, durable construction. Built of steel, welded into strong units, fitted and locked together in braced and trussed assembly to form an integral row of seats. No exposed bolts or screws. You get many years of service with minimum maintenance expense.

Easily removed cushion seats permit side section seats to be readily exchanged with center section seats, thus equalizing wear and increasing service life. Modern styling and a choice of color patterns makes for showmanship that wins public favor.

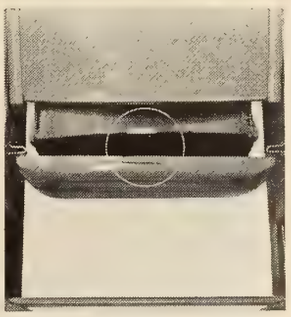
For comfort, durability and charm in theatre seating, order International Chairs from your RCA Theatre Supply Dealer *today*.



UNIT CONSTRUCTION—Standards of T-steel sections bolted to floor. Back and seat fitted by slot arrangements. Arm rests lock the whole assembly.



HINGELESS SEAT SUSPENSION—Seat operates around a center axis rod equipped with greaseless bushings. No hinge noise. No broken hinges. No oiling.



EASILY REMOVABLE CUSHION—The spring-edge cushion locks securely into the steel cushion cup, but can quickly be displaced by a simple tool used as a wedge.



PERFECT POSTURE PITCH—Patrons feel the presence of comfort in the scientifically constructed, form-fitting, posture pitch seats.

RCA THEATRE EQUIPMENT
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.

# The Exemplary Safety System of the State of Connecticut

## Enforcement is "Clean" But Rules Mean What They Say; State Police Do the Safety Worrying for the Management

SETTING THE NATION an example in enforced theatre safety, the State of Connecticut has regulations that mean business. Connecticut State Police have power to make the enforcement stick. As a double check, higher officials pay their way into theatres from time to time, unannounced, and if a violation is visible the policeman responsible better do some fast thinking.

The regulations are not unfair, but they are meant to prevent catastrophe; not arbitrary, but have been evolved through many years by police officers who specialize in theatre regulations and have come with time to know more about the physical theatre than many theatremen ever do.

For example, they won't allow a sprinkler system in the projection room. Why not? Because burning nitrocellulose film emits fumes of nitrous oxide which, in the presence of water and heat, forms corrosive and deadly nitric acid. In the place of a sprinkler system they require automatic ventilation to draw the dangerous fumes out of the theatre.

### Enforcement

Connecticut licenses the projectionist, the manager and the theatre. The State Police can cancel any or all of these licenses. Exchanges also are licensed. If an exchange consistently issues prints in such poor condition that the police consider them a fire hazard, the license of the exchange can be cancelled. Hence it is now many years since Connecticut exchanges have issued such prints. But occasionally they are sent into the state from outside. In that case the print is confiscated and destroyed by slicing it lengthwise, and the pieces returned to the out-of-state exchange.

In such instances, of course, the theatre may have no show and lose a day's revenues; the State Police advise the manager to sue the exchange which sent an unusable print and they will testify, in such lawsuits, that in their expert opinion the film was in such condition as to constitute a hazard to life.

Inspecting policemen visit the theatre in plain clothes and buy their admission. None the less they expect that they may be recognized, and word may be passed around to all members of the theatre staff. So they move slowly. If a policeman believes there are newspapers or magazines in the projection room—which is against the law—he may not go near the projection room. He may visit the theatre a number of times and never go near it; on his third or fourth call he goes to the projection room without a moment's delay.

Higher officials, including the State Commissioner of Police himself, similarly check up unexpectedly on both theatres and police officers.

The regulations are not always an expense to the theatre; sometimes they result in an economy. For example, circulation of fresh air in boiler rooms is compulsory; there must be an air intake measuring not less than 6x18 inches within one foot of the burner, and an exhaust duct of the same size. Although this is a safety measure, intended to prevent generation of carbon monoxide by assuring complete combustion of the fuel, theatres that installed such ventilation under protest found unexpectedly they got much more heat out of their coal.

The regulations apply to every part of the theatre, and to every detail which, experience shows, can be or cause a hazard. Every theatre accident is studied, and if a repetition can be prevented by any reasonable precaution, a regulation is written accordingly.

Thus, it is forbidden to use tripod poster frames in the lobby—they may be in the way in case of a fire panic. Poster frames must be fastened to the wall. Long extension cords may not be used for the illumination of poster frames.

All carpets and curtains must be flame proofed. Carpets on stairs should have patterns that clearly pick out and distinguish each step.

Theatres must be kept free of combustible rubbish.

Boiler rooms must be made fire-resisting, and their doors equipped with self-closing devices.

Seats must be so arranged that no occupant will have to pass more than six seats to reach an aisle.

The number of standees permitted in any portion of the theatre is strictly limited; a sign must be posted stating the number. No one is permitted to stand directly back of an aisle, or in a balcony, or even to approach a balcony if it is fully occupied.

### Projection Room

Being potentially the greatest source of hazard, the projection room is surrounded with regulations intended not only to prevent fire, but also to prevent fire panic; likewise, to protect the life of the projectionist.

In the matter of fire panic, for example, not only must the port shutters be ar-

(*Continued on Page E-21*)






### Fabian-Hellman's

# DRIVE-IN

## "The Mohawk"

NEW THEATRES

OCCUPYING SIXTEEN ACRES, the 1000-car Mohawk is located about midway between Albany, Troy and Schenectady, New York. A circular driving loop runs entirely around the theatre. Subsidiary loops, staffed by attendants using light signals, accommodate several hundred additional "standee" automobiles. Driving surfaces are black-top asphalt. The screen is 75 feet wide. Individual "in-car" speakers are used.

Location of the box office at the center of a clover leaf permits simultaneous service by four cashiers.

Audience facilities include a plastic-surfaced dance floor fifty feet in circumference, surrounded in the Parisian manner with tiny tables where hot and cold refreshments are served. Women's and men's lounges are conveniently accessible from all areas. Leon Einhorn of Albany is the architect.



# Automatic Snow Remover Promotes Winter Safety

## Built-In Snow and Ice Remover Also Reduces Operational Expense

NO ONE WILL slip on ice in front of Edward J. Modie's two Barnesville, Ohio, theatres this winter, or stumble because of piled-up snow. No one did last winter, when automatic snow removing equipment was first installed.

Modie's Ohio and State theatres stand practically side by side on Main Street. Having heard about automatic snow-melting systems as used by department stores and industrial plants, Modie became the first theatre manager known to have installed the same arrangement.



Left: Old Sidewalk Removed and Wrought Iron Heating Coil Installed

Even in the worst snowstorm of the winter, sidewalks in front of the Ohio and State remained not only snow-free, but dry. Ice did not form. Residual water evaporated quickly after rainstorms.

The system is very simple in principle. The 120-foot sidewalk in front of the theatre was torn up and replaced, warm-water pipes being installed in the new concrete.

Technical details are explained by A. M. Byers Company, who add that any good plumbing or heating contractor can install a snow-melting system. It is not complicated.

Wrought-iron pipes are used because they resist corrosion. Pipes are 1" in diameter, positioned on 12" centers. The Ohio and State theatres required a total of 1250 feet of 1" pipe.

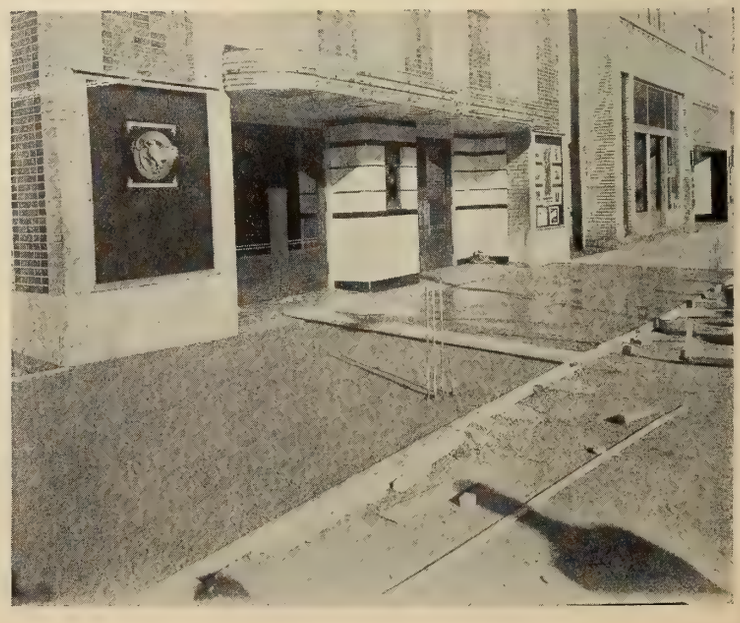
Bent U-shaped at each end of the sidewalk and joined length to length, the pipes constituted a continuous heating coil. This coil was positioned over the gravel fill the full length of the sidewalk, approximately 5" above the gravel, and new concrete poured. The new concrete is 6 to 8 inches thick, the coils are suspended in it approximately 2½ inches below the surface.

A heater in the theatre basement provides warm water which is circulated through the coils by a small circulator pump. To assure effective operation the water temperature and speed of circulation are so set that the *returning* water maintains a temperature of 95 to 100 degrees, Fahrenheit. An aquastat connected on the return main automatically adjusts the flame of the water heater—which is gas-fired—to keep this return temperature constant under all weather conditions.

On dry days, when neither rain nor snow is expected, there is no reason for the system to operate. The water contains anti-freeze solution as a protection against freezing during times when the system is not in use.

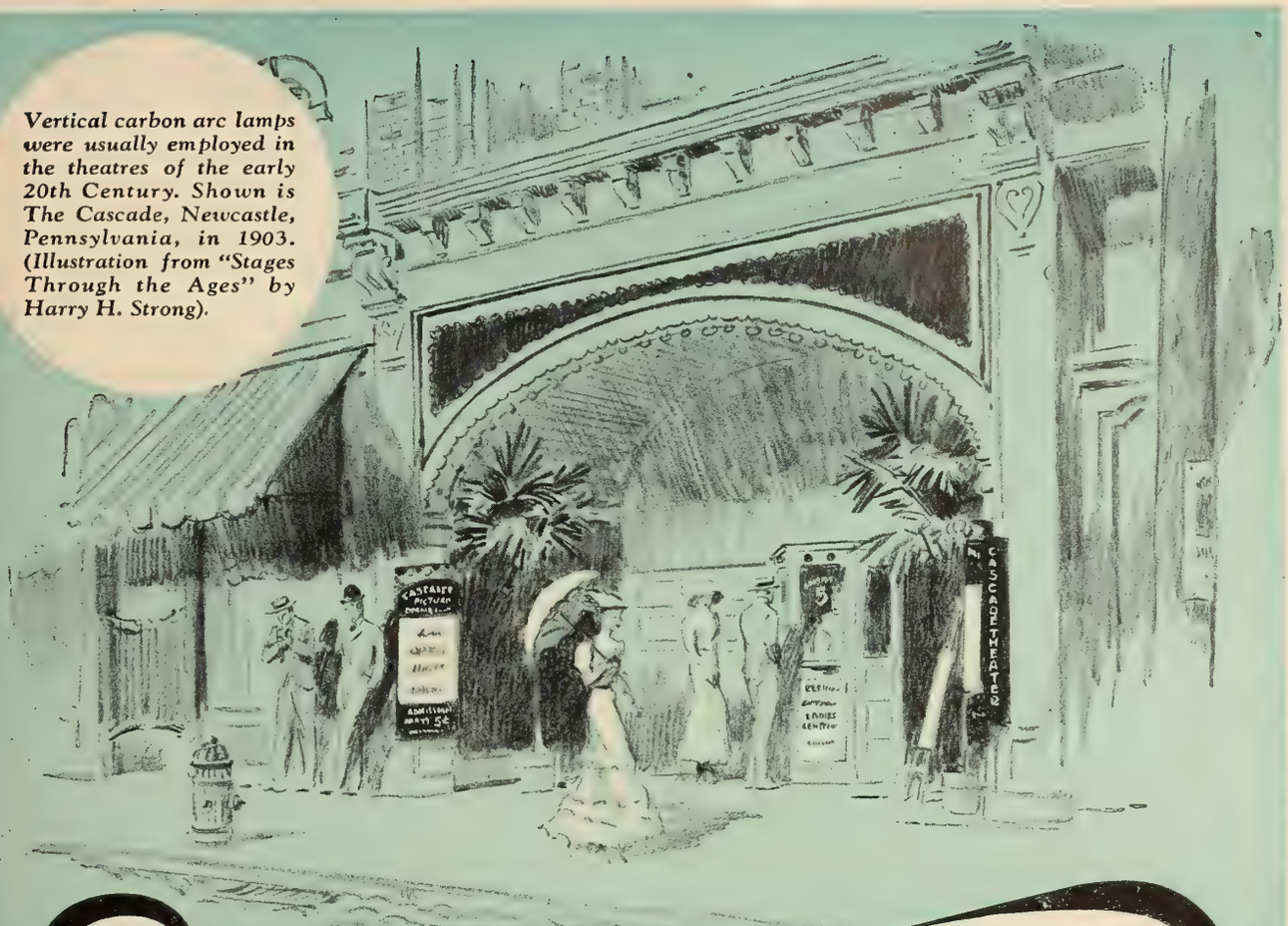
Operating costs in the climate of Barnesville, Ohio—which is near Wheeling, W. Va.—are estimated at roughly 1 cent for each 10 cubic feet of snow: that is, to keep an area 10 feet long by 1 foot wide free of snow during a 12-inch snowfall, costs roughly 1 cent. To keep a side-walk clear during a 12-inch snowfall, if the sidewalk measured 10 feet by 100 feet, would thus cost $1.00, an obvious saving over the cost of removing the snow manually. This figure, however, covers operating cost only and makes no allowance for the original cost of the installation.

Most important, however, is the fact that ice does not form, and the ice hazard does not exist.



Right: New Sidewalk in Place, Heating Coil Buried 2½ Inches Below Surface

*Vertical carbon arc lamps were usually employed in the theatres of the early 20th Century. Shown is The Cascade, Newcastle, Pennsylvania, in 1903. (Illustration from "Stages Through the Ages" by Harry H. Strong).*

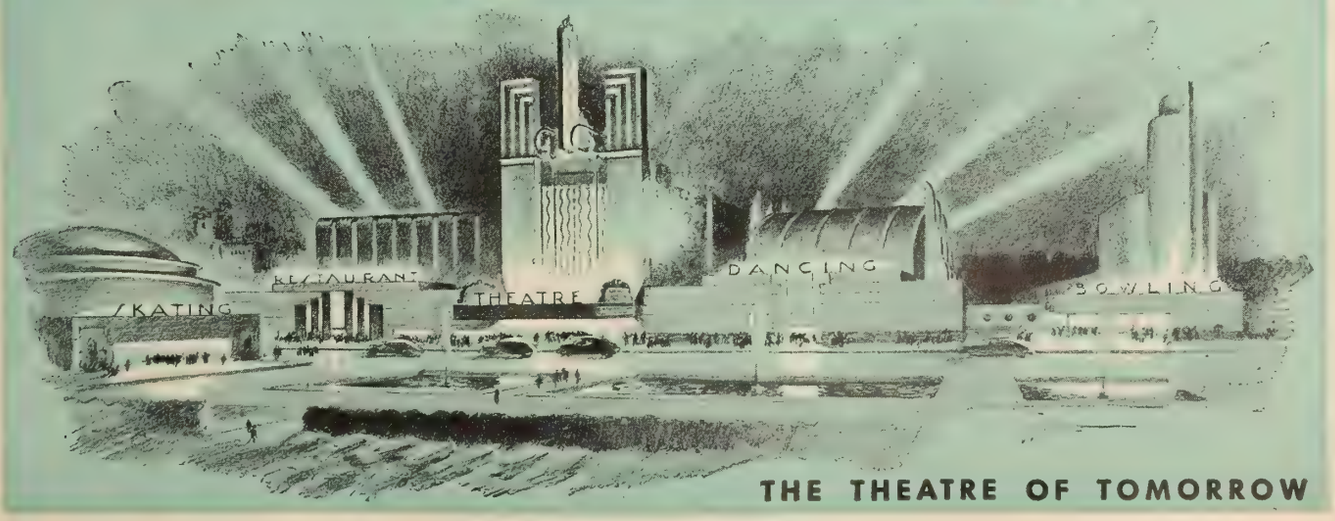



# There Have Been Some Changes Made!

Projection lighting has been constantly improved since the days of the first nickelodeons. Recent years especially have witnessed important developments, notable among which is the Strong One-Kilowatt High Intensity Projection Arc Lamp which puts the utmost in screen lighting within reach of even the most modest theatres.

**THE STRONG ELECTRIC CORPORATION**
**87 City Park Avenue • Toledo 2, Ohio**
*"The World's Largest Manufacturer of Projection Arc Lamps"*

*When the lamps are* ***STRONG*** *the picture is bright!*




**THE THEATRE OF TOMORROW**

# *Effective* Use Of Fire Extinguishers

## *Setting Forth the Science of Fighting Different Classes of Fire with Extinguishers Suited to Each*

**By Safety Research Institute**

FIGHTING FIRE IS A SCIENCE. There are different classes of fires—A, B and C—and different types of extinguishers. There are right and wrong ways to locate, service and use the extinguisher.

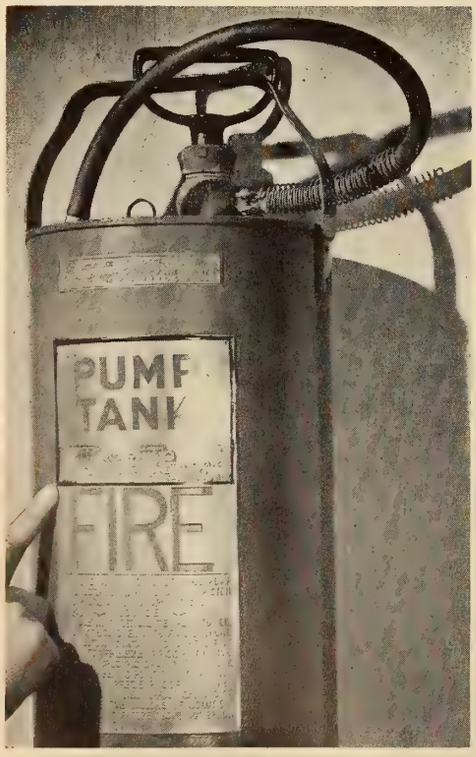
Over 2100 theatre fires occur in the United States every year, resulting in the loss of nearly five million dollars in property and the maiming or death of many human beings.

The first line of defense in fighting fire is the portable extinguisher. Records indicate that 50 to 90 per cent of all fires in industrial structures are put out by such "first aid" equipment.

To be most effective the extinguisher must be suitable for the class of fire involved—readily available—in good operating condition—and used by someone who has been taught how to use it.

Fire protection authorities classify fires according to three categories: Class "A" fires are those in ordinary combustibles like paper, wood, cloth, etc., which can be put out by practically any extinguisher, but are best put out by extinguishers that supply a cooling agent, i.e., water or chemicals in water. Class "B" fires are burning liquids, such as gasoline, oil, grease, paint, etc., which are best put out by extinguishers that smother the fire. Class "C" fires are those in live electrical equipment. For these non-conductors of electricity should be used, to prevent damage to equipment and possible electrical shock to the fire fighter.

All extinguishers are designed specifically to deal with one or more of these classes of fire, and the Underwriters' Laboratories' label, which appears on every approved extinguisher, clearly indicates the class or classes of fire for which it is intended.




THE PUMP TANK contains water or water in which anti-freeze chemicals have been dissolved. It is suitable for use on fires in paper, textiles, wood and other Class A combustibles.

### For Class A Fires

Extinguishers designed for Class A fires only are the pump tank, the soda acid, and the gas cartridge types, all of which use water as the extinguishing agent.

In the pump tank, plain water is discharged by means of a built-in hand pump. Anti-freeze chemicals approved for the purpose may be added to the water.

In the soda acid type, pressure is generated when bicarbonate of soda (dissolved in the water) and sulphuric acid (in a bottle suspended in the neck of the extinguisher) are mixed, which takes place when the extinguisher is inverted.

In the gas cartridge type, a small cartridge of carbon dioxide gas in the neck of the extinguisher supplies the means of discharge of the extinguishing agent, in this case also plain water, to which anti-freeze chemicals approved for the purpose may be added. To operate the extinguisher, it is inverted and bumped on the ground so as to rupture the cartridge of gas.

### A and B

Extinguishers which may be used on both Class A and Class B fires are the foam and the loaded stream types.

The foam extinguisher contains a solution of bicarbonate of soda and a foam stabilizing material dissolved in water, and, in an inner cylinder, a solution of aluminum sulphate and water. When the extinguisher is inverted, the mixture of the two solutions generates pressure for the discharge and at the same time creates "foam" which blankets the burning material and smothers the fire. Because so much of the foam is water, it is also an effective cooling medium.

In the loaded stream type, like the gas cartridge type described earlier, a small cartridge of carbon dioxide gas in the neck of the extinguisher supplies the means of discharge of the extinguishing agent which, in this case, is a solution of water and an alkali-metal-salt mixture which will not freeze down to 40° below zero. This unit, which resembles the gas cartridge type in appearance, is also operated in the same way.

### B and C

Extinguishers approved for use on Class B and Class C fires are the vaporizing liquid and the carbon dioxide types. These

(*Continued on Page E-22*)




SODA ACID EXTINGUISHER. Pressure is generated as bicarbonate of soda (dissolved in the water) and sulphuric acid (in a bottle suspended in the neck of the extinguisher) mix when extinguisher is inverted. For use on Class A fires ONLY.

# The Cause and Cost of Poor Maintenance

***An Address Delivered By E. H. Geissler of Wilby-Kincey Circuit at the Convention of the Southeastern Theatre Owners Association***

OUR INDUSTRY is just starting into the largest and most inclusive theatre rehabilitation program in the history of show business. When and if we are allowed to proceed with actual work this program will include major improvements to a very large proportion of the total number of our theatres and will call for the expenditure of a tremendous amount of money. The greater portion of this expense—and I say this advisedly—the greater portion of this expense has been made necessary by general poor maintenance throughout the wartime period of operation.

It would be eminently unfair and serve no constructive purpose to assert that all of this obvious waste could have been prevented, knowing the conditions under which we were forced to operate during the war. It would, at the same time, be less than honest and only serve to promote further whatever attitude of complacency exists if we fail to admit that a better job could, and in most instances should have been done even under the trying conditions of the past four years.

The important thing is that we as business men recognize the tremendous waste of time and money resulting from poor maintenance and decide here and now to do something about improving it. Analysis of the cause and relative cost of poor maintenance will further that objective for if we can determine wherein we are wrong and are then sufficiently impressed with the cost of our mistakes, we have both the foundation and the incentive for improvement.

## The Underlying Cause

The underlying cause of all poor maintenance is poor organization: failure to give complete and definite instructions—failure to designate definite responsibility—absence of comprehensive and intelligent work schedules, and finally and most important—the failure to inspect the entire operation at regular intervals.

ORGANIZE—TEACH—DELEGATE—SCHEDULE—and then INSPECT!

Let's take the most important single phase of maintenance as an example. I refer to housekeeping, and please keep in mind that this is the most important single phase of maintenance for without good housekeeping we will never have good maintenance. We all know that hiring a janitor, giving him a broom and telling him to sweep out the joint is not a very effective way of getting a theatre clean. No, housecleaning must be organized. Our janitors must be given complete and definite instructions on exactly how we want the job done, and that includes instructions in the proper use of their tools and cleaning supplies. The work must be scheduled so that the entire house can be covered in the time alloted. Each individual in the crew must be made responsible for a definite portion of the work so that he understands exactly how much he is expected to accomplish and can be held responsible for it. Each must realize that his work will be inspected at regular intervals and that he will be held accountable for results in his own particular operation. Then—and only then—will we keep our theatres clean. The fact that we may have only sorry help available merely emphasizes the need for constant instruction and inspection.

Good maintenance then, like good housekeeping, results from intelligent organization coupled with regular and frequent inspection to see that everyone concerned is doing his job and doing it right. Keep in mind that whenever we pay an employe to do a particular job of maintenance and we allow him to do it badly we are atcually using our own funds to subsidize the gradual destruction of our property. To say "that's not good business" is the height of under-statement.

In order to effect and perpetuate a high standard of maintenance there must be a deep-rooted and sincere conviction throughout the entire industry that this phase of our job is important. It must start at the top with the responsible head of each exhibiting organization—whether he operates one or 100 theatres—demanding good maintenance and accepting nothing less. From our general managers and district managers it calls for insistence on, and assistance in, intelligent organization and that includes a study of each individual operation under their supervision to determine personnel requirements therein and to set up a budget sufficient in each instance to hire the people necessary to do the job. Finally, and most important, it devolves upon the individual manager as the active custodian of our property to use wisely the personnel and tools available—and by intelligent organization, constant instruction and eternal vigilance to keep our physical property in a continual state of good repair.

## Cost of Neglect

And now let's consider the relative cost of poor maintenance and while we discuss it let's hang one of our well-chosen superlatives someplace in our mind's eye where we can't forget it—"terrific!" is the word. The cost of poor maintenance is terrific! And the truth of that statement will be impressed upon all of us once we see our fixed charges jump immediately following major improvements to our own theatre.

Today there is a scarcity of everything: goods and services of all kinds. That means that we are forced to buy in competition every piece of equipment and every service we use. Because of this scarcity and because of ever rising production costs, prices have advanced beyond reason and the end of that rising spiral is not yet in sight. Every quotation on equipment, every bid for services that comes into our hands, carries a notation that all prices are subject to change without notice and manufacturers frankly state that these prices must be considlerably higher if they are to continue to produce profitably. It should, therefore, be obvious that where poor maintenance was once an expensive indulgence it now becomes inexcusable negligence; a drain on our industry's resources that cannot be tolerated.

(*Continued on Page E-25*)

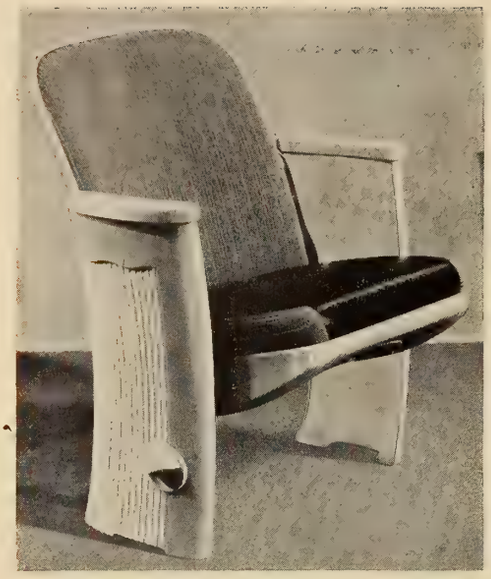
# Geissler Stresses Popcorn Fire Hazard

INCREASED SALES OF POPCORN and candy vastly increase fire hazard, E. H. Geissler emphasizes in the address printed in full in this issue. "That fact is definitely no argument against its sale," he points out, "for if we were to adopt that line of reasoning we would be forced to conclude that the best way to solve all maintenance problems is simply to go out of business." But—"We are daily dumping into our theatres a tremendous amount of waste material in the form of containers which in themselves are highly combustible and a very large part of this waste paper is thoroughly soaked with seasoning oils . . . Over a period of time this seasoning oil is gradually ground into our carpets, spread over our floors, absorbed by our seat fabric and wiped into our draperies, leaving us sitting on top of the prettiest little package of dynamite. . . . If we neglect . . . proper housecleaning measures we subject ourselves to censure for what under extreme circumstances might easily be classified as criminal negligence. Let's not have this on our conscience."

# the Equipment

## ITEMS OF EQUIPMENT OF

**PRODIGIOUS is the only word for the variety of things the theatre manager finds himself compelled to know about—from the construction of chairs to pre-fabricated poster cases; from new loudspeakers to fluorescent plastics. And there is no end to**



SAFETY to patrons' clothing is featured by American Seating Company in this new Bodiform chair, for it is made entirely without tacks or bolts and has no exposed screws. The seat is formed from a single steel sheet, without protruding corners or edges; hinges are concealed. Seat and back are designed for quick removal when necessary to permit replacement of covering material in a few minutes' time.

THE NEW CHAIR pictured at the top of this page features cornerless, edgeless construction without tacks or bolts or exposed screws: self-evident advantages. To make such a chair became possible only because the automobile industry developed the technique of stamping and shaping tough steel as if it were mere wet cardboard. And in this the automobile makers were perfecting and adapting to steel the technique of the tin-toy industry of half a century ago.

The loudspeakers shown at bottom, left, are an important development of the electronics industry, now made available for use with motion pictures. But behind the electronic engineers were the metallurgical industries that discovered, developed and perfected formerly undreamed of magnetic alloys: without these a speaker of the type and quality shown would have remained a scientific impossibility.

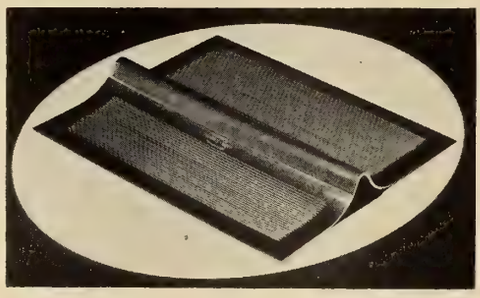
Toy makers, metallurgists, the automobile industry, the electronics industries, and many others pour out floods of improvements, a substantial portion of which ultimately affects us. Improvements will continue to pour fourth and to affect us.

There is nothing to do about it except to try to stay with the current and to be among the first to take advantage of any new and desirable opportunity.

This imposes an additional burden on a man who might be thought to have enough to do taking care of the ever-urgent needs of booking, exploitation and supervision of employes. But there is no avoiding the added burden; the theatre of 1956 will be different from that of today, and every tiny detail of its differences will call on theatremen to make decisions, even if only the decision to reject or ignore.

In the specific case of the theatre this normal price of progress is vastly multiplied by the endless variety of materials and appliances with which even a small-house manager is compelled to deal, and the huge number of industries and techniques from which they come.

A microphone in a broadcasting studio is not required to work in the presence of its own loudspeakers; that is, its own sound is not "fed back" to it and it is therefore immune to the type of trouble known as feedback. The same microphone used in a theatre for announcements or live entertainment would be compelled to operate in the amplified presence of its own sound. To prevent trouble, the system would have to be adjusted for lowered volume and perhaps for otherwise inferior performance. Yet all earlier-type microphones had this liability. Shown here is a more recent development, a type exceptionally well suited to theatre use because it has a cardioid or heart-shaped range of pickup

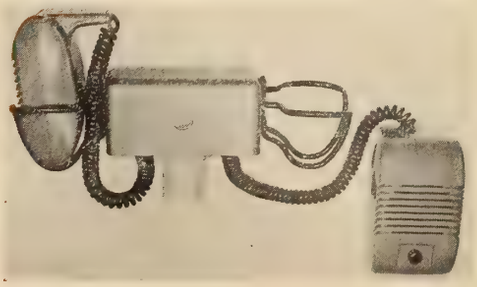


PROTECTION for stair carpeting is extended to carpet on the riser, as well as that on the step, by this new tread. Novel in design, it guards the step against foot traffic and the riser against scuffing and kicking, especially by youngsters running upstairs. Two widths are available, 18″ and 24″; both cover the step to a depth of 9″ and the riser as far down as 7″. American Mat Corporation is the manufacturer.

LIVE ENTERTAINMENT and announcements are improved by this modern microphone, manufactured by Electro-Voice Inc. Its directional characteristics permit increased freedom of movement and use of higher volume, because of the reduced risk of feedback from the loudspeakers. Supplied with floor stand, it can be raised, lowered and locked with one hand, and rotated while locked vertically. A highly desirable replacement wherever more primitive types are still in use.



DRIVE-IN THEATRE loudspeakers and stanchion, RCA's 1946 weatherproof model. Patrons drive up to either side of the stanchion and each takes a speaker into his car. The speaker hooks conveniently over the top of a slightly opened window, but can be placed anywhere; the retractible coiled cable can be extended as far as nine feet. Individual volume control knob on each speaker permits adjustment by the patron.



# Showcase

## PRACTICAL INTEREST TO SHOWMEN

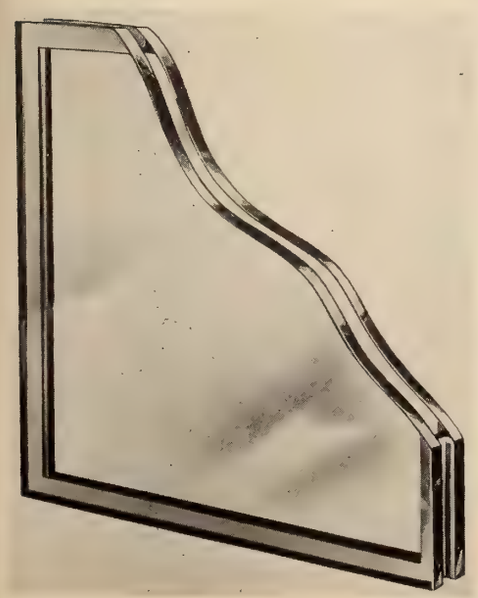
**change in these matters; the ultra best of yester-year is the obsolete junk of today. To help you keep abreast of the latest developments STR periodically presents in this Showcase current news of apparatus, devices and products.**

—the tip of an imaginary heart pointing in the direction in which the device is most sensitive while the curvature of the rest of the heart outline shows how rapidly sensitivity dies away in all other directions. Broadcasting studios do very well with broadcasting mikes, but theatres that still have them will materially improve their live-entertainment performance and the clarity and strength of their announcements by installing the more recent cardioid type instead.

However, changes and progress in the theatre do not depend altogether on technical progress alone. They may result from altered developments in the general business picture. The improved stair tread here shown becomes an available improvement at this time because of the general increase in the supply of rubber; just as certain other improvements that managers would like to have are held back by a current scarcity of copper. What is it that *doesn't* affect the theatre?

The glass industry contributes the double window pane. This is excellent for box offices, particularly in the colder states; but it is just as useful for homes.

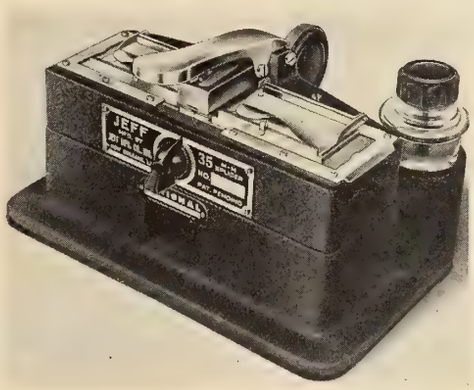
**INSULATION is provided by this Libbey-Owens-Ford Thermopane, useful particularly for exposed box offices in northern climates. The panes are bonded into one unit by a patented metal-to-glass seal. The air between them has been dehydrated, cleaned and sealed at the factory. Only the two outer surfaces ever need to be cleaned. Possibility of condensation on the glass is greatly reduced, fuel is saved, comfort promoted.**



factories, offices or any other place where a window that does not leak heat can effect a saving in fuel and an increase in comfort. It was not developed particularly for our industry.

To the contrary, the Jeff film splicer is specifically designed for motion picture film. It uses the "scotch tape" principle, and its action in forming a butt-weld splice is equivalent to mending a torn bill with scotch tape. You bring the torn ends together without overlapping, and run a strip of adhesive tape along the tear. The splicer does the same thing to film, but with mechanical perfection of accuracy.

Also specifically designed for the theatre are the pre-fabricated poster frames and box office pictured on this page. But what is new and more attractive about them,



**FILM BREAKS are prevented by use of this new Jeff splicer, which greatly diminishes the chance of a patch parting in the projector. With this device, film is spliced mechanically. The human element is eliminated. Additionally, since a machine can do what a man cannot, the patches are butt-welds instead of overlapping. They are stronger than the hand-made kind but less bulky. The Jeff splicer is distributed by National Theatre Supply.**




**SAFETY in case electric power fails is enhanced by exit and directional signs that glow in the dark, reducing confusion and fear. DuPont's new Lucite—acrylic-resin plastic—containing luminescent pigments incorporated in the plastic sheeting, was used for the sign illustrated above. The glow continues for ten or twelve hours after lighting has failed, and can easily be seen by eyes that have become adapted to the dark.**

easier to maintain, and more durable, has nothing to do with the fact that they are poster frames and box offices. New structural metals, new plastics, are what distinguish them from older facilities made of less highly evolved materials.

The plastics industry also takes the bow for the remarkable exit sign shown at upper right. There is naturally nothing at all new about luminescent signs as such; but when the luminescent material is incorporated in plastic the sign can be made very highly attractive under every degree of illumination.

So-oo—our industry is obligated to watch developments in plastics and metallurgy and steelstamping and glass works and electronics; not to mention the general availability of industrial supplies of copper and rubber! It may not be the easiest kind of life, but no one can call it dull.

**PRE-FABRICATED poster cases and box office supplied to the Rialto Theatre of Louisville, Kentucky, by Ben B. Poblocki and Sons Co., Milwaukee. The poster cases are received assembled and wired, ready to install. The box office shown is amply large enough for three cashiers and can serve patrons simultaneously at the front and at both sides. Among other refinements it is fitted with Venetian blinds for convenience and ornament.**

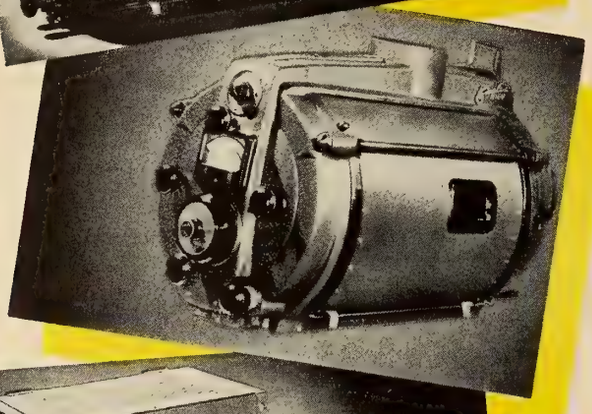


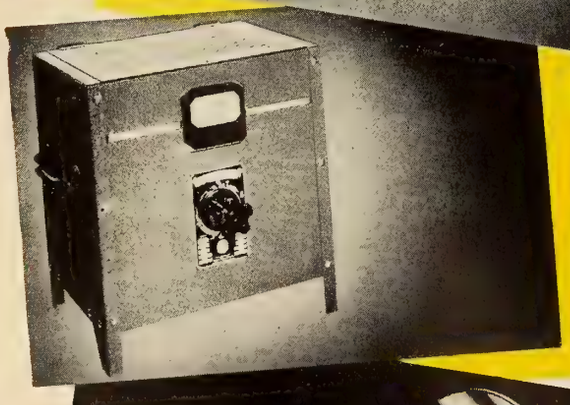
# NATIONAL

## POINTS THE WAY

*to improved screen lighting*









The Simplex High Projection Arc Lamp delivers twice as much light as any low intensity lamp—the snow-white light that is essential to the satisfactory projection of Technicolor pictures.

The original cost is lower than you'd expect and the economy in operation is such as to make them a necessity.

The National Tube-Type Rectifier, a companion equipment, affords the most efficient and dependable means of supplying your projection arc power requirements.

National Reflectors cost no more than ordinary reflectors and are the logical choice for replacement in your lamphouse as they are manufactured by specialists.

These three items of National projection equipment assure you of the best engineering and production brains in the industry.

DISTRIBUTED EXCLUSIVELY BY

**NATIONAL**
**THEATRE SUPPLY**
Division of National • Simplex • Bludworth, Inc

*"THERE'S A BRANCH NEAR YOU"*

# Maintenance Memos for MANAGERS

**JUNE 24**

Check balcony railings. Have any loose standards or supports tightened at once for safety.

**JUNE 25**

Have engineer check rating of all electric fuses and mark panel boards against overfusing.

**JUNE 26**

Prepare flags and bunting for Independence Day now. Plan to spotlight flag on screen platform.

**JUNE 27**

Check controls, pulleys, ropes on your asbestos fire curtain as an emergency precaution.

**JUNE 28**

Check access to the roof from exterior of building to speed fire fighting in an emergency.

**JUNE 29**

Are work lights left in use after cleaning has been completed? House lights left on too long?

**JUNE 30**

Check rubber mats for dangerous breaks, curled ends, or loose metal imperiling safety.

**JULY 1**

Check stair carpets to make sure they are fastened tightly and cannot trip patrons.

**JULY 2**

Have lighting fixtures or coves been cleaned lately? Lamps and tubes replaced as needed?

**JULY 3**

All ready for holiday crowds? Check tidiness of floors, aisles, foyer, rest rooms, mezzanine.

**JULY 4**

Is your box-office free of debris, newspapers, magazines, lost and found articles? Keep it neat.

**JULY 5**

Examine carpet for wear. Shift or reverse it as necessary to distribute wear evenly.

**JULY 6**

Check balance of sound and light between projectors; make certain both are equalized.

**JULY 7**

Are signal or house phone between floor, projection room and office in good working order?

**JULY 8**

Do your arrangements for adjusting sound volume to changing size of audience work effectively?

**JULY 9**

Are your picture and sound changeovers smooth, not visible or audible to the audience?

**JULY 10**

Drill all employes regardless of working hours in proper fire and emergency procedures.

**JULY 11**

How long since your fire extinguishers were checked? Are they serviced and refilled on time?

**JULY 12**

If you are using seat covers clean them regularly; rotate location to distribute wear evenly.

**JULY 13**

Are automatic urinal or toilet flushing devices ALWAYS turned off when theatre is closed?

**JULY 14**

Check roofs thoroughly for weaknesses that may lead to leaks under heavy summer rainstorms.

**JULY 15**

Is your cooling system regularly inspected, maintained as to belts, motors, possible leaks?

**JULY 16**

Are your extra keys kept under lock and key and properly tagged for ready identification?

**JULY 17**

Have curtain gear and motor checked for signs of wear; examine condition of curtain grommets.

**JULY 18**

Have you had your translucent changeable letters washed recently. Are they losing glamor thru dust?

**JULY 19**

Your drinking fountain works over hard these days. Does it need a new washer or other repairs?

**JULY 20**

Have foyer, rest rooms, enough sand urns to keep cigarettes from being trodden into your carpets?

**JULY 21**

Have your office equipment—adding machines, typewriters — overhauled for efficient operation.

ADVISORY COUNCIL

# The Selection and Maintenance of *Decorative* Acoustic Materials

HOW TO combine acoustic correction with decorative appearance, and how to maintain the appearance of acoustic surfaces through the years, are questions of prime importance to every exhibitor: good acoustics are vital to the theatre, but good appearance is mighty important too.

The materials that absorb sound are in many cases soft and porous; they catch dust and their appearance deteriorates. What to do? Additionally, it is desirable at times to redecorate; does that mean the theatre must go to the cost of installing entirely new acoustic treatment?

Having decided (see STR for May 25th) that good acoustical conditions are essential, and must be provided for the audience at any sacrifice in terms of expense, the Council turned its attention to problems of reconciling acoustical requirements with those of attractive decoration. Choice of a material or materials that would serve both purposes effectively constituted an obvious starting point. But the preferences of the members varied enormously.

## Materials

It quickly became evident, in fact, that because of the introduction of the element of decoration, the question was no longer entirely one of engineering but also involved esthetic feeling in addition to technical considerations. Theatres catering to different types of audience may all need the identical acoustical qualities, but they evidently differ with respect to what the audience will accept as attractive decor.

Fabrics backed by air spaces and soft, absorbing materials ran a close tie with perforated tile surfacing in the choice of the Council. There was a substantial scattering of votes for acoustic plaster. Some, but not all, members noted that their choice would depend on the theatre involved, and one added that in new houses the auditorium can be shaped to minimize the need for acoustic treatment.

"We have one preference and use the method at all times," declared one of the members who did not believe in varying the treatment according to the theatre. "Furring strips, chicken wire, rockwool, at least one inch of air space, and then an attractive damask."

"Either one-by-threes attached to the surface, a one-inch air space and a heavy fullness of decorative fabric, or ozite against the surface and heavily gathered fabric above that."

"Rockwool covered with decorative fabrics," a third agreed.

But another dissented, saying: "Because supervision and regulation by ordinances is increasing I favor acoustical materials or plaster of the asbestos type. There is also the dust-catching disadvantage of draperies."

Another school of thought held that "Perforated tile has been very effective, and can be made to work into the decorative scheme in most instances."

"Masonite or Celotex," was another suggestion.

A qualifying opinion was also offered: "The use of perforated tile is the most practical, but even by laying it in a pattern it seldom adds to the decorative appearance of an auditorium."

Combination treatments both were favored and opposed. "We have used a considerable amount of damask wall fabrics and combined these with perforated tile." Another member suggested that "acoustic wall board may be arranged in panels, stripes and so forth." A third opposed all combinations: "Avoid all unit-applied materials and install continuous surface materials such as plaster."

Acoustical plaster had several advantages. "A good acoustical plaster can be had with any color desired." Others noted that with plaster plus water colors "almost any effect can be created."

"Nu-wood and other acoustical wall board," was still another recommendation.

In other words, as some of the members pointed out, the choice of materials depends largely on the theatre, and on the man who is doing the choosing.

## Cleaning

Dusting or vacuuming was overwhelmingly the most popular method of cleaning acoustic surfaces. This result may have been weighted somewhat by the preference of a number of members for fabrics, but even among those who favored plaster or wall board or perforated tile there was some disagreement as to the advisability of washing. "Hard surface types can be washed," in one member's experience, but others strenously disagreed with this. Several members preferred painting to washing.

One noted that if perforated tile has been lightly coated with oil paint it "can be cleaned successfully by sponging with tri-sodium phosphate or wall paper cleaner."

As to how often acoustic surfaces can be cleaned without losing either their appearance or their acoustic properties or both—on this point there was again the widest possible range of disagreement. It would appear that all acoustical plasters, for example, are far indeed from be-

(*Continued on Page E-29*)

STR THEATRE ADVISORY COUNCIL

**C. B. AKERS**
Griffith Theatres

**K. F. ANDERSON**
W. S. Butterfield Theatres

**W. B. ARMSTRONG**
Golden State Theatres

**E. E. CLEVELAND**
Western Mass. Theatres

**DICK DICKSON**
National Theatres

**J. H. ELDER**
Interstate Circuit

**EMANUEL FRISCH**
Randforce Amusement Corp.

**MELVIN C. GLATZ**
Fox Inter-Mountain Theatres

**HARRY J. GLENN**
Wm. K. Jenkins Theatres

**HERMAN R. MAIER**
Warner Brothers Circuit

**HARRY MOSCOWITZ**
Loew's Incorporated

**L. PARMENTIER**
Evergreen Theatres

**SAMUEL ROSEN**
Fabian Theatres

**FRANK D. RUBEL**
Wometco Theatres

**LEONARD SATZ**
Century Circuit

**R. SCHMID**
Minnesota Amusement Co.

**CLAYTON TUNSTILL**
Malco Theatres

**R. VAN GETSON**
Balaban and Katz Corp.

**JULES S. WOLFE**
Famous Players Canadian

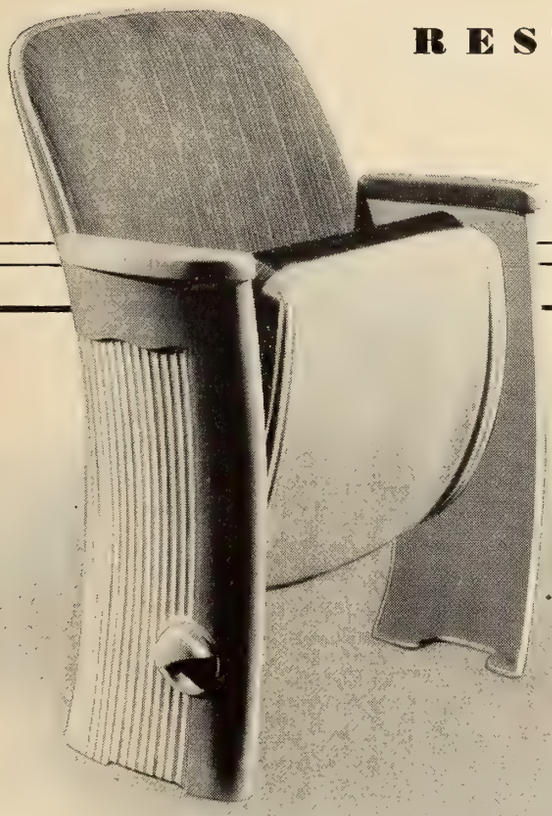
INTRODUCING

*New Design...New Beauty*

IN THE

AMERICAN Bodiform

RESTFUL CHAIRS



.....the finest theatre seating ever developed!

WORLD'S LEADER IN PUBLIC SEATING

American Seating Company
GRAND RAPIDS 2, MICHIGAN

MANUFACTURERS OF THEATRE, AUDITORIUM, CHURCH, SCHOOL, TRANSPORTATION AND STADIUM SEATING

# Maintenance Memos *for* **PROJECTIONISTS**

**JUNE 24**

Test non-synch equipment for quality, steadiness, wear. Lubricate non-synch motor.

**JUNE 25**

Try out announcing mike for quality and to prove mike circuit. Check button currents (if carbon).

**JUNE 26**

If your projection ports have glass soundproofing check cleanliness of the glass—clean as needed.

**JUNE 27**

Is projector vibration increasing? Check carefully for the cause and remedy it promptly.

**JUNE 28**

Test each loudspeaker unit INDIVIDUALLY for volume, quality and rattle-free operation.

**JUNE 29**

Test volume controls. Correct or replace any that are not COMPLETELY noiseless in operation.

**JUNE 30**

Are projection, sound optical surfaces CLEAN—mirrors free from defects of silvering?

**JULY 1**

Is the takeup action smooth, and correct; the belts or chains taut and not excessively worn?

**JULY 2**

Check readings of tube meters; replace tubes as necessary for quality and reliable operation.

**JULY 3**

Is rectifier cooling fan behaving normally? Rectifier operating at the proper temperature?

**JULY 4**

Is sound track alignment the best possible to avoid sprocket hole and frame line noise?

**JULY 5**

Using a watch, check the starting time of both projector motors. Have they slowed down?

**JULY 6**

Is your stock of spare parts COMPLETE? Have you enough carbons—for ALL needs?

**JULY 7**

Examine projector and soundhead gears; order replacements in advance if any are seriously worn.

**JULY 8**

Check all motor-generators for cool bearings, commutator condition, freedom from sparking.

**JULY 9**

Check all oil cups, oil reservoirs, grease cups, other lubricating points. Lubricate as needed.

**JULY 10**

Inspect tungar rectifier tube filaments. Replace all tubes that show any serious filament sag.

**JULY 11**

Watch the screen carefully during showing of titles for even slight travel ghost.

**JULY 12**

Test fire shutters of projectors for reliability; check action of port safety shutters.

**JULY 13**

Rotate the pre-focussed exciter lamps into operating position. Are they in perfect focus?

**JULY 14**

Check film guides, tension shoes, idlers, aperture plates, for wear. Order replacements now.

**JULY 15**

Examine the asbestos covered leads to all lamphouses. Are they still in good condition?

**JULY 16**

Examine carbon jaws in all lamphouses. Sandpaper as necessary to remove all roughness.

**JULY 17**

Listen to sound critically; any flutter or wows? Remedy cause in soundhead or projector.

**JULY 18**

Examine all sprocket teeth in projector and soundhead for signs of wear and undercutting.

**JULY 19**

Test each loudspeaker unit INDIVIDUALLY for volume, quality and rattle-free operation.

**JULY 20**

Test volume controls. Correct or replace any that are not COMPLETELY noiseless in operation.

**JULY 21**

Are projection, sound optical surfaces CLEAN—mirrors free from defects of silvering?

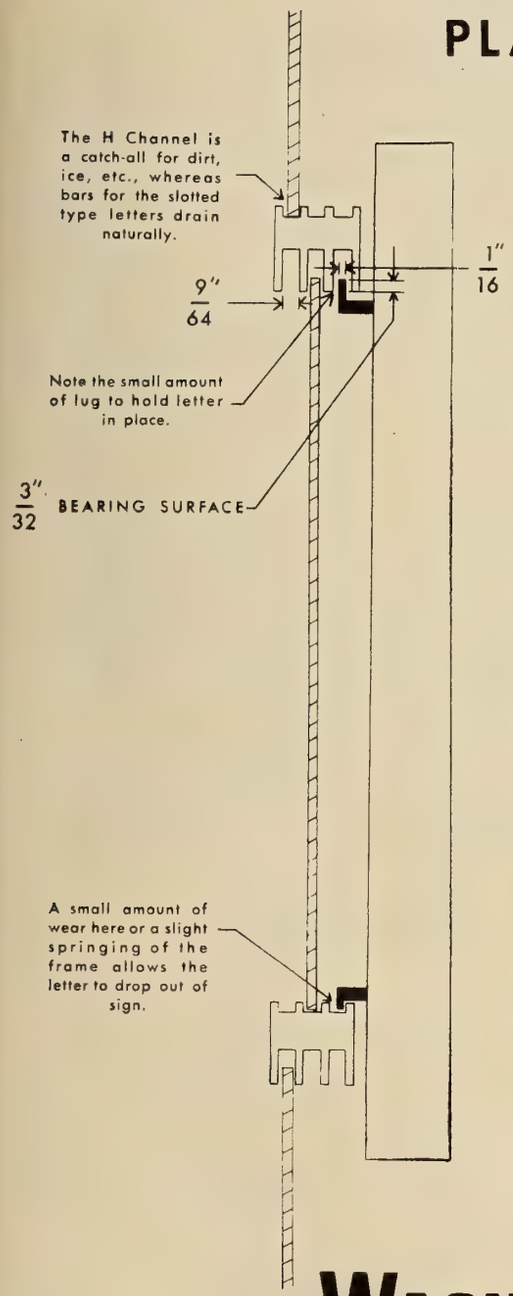
# FOR PERFECTION *and* PROTECTION

## *Buy only* WAGNER PLASTIC LETTERS

***because***

## WAGNER CHANGEABLE PLASTIC LETTERS

**PATENT No. 2048040**
**Adjudicated to the U.S. Supreme Court**



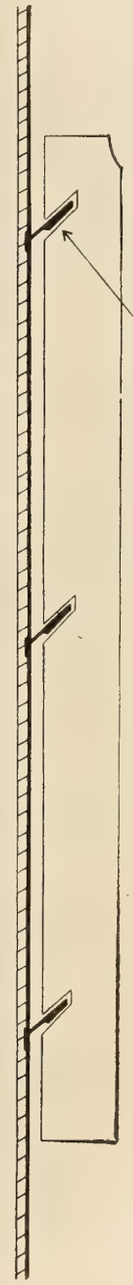

are mounted by the safety proved method which employs 18-8 stainless steel bars.

Wagner Plastic Letters are a proved success because of the slotted method of mounting. This method allows more than six times the bearing surface of the lug type letter.

Frame structures, containing heavy glass, are not practical when made of plastic, because of shrinkage and possible breakage. Safety is assured only with stainless steel frames such as employed by Wagner and approved by Underwriters' Laboratories.

The Wagner slotted mounting arrangement permits the play that is necessary because of the slight shrinkage, or warpage, of plastic.

Wagner Letters, furthermore, cannot freeze to the sign as in the case of letters designed for mounting arrangements which employ channels.




As against the poor engineering of lug-type letters note the sturdy, correct engineering of WAGNER Multi-Size Letters. The diagonal down-slant of the slots in the letter and the diagonal up-slant of the bars receiving the letter slots make the letters set firmly on the bars under all circumstances. There is nothing in the construction to gather dirt or water to deface the sign.

# WAGNER DOES NOT *and* WILL NOT *make a* Lug-Type Letter

**Window-Type Marquee Frames**
**Translucent Colored Plastic Letters**
**Lobby Display Units**
**Transparencies and Frames**
**Mounting Strips for Plastic Letters**

**Wagner Sign Service, Inc.**
**218 S. Hoyne Avenue**
**CHICAGO 12, ILL.**

*See your theatre supply dealer or write today for free catalog.*

# Underwriters' Safety Standards for Theatre Use of Motion Picture Film

## EXTRACTS FROM NATIONAL BOARD OF FIRE UNDERWRITERS' "STANDARDS FOR NITROCELLULOSE MOTION PICTURE FILM."*

1. APPLICATION OF RULES.—These regulations are intended to apply to the storage and handling of nitrocellulose motion picture film, in all places except establishments manufacturing such film and storage incident thereto. They are not intended to apply to the storage and handling of film having a cellulose acetate or other approved slow-burning base nor to photographic and X-ray film.

2. Scope of Regulations.—These regulations are intended to provide reasonable provisions for the storage and handling of motion picture film, based on minimum requirements for safety to life and property from fire.

4. Approval of Plans.—Before constructing any building for use as a motion picture film occupancy, or remodeling any building for such occupancy, or . . . installing any enclosure for motion picture projection, or installing any screening room, complete plans of such proposed construction or installation should be submitted to the inspection department having jurisdiction for approval. These plans shall show in detail all proposed construction and structural changes and the means of protection to be provided, the heating system with the protection for it, the electrical equipment, and the character and location of exposures.

111. Motion picture film should preferably be stored or handled only in buildings of fireproof construction.

117. Tables and Racks.—Tables and racks used in connection with the handling of film (joining, inspection and assembling tables for example) shall be of metal or other non-combustible material. They should be kept at least 4 inches away from any radiator or heating apparatus. Tables shall not be provided with racks or shelves underneath them, which might be used for keeping film or other materials.

121. Artificial illumination in any room where film is handled or stored shall be restricted to incandescent electric lights, except that arc lights or other forms of electric lights may be used.

122. All electrical wiring and equipment shall conform to the National Electrical Code. The wiring method shall be rigid metal conduit or other approved type of metal raceway. Fuses shall be enclosed.

124. Light fixtures shall be firmly fixed in place, and lights shall be protected by vapor-tight globes. All lights shall be equipped with keyless sockets and operated by wall switches.

125. Portable electric lights on extension cords shall not be used in any room in which film is handled or stored, other than the stage of motion picture studios, except that in emergency such portable lamps may be used if equipped with approved keyless sockets and metal protection lamp guards, and having rubber-covered cords of the Hard Service (type S) or Junior Hard Service (type SJ) varieties, with suitable locking plugs.

126. Motors shall be of the non-sparking type, or shall be of an enclosed type, so arranged as to minimize the danger of sparks.

127. Motion picture projectors and other associated electrical equipment shall be of approved type and safeguarded in accordance with the requirements of the National Electrical Code.

131. Artifical heating in any building or room, other than a vault, in which motion picture film is used, handled or stored, shall be restricted to steam not exceeding 15 pounds pressure or hot water, provided however, that this shall not be construed as prohibiting the installation of an indirect system employing high pressure steam when the radiators or heating coils of such system are not located in the room or rooms to be heated. Heat generating apparatus shall be located in a separate room.

Note. Ordinary hot air furnaces are prohibited. Gas, oil and electric heaters are prohibited in rooms where film is handled or stored.

132. All steam pipes within 6 feet of the floor, and where passing through partitions or racks or near woodwork, shall be covered with approved pipe covering. All radiators, heating coils, and pipes and returns that are near the floor or are so located as to permit any combustible material, waste or dirt to come in contact therewith shall be guarded and protected by means of ¼ inch mesh galvanized steel wire cloth No. 20 B. & S. Gauge, or by its equivalent. The bottoms of such guards shall be arranged so as to lift up for cleaning purposes and the tops to slope so that guards cannot be used as shelves. Guards shall be so constructed that no film can come within 4 inches of the heating surface, and shall be made with a substantial metal frame work which will prevent the wire mesh being forced against the radiator or pipes.

133. Air conditioning, warm air heating, air cooling and ventilating systems employing ducts shall be installed in accordance with the "Regulations on Air Conditioning, Warm Air Heating, Air Cooling and Ventilating Systems." In addition to the fire dampers required by said regulations, approved automatic fire dampers shall also be located at such points as may be necessary so that, as far as the duct system is concerned, each room in which film is handled is cut off by dampers from every other room, including those where film is handled as well as those where film is not handled. (See Par. 191 (g).)

144. Every room in which film is stored or handled, except film vaults, shall be provided with first aid fire appliances of types using water or water solutions.

Note: Small hose equipment is recommended, and the following types of extinguishers are considered suitable: Soda acid, calcium chloride, pump tank, and loaded stream.

151. The storage of motion picture film, not in process or being worked upon, and except as herein-after specifically provided shall be in accordance with the following rules:

(1) Amounts in excess of 25 pounds (5 standard rolls) but not in excess of 1000 pounds (200 standard rolls) shall be kept in approved cabinets if not in vaults;

(2) Amounts in excess of 1000 pounds shall be kept in vaults;

(3) Storage for any considerable length of time should be in vaults only.

### Film Cabinets

161. Construction.—(a) Cabinets including doors shall be of a type of construction approved by the inspection department having jurisdiction.

(b) Cabinets shall have a capacity of not in excess of 375 pounds of film.

(c) Racks in the cabinet shall be of metal and so arranged that containers will be stored on edge only.

(d) Doors shall close tightly against the jambs, and should be so arranged as to remain normally closed and latched.

162. Vents.—(a) Cabinets having a capacity of over 50 pounds of film (10 standard rolls) shall be provided with a vent from each compartment to the outside of the building. The vent shall have a minimum effective sectional area of 14 square inches per 100 pounds of film capacity. For long lengths of vent pipe a larger size may be necessary to take care of friction loss and turns in the pipe.

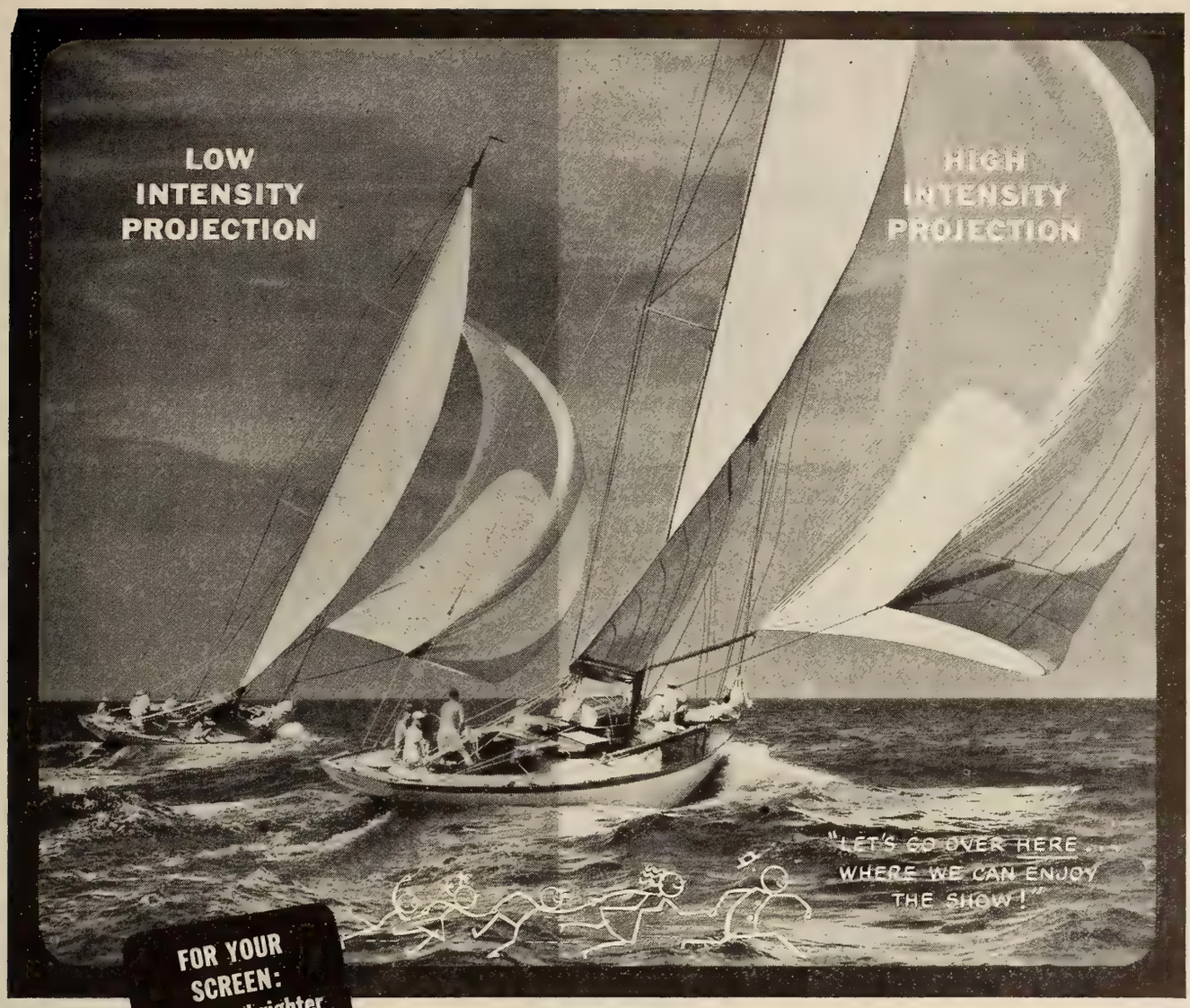
(b) Vent flues shall be of construction equivalent to 18 U. S. gauge riveted sheet metal, and where inside the building shall be covered with 1 inch of approved heat insulating material.

163. Sprinklers.—(a) Cabinets, holding over 75 pounds of film (15 standard rolls) shall be provided with at least one automatic sprinkler; provided, however, that a cabinet constructed so that each roll is in a separate compartment and will burn out without communicating fire to film in any other compartment, need not be provided with an automatic sprinkler.

(b) Cabinets of not over 125 pounds capacity for use in projection booths and

(Continued on Page E-26)

*Reprinted by permission.




FOR YOUR SCREEN: 50-100% brighter light

FOR YOUR COLOR PICTURES: a specially adapted snow-white light

FOR YOUR AUDIENCE: beautiful, easier-to-see pictures

# WHAT A DIFFERENCE HIGH INTENSITY MAKES!

● The quality of Simplified High Intensity Projection is so clearly superior, with so little difference in cost, that, soon, no theatre — large or small — will even consider operating without it.

This is apparent when you weigh the definite effects, for example, of One-Kilowatt High Intensity Projection on your screen . . . on your audience . . . and on your box-office receipts.

For further information, get in touch with National Carbon Company, Inc. Consult your supply house about the availability of High Intensity Lamps.

## NATIONAL CARBON COMPANY, INC.

*Unit of Union Carbide and Carbon Corporation*
The word "National" is a registered trade-mark of National Carbon Company, Inc.

UCC

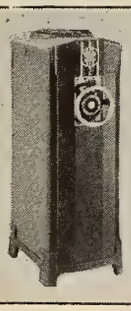
30 East 42nd Street, New York 17, N. Y.
*Division Sales Offices:* Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco

PUT MORE LIGHT ON YOUR SCREEN

Install new National REFLECTORS

● All reflectors gradually deteriorate to a state where replacement cost is insignificant. A drop of only 10% in reflective efficiency results in a corresponding decrease in screen brilliancy, and represents a loss amounting to 10% of the cost of your current and carbons. Replace yours now, and regularly. Available for all types and makes of arc lamps.

NATIONAL THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.
"There's a Branch Near You"



STRONG COPPER OXIDE AND TUBE TYPE RECTIFIERS

For converting A.C. to D.C. as the ideal power supply for projection arc lamps.
Low original, operating and maintenance costs. Quiet operation.
Distributed through leading independent theatre supply dealers.

THE STRONG ELECTRIC CORP.
87 City Park Ave., Toledo 2, Ohio
*The World's Largest Manufacturer of Projection Arc Lamps*

5¢ x 4 = 20¢
5¢ x 5 = 25¢
SAME POP CORN
5¢ MORE PROFIT

FIGURE IT YOURSELF
Same amount popped corn fills four ¾ # bags . . . or 5 of our cartons at 5c extra profit. Write for prices. Also world's finest seasoning, popping oil, salt.
AMERICAN POP CORN CO.
SIOUX CITY, IOWA

# In-Place Cleaning and Shampooing Of Carpets Described in Booklet

A NEW DETERGENT for shampooing carpets in place is described in a two-color, 24-page booklet issued by the Mathieson Alkali Works, manufacturers of cleaning compounds. It is called Neutrotone.

Many theatres cannot very well do without carpets while the same are being cleaned; moreover taking them up and laying them again is expensive. Still further, shampooing in a rug cleaning plant sometimes results in shrinkage, which causes difficulties when the carpet is replaced. For all these reasons many theatres resort to the less satisfactory but still very adequate method of cleaning in location.

The carpet is thoroughly vacuumed; oil and grease spots are removed with dry solvent; then Neutrotone is lathered in with a motor-driven rotary brush. The lather, and the soil it has picked up, are immediately removed with a vacuum cleaner.



CLEANING THE CARPET with Neutrotone; lather created by the rotary brush is removed promptly by wet-vacuuming.

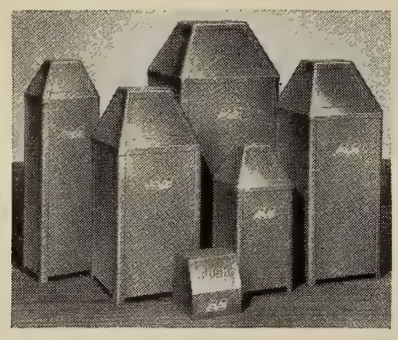
A feature of Neutrotone is that it contains no soap, and leaves no soapy residue. It leaves no residue of any kind, but evaporates completely, according to the manufacturer.

After wet vacuuming the carpet is brushed in the direction of the lay of the pile with a stiff pole-brush. When it has completely dried, it is again dry vacuumed to remove particles of soil precipitated by the detergent but not picked up by the wet vacuuming.

In addition to cleaning, Neutrotone disinfects, deodorizes and demoths.

A copy of the booklet describing the detergent and methods of using it can be obtained without cost or obligation from Mathieson Alkali Works, New York City, or by writing to SHOWMEN'S TRADE REVIEW.

## For the Rest Room



FABRICATED FROM HEAVY gauge steel and featuring all-welded construction, these Bennett receptacles have two independently hinged doors which can be opened simultaneously. Heavy tension springs keep the doors permanently closed when not in use, eliminating any necessity for placing the receptacle on a perfectly level floor. Rubber bumpers assure quiet closing. Six well graduated sizes are available in olive or white finish. Smooth, unobstructed exterior surface provides nothing for clothing to catch on.



RUGGED, DURABLE, this Sperzel toilet seat is made of moulded phenolic resin. Water-tight, dust-proof plastic housings enclose the hinges, which need no attention or lubrication, and are so designed that while the seat can be raised or lowered easily, it cannot be slammed. Rubber bumpers are oversize, replaceable. Models are available to fit all standard bowls and in either black or white finish; the latter being attained by means of high temperature, baked enamel.

Mr. Guy Meek expects to open his Drive-In Theatre at San Jose on June 1, and work is being rushed to completion. This is the first outdoor theatre in the Santa Clara Valley. Considerable equipment is being furnished by Preddey.

Blumenfeld Circuit has purchased 10 acres of land in Marin County for an up-to-date and large Drive-In Theatre midway between Sausalito and San Rafael. Capacity: 750 automobiles, with large commissary adjoining.

## SAFETY IN CONNECTICUT

*Continued from Page E-4)*

ranged to drop automatically in case of fire but the mechanism must automatically turn on the house lights. This minimizes the glare of fire that might be seen on the screen in the event a shutter should fail to close. Additionally, the same mechanism must stop the air conditioning equipment —so that smoke will not be drawn into the auditorium—and it must start the projection room vent fan which exhausts smoke, gases and all poisonous fumes to the outer air.

Still further, closing of the port shutters automatically opens another, lightproof shutter so that air is drawn out of the auditorium into the projection room, and then is vented to outside by means of the projection room vent fan. This is an additional device for securing the auditorium against smoke, fumes and gas coming from the projection room.

The location of the projection room exhaust vent is specifically prescribed; it must be midway between the projectors at a point on the ceiling approximately seven feet back from the front wall of the projection room; it must rise to at least 3 feet above the roof and be capped with an inverted cone to offset backdraft. A 16-inch bucket blade fan with enclosed motor must be installed in this vent.

### Regulations

An entirely separate system of ventilation must be installed for the lamphouses. This also is equipped with a blower, and must be capable of moving not more than 160 and not less than 60 cubic feet of air per minute.

The air conditioning system may feed air into the projection room but there must be no return; no re-circulation of air from the projection room back into the conditioning system.

The projection room must be approached by stairs, ladders are not permissible. The door must open outward, but not directly into the auditorium. It may have an ordinary door knob, but no latch or snaplock. A padlock can be used at night, but the door must never be locked during theatre hours.

No fire extinguisher is permitted inside the projection room. In case of fire the projectionist is expected to drop the emergency shutters (which lights the house lights) and GET OUT. A fire extinguisher must be mounted just outside the projection room door, however, for the use of the projectionist in case he should emerge from the burning room with his clothes on fire.

To assure that projectionist will not be obliged to leave his post while the show is running, installation of a toilet room associated with the projection room is compulsory.

No reading matter except technical information that may be needed to enable the projectionist to perform his duties can be taken into a projection room. The mere presence of other reading matter is a violation.

The projection room and its equipment must be kept spotlessly clean. Rewinding must be done by hand. Oil drippings must be wiped away, not permitted to run down the machinery or to accumulate. The inspecting policeman tries to appear unexpectedly.

Enforcement in Connecticut is utterly "clean" but in case of a violation the license of the projectionist—like the licenses of the manager and of the theatre—lies wholly at the mercy of the police.

### Future Developments

Although veteran police inspectors can hardly remember a serious theatre tragedy in their state they are not satisfied; they try to look ahead to things that may happen and to take necessary precautions in advance.

Currently, they are worried about fire escapes and the high heels on women's shoes. They fear a narrow heel may catch in the slats of the fire escape, and if only one person tripped others might fall over her and a tragedy pile up.

They are worried about the existing regulations whereby doors open outward onto fire escapes. The outward-opening door may block a rush of people who have already entered the fire escape through another door. Or the people already outside may push the door closed in order to get past it, trapping those still in the theatre who are trying to use it for exit.

Still, as inspector Earl R. Morin explains in his worried, conscientious way, no one can guard against everything. Recently in a Connecticut theatre balcony patrons quarreled: someone shouted "Fight!" and the audience down in the orchestra thought the word was "Fire!" and rushed for the doors. No one, fortunately, was hurt, but Morin asks: "Now what precaution can be taken against that?"


**Don't be a Worry-Wart!**



There's no reason in the world to sit around worrying about the condition of your projection room equipment. Not for a minute—when an RCA Service and Parts Replacement Contract will take these cares off your mind so inexpensively.

What's more—with RCA preventive service you know exactly how much (how little, really) it is going to cost you for the entire year.

Yes, peace of mind, at a cost of only a few admissions a day is something you really can't afford to be without, and RCA's "Seven Benefits That Spell Service" will lift that heavy load off your mind. Get in touch with your RCA Theatre Supply Dealer, or write direct to RCA Service Company, Inc., Dept. 78-F, Camden, N. J.

**Seven benefits that spell Service**

Scheduled Checkups
Emergency Service
Regular Maintenance
Valuable Technical Data
Insures Peak Performance
Complete Parts Replacements
Emergency Sound Systems

RCA SERVICE COMPANY, INC.
A SERVICE OF RADIO CORPORATION OF AMERICA




**THEATER PROJECTORS**
**AND SOUND SYSTEMS**

In realism of image and naturalness of sound these trouble-free, streamlined *aces of the projection booth* exceed the demands of the most critical audiences. They are built to standards far in excess of those generally accepted for motion picture sound equipment—*a great pair to draw to for a full house.*

**Priced To Enable ANY Theater To Afford NEW Equipment**

DeVRY *know-how* engineering, teamed with DeVRY precision methods in parts production and assembly, assures top-flight *picture* and *sound* performance for either black-and-white, newsreel or technicolor features . . . Your DeVRY *includes* a synchronized built-in sound-head.

*DeVRY has the world's most complete peace-time line of motion picture sound equipment. Also HI-Fidelity Theater Amplifiers and Multi-Cellular Speakers. Before you buy, mail coupon to DeVRY . . .*

Only 5-time winner of Army-Navy "E" award for motion picture sound equipment.

DeVRY MOTION PICTURE CAMERAS AND PROJECTORS

DeVRY CORPORATION STR-C6
1111 Armitage Ave., Chicago 14, Illinois
Please send details about the NEW DeVRY 35 mm. Theater Projectors and Sound Systems.

*Name*.....

*Address*.....

*City*.....*State*.....

MOTION PICTURE SOUND EQUIPMENT

**Make those improvements now!**

Now is the time to make those much needed improvements to your theatre. Allow us to offer our suggestions and estimate.

**NOVELTY SCENIC STUDIOS, INC.**
Draperies • Interior Decoration • Murals
318-320 W. 48th Street New York

S.O.S. THEATRE EQUIPMENT

*New • Used • Rebuilt*

Projectors, Screens, Chairs Soundheads, Amplifiers, Arc Lamps, Rectifiers, Generators etc Write for bargain booklet

*• Also Equipment bought*

S.O.S. CINEMA SUPPLY CORP., 449 W. 42nd St., N.Y.C.

## FIRE EXTINGUISHERS

(*Continued from Page E-8*)

may also be used successfully on small Class A fires where there are no drafts or air currents, if the fires are not too deeply entrenched.

The vaporizing liquid extinguisher contains specially processed carbon tetrachloride, which forms a heavy vapor on contact with burning materials and thus smothers fire. It is a non-conductor of electricity and does not freeze down to 50° below zero. The more common sizes of this type are operated by a hand pump.

The carbon dioxide extinguisher contains liquid carbon dioxide under pressure which is discharged as a gas that smothers fire. It is also a non-conductor of electricity and requires no protection from freezing temperatures. The gas is released by turning a hand wheel or, in the newer types, by squeezing a lever.

### A Type for Each Hazard

Now, with types of extinguishers in mind, let us consider the types of fire hazards usually found in motion picture theatres. The most important of these is the projection room, which (because of the highly flammable nature of the motion picture film and the high temperatures created by the projection lamps) is the source of 50 per cent of all theatre fires. It is especially urgent to control fires in the projection room because they do costly damage to the projection and sound equipment and because they spread so easily. In addition to any automatically operated equipment in the room, there should be at least one hand extinguisher for Class A fires and one for Class B fires.

Fires in the lobby and the main auditorium, the balcony and the mezzanine, the lounges and the smoking rooms are caused primarily by live cigarettes or matches in contact with paper, upholstery, carpeting or woodwork. These, of course, call for Class A extinguishers. At least one extinguisher should be placed near each exit, and additional units, if necessary, should be so located that a person will have to travel not more than 40 or 50 feet from any point to reach an extinguisher.

The oil furnace and fuel oil storage rooms should be provided with Class B extinguishers. Fuse boxes, transformers, circuit breakers and motors that drive cooling and air conditioning system call for Class C extinguishers.

In theatres devoted to "live" dramatic productions or offering a stage show in addition to motion pictures, Class A extinguishers should be placed at regular intervals in the backstage area: one in the passageway to dressing rooms, one in each wing, one backstage, center; a Class B extinguisher should be provided in the paint shop and Class C extinguishers near the balcony spotlights, at the backstage control board with its mass of wiring, and near the organ motor.

### Proper Placement

Fire extinguishers must not only be of the correct type for the particular hazard, but they must be so placed as to be easily accessible. They should be mounted to safeguard the hazard for which they are intended, but not on or immediately adjacent to it so that access to the extinguisher would be prevented by fire; and there should be enough units to deal with any blaze which might occur. They should be conspicuous, so that everyone will be familiar with the locations; and they should be protected from traffic and passersby, which means they should *not* be placed at aisle heads or in the stair wells. Care should be taken that passage to extinguishers is not blocked by chairs, ferns and other decorations, and using them as hat-and-coat racks, or for other alien purposes, shoud be firmly forbidden.

Smaller extinguishers should be placed so that their tops are not more than five feet above floor level; larger ones not more than three feet above floor level. Where the degree of nature of the hazard requires wheeled extinguishers, adjacent doorways and alleys must be kept clear to afford ready passage.



**CARBON DIOXIDE EXTINGUISHER, which discharges carbon dioxide as a gas and extinguishes fire by smothering action. A non-conductor of electricity, it is approved for use on Class B and Class C fires. It may also be used on small Class A fires where there are no drafts to dissipate the smothering gas.**

### Maintenance and Use

Extinguishers should be inspected regularly and refilled when necessary, according to the directions furnished by the manufacturer. The date the work is done should be recorded on a tag permanently attached to the extinguisher. *The soda acid and foam types require annual recharging;* other types need to be recharged only after use.

It is very important that all employees be trained in the operation of extinguishers, and in the fundamentals of first aid fire fighting.

A Class A fire should be attacked by aiming at the burning material—not the smoke and flame. When extinguishing a burning liquid in a container, to avoid splashing the liquid, the extinguishing agent should be aimed just above the

(*Continued on Page E-23*)



VAPORIZING LIQUID EXTINGUISHER. Discharges specially-processed carbon tetrachloride which forms a heavy vapor on contact with burning materials, and smothers fire. A non-conductor of electricity, it can be used safely on both Class B and Class C fires, and on small Class A fires in their incipient stages.

## RCA Review Back After War-Time Suspension

THE RCA REVIEW, a technical journal published quarterly by RCA Laboratories, Princeton, New Jersey, is once again being issued after having been suspended for security reasons throughout the war.

The Review reports technical progress in all fields of the electronic arts, with particular emphasis on television. The first post-war issue, Volume VII, Number 1, contains four articles on television apparatus and operating details, in addition to material on radio and radar.

Dr. C. B. Jolliffe, Executive Vice-President in charge of RCA Laboratories Division, is chairman of the Board of Editors; George M. K. Baker is his staff assistant and manager of the publication. Subscriptions are $2.00 a year in the United States and Canada.

In re-introducing the journal to the technical public, David Sarnoff, RCA President, declares: "As an authoritative scientific journal RCA Review is highly representative of the cooperation and exchange of thoughts so vitally needed in order that science may advance in the 'One World' which it has so greatly helped to create."

## SAFETY AND RELIEF VALVES




Safety and relief valves to match the improved designs of the latest types of equipment are listed in a new catalog just issued by Farris Engineering Company. Thoroughly illustrated and indexed, the catalog incorporates a convenient innovation in that the prices shown are net.

## FIRE EXTINGUISHERS

(Continued from Page E-22)

liquid level. If the fire is in liquid spilled on the floor or ground, it should be attacked at one end and "swept out" completely as the fire fighter works towards the other end. Electrical equipment should always be turned off, if possible, before the fire is attacked, so as to prevent re-ignition.

The fire fighter should always maintain a position between the fire and a means of exit; should attempt to remain out of the smoke so that he will avoid inhaling poisonous fire gases; and, if the fire is in a small room—particularly in the projection room—should fight it from outside the room. When the fire is out, the air should be cleared promptly.

To impress these fundamentals on employees, *it is desirable to arrange extinguisher drills* at reasonable intervals.

## LIGHT

IDEAS AND SUGGESTIONS for modernizing the theatre by means of the latest lighting tools are found in a new illustrated booklet on modern theatre lighting, issued by General Electric Company. Fixtures and lamps for an immense variety of lighting needs are pictured and described; their direct application to the theatre is illustrated effectively by sketches of scientifically illuminated theatres. Copies of the booklet are available through local General Electric lamp representatives or may be obtained without obligation by writing to SHOWMEN'S TRADE REVIEW.




FOAM EXTINGUISHER. When extinguisher is inverted, a solution of bicarbonate of soda and a foam stabilizing material (dissolved in water) mixes with a solution of aluminum sulphate and water, contained in an inner cylinder. The mixture thus formed generates pressure for the discharge and creates a foam which blankets and smothers the fire. For use on both Class A and Class B fires.

PRECISION HS REFLECTOR
for Guaranteed DEPENDABILITY and ECONOMY
Precision ALL METAL REFLECTORS
GUARANTEED 5 YEARS
against pitting, tarnishing and breakage
MANUFACTURED BY
HEYER-SHULTZ, Inc.
Distributed Exclusively by
NATIONAL THEATRE SUPPLY
Division of National • Simplex • Bladeworth, Inc.

# EXHIBITORS HONOR ALTEC SERVICE MAN




EXHIBITORS OF SOUTHERN New England honored Ralph J. Mauro, who served them for twelve years as Altec service engineer, on the occasion of Mr. Mauro's transfer to Boston. A testimonial dinner was arranged by Matt Saunders, manager of Loew's Poli Theatre, Bridgeport, and a watch was presented to Mr. Mauro as a token of esteem. Seen left to right are Mr. Saunders, Miss Agatha J. Mauro, daughter of the engineer; Mr. Mauro, and Don Leonard, advertising manager of the Post Telegram, who acted as toastmaster.

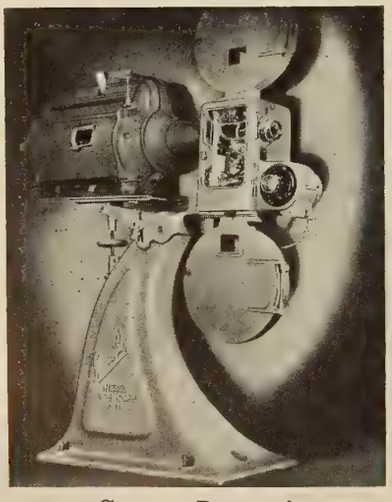
## TESMA INCREASES ITS MEMBERSHIP

MANY NEW AND valuable members have recently joined the Theatre Equipment and Supply Association, according to President Oscar F. Neu. They include: Aero Metal Products Corp., Chicago; Brenkert Light Projection Co., Detroit; Capitol Stage Lighting Co., New York; Compco Corp., Chicago; Da-Lite Screen Co., Chicago; Holmes Projector Co., Chicago; International Seat Corp., Union City, Ind.; Lavezzi Machine Works, Chicago; National Carbon Co., New York; Joe Robin, Inc., New York.

The latest addition to the rapidly expanding Blumenfeld Circuit is the new Fairfax Theatre, at Fairfax near San Rafael, California. Latest Century projectors have been ordered from Walter G. Preddey.

---

Irving Ackerman's new theatre in the former Stage Door Canteen on Mason Street, San Francisco, is progressing nicely and will be known as the Stage Door Theatre. RCA sound equipment and Brenkert projectors are being furnished by Walter G. Preddey.

*Syncro-Dynamic Theatre Sound Projector*

## GOOD PROJECTION

*keeps 'em sold!*

Sell your patrons tickets at the box office—but good projection keeps 'em coming back! Theatre managers and projectionists throughout the land are giving the Syncro-Dynamic Sound Projector day-in, day-out hard usage and getting in return trouble-free, smooth-as-oil operation that provides for audience building projection. And the famous, patented Dynamic Filter assures perfection in sound reproduction. Write to learn more about this low-cost projector with 10 other patented features. Ask, too, for the latest issue of "Sound Facts."

## WEBER MACHINE CORP.

ROCHESTER, N. Y.

Export Office: 13 E. 40th St., New York City Cable: "Romos"

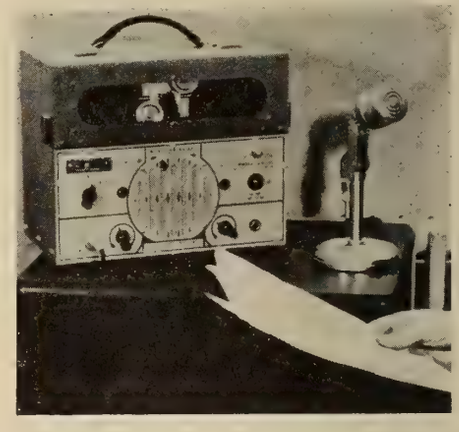




## Signs of the Times

WINING AND DINING the customer is corny, obsolete stuff—in these days of shortages DeVry Corporation wines and dines its suppliers. Smorgasbord at Chicago's smart Svithoid Club was followed by appearance of two show girls who carried this message: "If we don't get material on time after tonight, we'll never throw another party as long as we live." Left to right are: W. C. DeVry; M. T. Mulroy, Chicago representative of General Electric Lamp Division; E. B. DeVry, and N. V. Geib, manufacturer of projector cases.

## RECORD YOUR OWN SLIDE COMMENTARY



COMMENTARY for projected slides can be recorded and played back by means of the Peirce Magnetic Wire Recorder and Reproducer, now being distributed by Bell & Howell Company. The machine, which also is useful for office dictation, provides up to 66 minutes of continuous recording by imposing suitable magnetic patterns on a moving steel wire. When a recording has served its purpose it can be magnetically "erased" and the same wire thus used over and over indefinitely.

---

Arthur Barnett of the Rex Theatre in Oakland just applied to the Federal Trade Commission; he wants to trade two used projectors for some new seats.

---

Rod E. Degener, who operates the Winters Theatre at Winters, California, also known as the Judge who administers justice for the township, has made a number of improvements to his plant inside and out. All equipment is being furnished by Walter G. Preddey.

## POOR MAINTENANCE

(*Continued from Page E-9*)

Like most other businesses we, in show business, amortize our equipment and depreciate it over a fixed period of time which time varies with different items of equipment but remains the same for each item regardless of location. Whenever it becomes necessary to replace equipment before it has been completely amortized and served its life expectancy we in effect compound our fixed charges, for until the original equipment has been completely amortized, we must continue to pay for it and also for its replacement. In many situations due to repeated motor burnouts, bursting boilers, etc., caused in most cases by poor maintenance, that compounding has sky-rocketed to the point where we are forced to charge off three and four times the normal amount and it is cause for alarm to each of us when we realize that every unnecessary dollar added to the "fixed" charges of our theatres reduces our net profit by an equal amount.

Conversely, when through proper maintenance we are able to prolong the useful life of equipment beyond the point where it has been fully depreciated, we add to our net profit an amount exactly equal to the normal fixed charge for that period. Because obsolescene in our business is almost negligible we have a right to expect that equipment will serve us usefully long after it has been fully amortized and charged off.

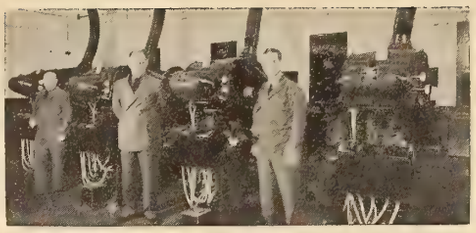
### Popcorn Fire Hazard

A very, very important adjunct to show business today is the sale of candy and popcorn. Almost in the same ratio that it has increased our profits, it has likewise increased our maintenance problems. That fact is definitely not an argument against its sale for if we were to adopt that line of reasoning we would be forced to conclude that the best way to solve all maintenance difficulties is simply to go out of business. It does mean that because of candy and popcorn our maintenance job becomes more difficult, more expensive and vastly more important because we are adding to our normal responsibilities a very sizable hazard from fire.

Please, PLEASE do not under-emphasize this hazard. We are daily dumping into our theatres a tremendous amount of waste material in the form of containers which in themselves are highly combustible and a very large part of this waste paper is thoroughly soaked with seasoning oils. Any discussion of the relative kindling points of various seasoning materials is purely academic. Some burn more readily than others, as for instance peanut oil, which is very dangerous, but it all burns and burns readily.

Over a period of time this seasoning oil is gradually ground into our carpets, spread over our floors, absorbed by our seat fabric and wiped into our draperies, leaving us sitting on top of the prettiest little package of dynamite in the world if the mess is allowed to accumulate. To date we have not been able to point to a definite fire and say "This was caused by popcorn seasoning" but it is an arresting and thought-provoking fact that co-incidental with the sale of candy and popcorn, theatre fires throughout the country have increased both in number and severity. The hazard is with us and if we neglect to combat and minimize it constantly by proper housecleaning measures we subject ourselves to censure for what under extreme circmustances might easily be classified as criminal negligence.

Let's not have this on our conscience. Rather, let's be guided constantly by the realization that we're a part of a reputable industry—a business which, as we know it, has won the respect and confidence of the general public over a comparatively short period of rapid growth. If we expect to maintain this position against ever growing opposition, sound business judgment dictates that we protect our physical property—that we show what we have to sell in theatres that are clean, comfortable and safe. Pride in our industry and our own self-respect will allow nothing else.



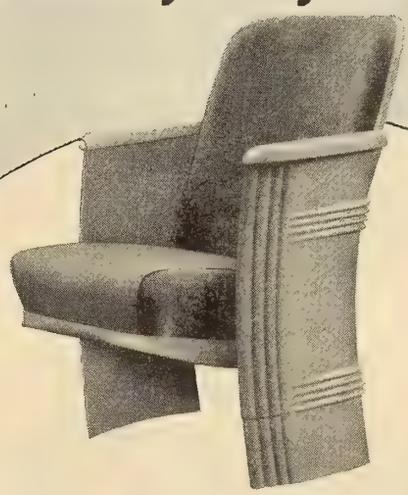
## No. 1 Projection Room

FOUR PROJECTORS are standard equipment at New York's Radio City Music Hall. Simplex E-7's are used. Seen in the center is Charles Muller, chief projectionist; left and right respectively are Isadore R. Cohn and August Brower. Other members of the projection staff are Irving Bloom, Robert Hart, William Jackson, Joseph Kleinman, David Narcey, Norfleet Northington, Benjamin Olevsky, George Rebentisch, Victor Savage, Walter Smith and John Tillman.


They not only pay for themselves —they make money for you!

IDEAL CHAIRS

"Built To Excel — Not Just To Compete!"





The Chairs You Sit IN, not ON, relaxing in deep cushioned comfort such as lounge chairs afford.

Your IDEAL Dealer Has Samples

QUICK DELIVERY IS ASSURED!

Four beautiful lines to meet every need and fit every budget.

IDEAL SEATING COMPANY
Grand Rapids, Michigan
Export Office: 330 West 42nd Street, New York City
Attention: J. E. Robin

## UNDERWRITERS'

(*Continued from Page E-18*)

rewinding rooms only, may have the required sprinkler head connected to the house supply by not less than ¾ inch pipe, provided the water pressure at that elevation be not less than 15 pounds, and is sufficient to supply not less than 15 gallons a minute.

164. Film in cabinets shall be in individual roll containers or in I.C.C. shipping containers. Materials other than film shall not be stored in the same cabinet with film.

### Handling of Film

181. Film Shall Be in Containers.—All film shall be kept in closed containers except during the actual time it is being worked upon or examined. This is very essential from the standpoint of fire hazard and safety to life. I.C.C. shipping containers and individual containers for each roll of film with proper corrugations on each side are recommended. Film shall not be placed or kept under benches, tables, or other surfaces which would shield it from the discharge of sprinklers.

184. Transportation.—(a) Motion picture film should never be transported in any vehicle or other public conveyance used for the transportation of passengers, unless enclosed in I.C.C. shipping containers.

(b) Motion picture film should never be allowed in any underground subway train or station unless under the jurisdiction of the Interstate Commerce Commission and conforming to the regulations thereof.

### Projection

191. Enclosures for Motion Picture Projectors.—(a) Motion Picture projectors using nitrocellulose film shall be operated or set up for operation only within an approved enclosure, not less than 48 square feet in size and 7 feet high. If more than one machine is to be operated an additional 24 square feet shall be provided for each additional machine.

For new construction, a size not less than 8 feet wide, 10 feet deep and 8 feet high is recommended for one projection machine, and not less than 14 feet wide, 10 feet deep and 8 feet high for two machines.

(b) The walls and ceiling of the enclosure shall be built of brick, tile, or plaster blocks, plastered on both sides, or of concrete, or of a rigid metal frame, properly braced, and sheathed and roofed with sheet iron of not less than No. 20 U. S. gauge metal, or with ¼ inch hard asbestos board, securely riveted or bolted to the frame, or 2 inches of solid metal lath and cement or gypsum plaster. All joints shall be sufficiently tight to prevent the discharge of smoke. Non-combustible acoustical material may be used on ceiling and walls, on top of the plaster.

(c) The entrance door into the enclosure shall be at least 2 feet by 5 feet, of construction equivalent to the sheathing permitted for rigid frame construction, and shall be self closing, swinging out, and shall be kept closed at all times when not used for egress or ingress.

For new construction it is recommended that at least two doors be provided, each not less than 30 inches wide and 6 feet high. Doors should be approved fire doors of a type suitable for use in corridor and room partitions (Class C openings as defined in the Regulations on Protection of Openings in Walls and Partitions). Exits should be in accordance with requirements of authorities having jurisdiction, particularly as to size and location. At least one should be of the conventional stairway type, having a suitable landing at the top or should open directly onto a corridor.

(d) Two openings for each motion picture projector shall be provided; one for the projectionist's view (observation port) shall be not larger than 200 square inches, and the other through which the picture is projected (projection port) shall be not larger than 120 square inches. Where separate stereopticon, spot or flood light machines are installed in the same inclosure with picture machines, not more than one opening for each such machine shall be provided for both the operator's view and for the projection of the light, but two or more machines may be operated through the same opening; such openings shall be as small as practicable and shall be capable of being protected by approved automatic shutters.

(e) Each opening shall be provided with an approved gravity shutter set into guides not less than one inch at sides and bottom, and overlapping the top of the opening by not less than one inch when closed. Shutters shall be of not less than 10-gauge iron or its equivalent, or of ¼ inch hard asbestos board. Guides shall be of not less than 10-gauge iron or its equivalent. Shutters shall be suspended, arranged and interconnected so that all openings will close upon the operating of some suitable fusible or mechanical releasing device, designed to operate automatically in case of fire or other contingency requiring the immediate and complete isolation of the contents of the enclosure from other portions of the building. Each shutter shall have a fusible link above it, and there shall also be one located over each upper projector magazine which, upon operating, will close all the shutters. There shall also be provided suitable means for manually closing all shutters simultaneously from any projector head and from a point within the projection room near each exit door. Shutters on openings not in use shall be kept closed.

(f) All shelves, furniture and fixtures within the enclosure shall be constructed of incombustible material. Tables shall conform to paragraph 117. No combustible material of any sort whatever shall be permitted or allowed to be within such enclosure, except the films used in the operation of the machine, and film cement. See Section 214.

(g) Ventilation shall be provided by one or more mechanical exhaust systems which shall draw air from each arc lamp housing and from one or more points near the ceiling. Systems shall exhaust to outdoors either directly or through a non-combustible flue used for no other purpose. Exhaust capacity shall be not less than 15 nor more than 50 cubic feet per minute for each arc lamp plus 200 cubic feet per minute for the room itself. Systems shall be controlled from within the enclosure and have pilot lights to indicate operation. The exhaust system serving the projection room may be extended to cover rooms associated therewith such as rewind rooms. No dampers shall be installed in such exhaust systems. Ventilation of these rooms shall not be connected in any way with ventilating or air conditioning systems serving other portions of the building.

(h) Exhaust ducts shall be of non-combustible material, and shall either be kept one inch from combustible material or covered with ½ inch of non-combustible heat insulating material.

(i) Fresh air intakes other than those direct to the open air shall be protected

(*Continued on Page E-27*)







## UNDERWRITERS'

(*Continued from Page E-26*)

by approved fire shutters arranged to operate automatically with the port shutters.

(j) Provision shall be made so that the auditorium lights can be turned on from inside the projection room and from at least one other point in the building.

Note. — Automatic sprinklers in projection rooms have been very successful in controlling fires and reducing losses, and their installation is recommended wherever practicable.

### Motion Picture Theatres

211. Enclosure for Projectors.—Motion picture projectors shall be installed in an enclosure in accordance with subsection 191.

212. Rewinding. — (a) Rewinding of films shall be performed either in a special rewind room at an approved location, or in the projection room. If done in the projection room, approved enclosed-type rewind machines should be used. An approved can for scrap film having a self-closing hinged cover shall be provided.

(b) Rewind rooms shall be at least 80 square feet in area . . . and shall have a vent to the outside of the building of not less than 27 square inches. (See paragraph 191 (g). Exhaust ducts shall comply with paragraph 191 (h). Shelves, furniture and fixtures shall comply with paragraph 191 (f).

213. Care and Use of Film. Motion picture film used in connection with the projection of motion pictures (as in theatres, motion picture theatres, screening or projection rooms, sound recording studios, and motion picture titling studios) shall be limited and kept as follows:

(a) The quantity of film in any projection room or rewinding room not equipped with an approved system of automatic sprinklers shall be limited to that given below; if equipped with an approved system of automatic sprinklers, double the quantity of film specified may be permitted.

(1) In a projection room, constructed of brick, hollow tile, concrete or other approved masonry, not exceeding 125 pounds (25,000 feet of 35 mm film);

(2) In a rewinding room constructed of brick, hollow tile, concrete, or other approved masonry; separated from projection room with openings thereto protected with approved fire doors, not exceeding 125 pounds (25,000 feet of 35 mm film);

(3) In a projection booth constructed of metal frame covered with asbestos board or sheet iron, not exceeding 75 pounds (15,000 feet of 35 mm film);

(4) In a special room constructed and vented as required for rewinding rooms when approved by the inspection department having jurisdiction, not exceeding 125 pounds may be kept in lieu of the amount permitted in either the projection room or the rewind room. The total quantity in the three rooms shall not exceed 250 pounds (that is, 50,000 feet of 35 mm film).

(b) The above quantities of film shall be kept as follows:

(1) Up to 40 pounds (8,000 feet of 35 mm film) of film may be kept in Interstate Commerce Commission shipping containers, or approved cabinet in each room;

(2) If the amount of film on hand exceeds 40 pounds, an approved cabinet shall be provided, in which the amount of film in excess of 40 pounds shall be kept.

214. No collodion, amyl acetate or other similar flammable cement or liquid in quantities greater than 1 pint shall be kept in the projection booth or room or rewind room.

215. Splices in film shall be made on mechanical cutting and splicing machines. See paragraph 212 (a) on handling of scrap film.

216. Location. The number and location of motion picture projection rooms or booths in any non-sprinklered building shall be subject to the approval of the inspection department having jurisdiction.

217. Operation.—Motion picture projectors shall be operated by and be in charge of qualified projectionists, who shall not be minors.

**218. Procedure in Case of Fire—In the event of film fire in a projector or elsewhere in a projection or rewind room, the projectionist should immediately shut down the projection machine and arc lamps, operate the shutter release at the nearest point to him, turn on the auditorium lights, leave the projection room, and notify the manager of the theatre or building.**

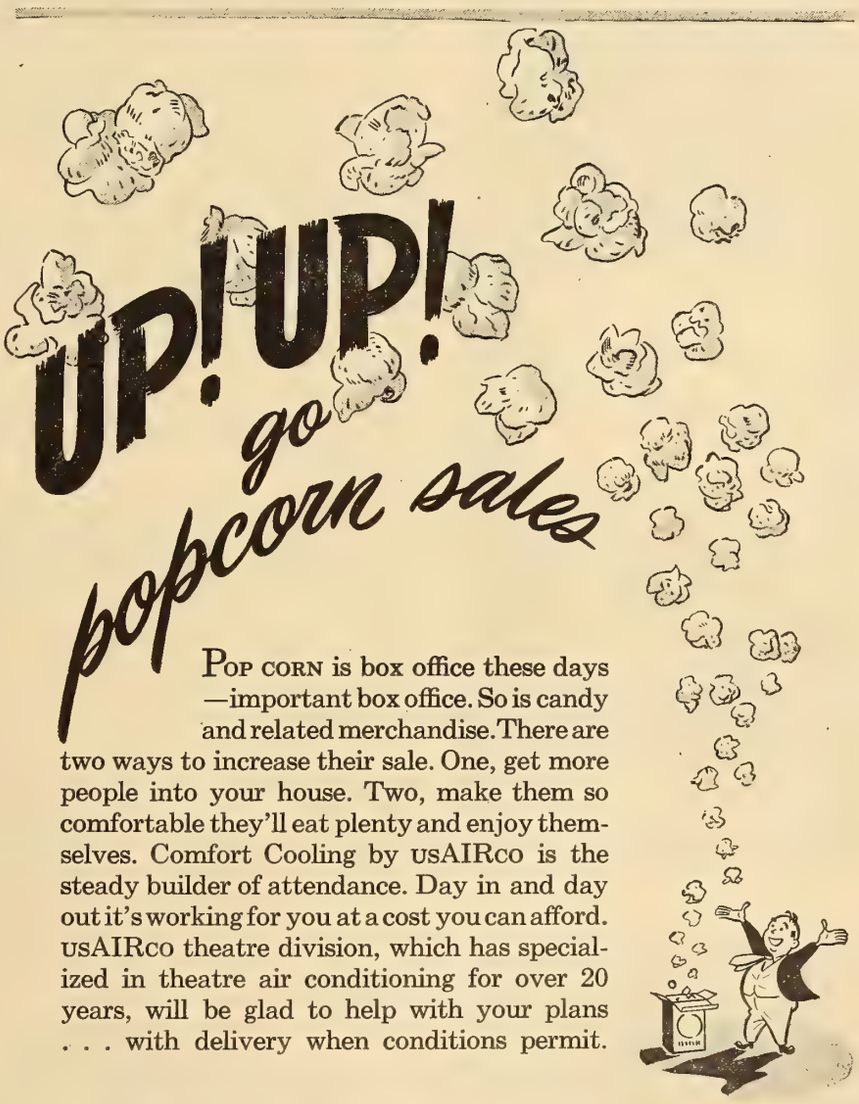
---

The United Artists Theatre on Market Street has installed new Century Projectors supplied by Walter G. Preddey.

---

Film Row has been shocked to hear the news of the death of Mrs. Oastler, wife of Harry Oastler, formerly of Winnemucca, Nevada.

---


POP CORN is box office these days —important box office. So is candy and related merchandise. There are two ways to increase their sale. One, get more people into your house. Two, make them so comfortable they'll eat plenty and enjoy themselves. Comfort Cooling by USAIRCO is the steady builder of attendance. Day in and day out it's working for you at a cost you can afford. USAIRCO theatre division, which has specialized in theatre air conditioning for over 20 years, will be glad to help with your plans . . . with delivery when conditions permit.

**United States Air Conditioning Corporation**

COMO AVENUE S. E. AT 33RD MINNEAPOLIS 14, MINN.

USAIRCO Theatre AIR CONDITIONING

*Manufacturers of the most complete line of air handling equipment*

PROFITS IN THEATRE COOLING FOR THE EXHIBITOR




Not Just a Motor-Generator, but a Guarantee of Service
Robin-Imperial STEDYPOWER
J. E. ROBIN, INC. • 330 W. 42nd St. • New York City

ADVERTISERS
in
Showmen's Trade Review
offer the BEST
in
THEATRE EQUIPMENT

## IN BRIEF

The Theatre Equipment and Supply Manufacturers Association will hold their annual meeting and show at Chicago, September 30th through October 3rd.

Conclusion of a renewal service contract with the Altoona Publix Theatres, Inc., of Altoona, Pa., covering 12 theatres, has been announced by E. C. Cahill, president of the RCA Service Co., Inc.

Mr. Graunke of the Gardnerville Theatre is installing new Brenkert high intensity lamps furnished by Walter G. Preddey. This theatre is in Nevada, south of Carson City.

The Menlo Theatre at Menlo Park, operated by Stevens, Gray and Laurice, is a mighty imposing structure and fast nearing completion. This is a new thousand seater, and badly needed by the community.

Queen Feature Service, Inc., of Birmingham, Alabama, has installed Wagner Sign Service marquee equipment, including changeable letters, for the Melba Theatre, Birmingham.

Eddie Skolak of the President Follies Theatre on McAllister Street, installed new projectors furnished by Walter G. Preddey. Eddie also bought himself a mighty fine home near Stern Grove.

Walter Schwarz of Point Richmond says business in Richmond is improving after the war shut down. Just bought another roll of tickets.

Harry Graywood, formerly with National Theatre Supply Company, is now with Walter G. Preddey in charge of floor and out-of-town sales.

E. J. Young of Motion Picture Enterprises, a film exchange in Hawaii, has returned to the Islands after a short stay in San Francisco on business.

Max Ratner, for many years with RKO Exchange, has taken over the Bayshore Theatre at Visitacion Valley. He proposes to remodel and refurnish the Theatre.

The San Jose Amusement Co., operated by Preddey, Lima and Levin, has purchased the Jose Theatre property from the Bonn Estate for a figure reported at $150,000. This Company operates many theatres in the City of San Jose.

The new theatre in Hawthorne, Nevada, now under construction by Ed Bearden, has purchased considerable equipment from Walter G. Preddey, including all new International seating.

## MAYBE

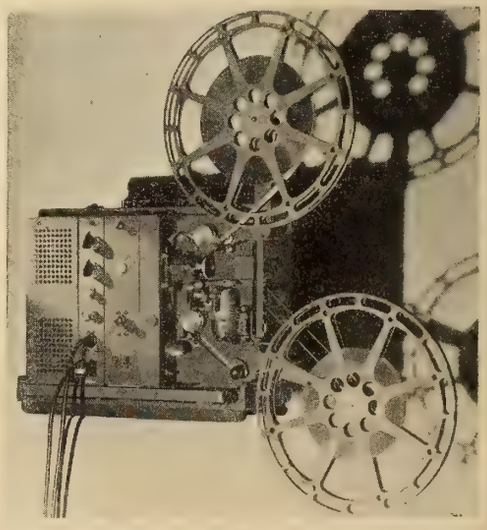
"Television is the greatest medium of entertainment in the world," declared Mark Woods, president of American Broadcasting Company. Woods offered this opinion in Los Angeles—of all places. He was testifying at an FCC hearing for frequency assignments.




**UNUSUAL AND EFFECTIVE** use of Adler three-dimensional changeable letters and frame equipment at the Fox Boulevard Theatre, Wichita, Kansas.




**PROTECTS FILM** against mutilation. Phare cue marker enables projectionist to mark film with Hollywood standard changeover cues.



RCA 16-MM PROJECTOR. Many war-tested features are incorporated in this commercial version of projector built by RCA for U. S. Signal Corps.

# Let *Them* Solve Your Problem

***Advertisements appearing in this issue.***


Altec Lansing Corp..... E-28
American Popcorn Co..... E-20
American Seating Co..... E-15
DeVry Corp..... E-22
Forest Mfg. Corp..... E-29
General Register Corp..... E-29
Ideal Seating Co..... E-25
National Carbon Co., Inc..... E-19
National Theatre Supply E-12, E-20, E-23, E-26
Novelty Scenic Studios, Inc..... E-22
Radio Corp. of Amer...E-2, E-3, E-21
Robin, J. E..... E-28
S.O.S. Cinema Supply Corp..... E-22
Strong Electric Corp..E-7, E-20, E-26
U. S. Air Conditioning Corp..... E-27
Wagner Sign Service, Inc..... E-17
Weber Machine Corp..... E-24


## Westinghouse Increases Lamp Efficiency

Efficiency of Westinghouse fluorescent lamps has been increased, the company announces. The improvement applies to the 20-watt and 40-watt white and daylight fluorescents, the types in greatest demand.

Old and new values for initial lumens per watt are given by Westinghouse as follows:

| *Lamp* | *Old* | *New* |
|---|---|---|
| 20 Watt White— | | |
| Initial Lumens | 860 | 920 |
| Initial Lumens per Watt | 43 | 46 |
| 20 Watt Daylight— | | |
| Initial Lumens | 760 | 800 |
| Initial Lumens per Watt | 38 | 40 |
| 40 Watt White— | | |
| Initial Lumens | 2100 | 2320 |
| Initial Lumens per Watt | 52 | 58 |
| 40 Watt Daylight— | | |
| Initial Lumens | 1880 | 1920 |
| Initial Lumens per Watt | 47 | 48 |

Mr. and Mrs. E. G. Paschoal and Mr. and Mrs. M. G. Paschoal, operators of 13 theatres in Hawaii, with offices in Maui, have arrived on the "Lurline" for a vacation in the States. They brought their new car with them and will motor to Southern California.

## ADVISORY COUNCIL

(*Continued from Page E-14*)

ing alike with respect to maintenance, and the same must be true also of other materials. For the variation in the experience of the experts is enormous and startling.

Among members who favored acoustical plaster, some have found that any cleaning at all destroys its appearance; and some, that it can be cleaned without harm for 15 years. Similarly with fabrics; one member declared that cleaning destroys their appearance within a year or two; another that they can withstand cleaning without harm for seven or eight years. Perforated tile fares better in this respect; members who favor that material find it can be cleaned without harm from 15 years to indefinitely.

### Painting

In the matter of painting acoustic surfaces (other than fabrics, of course) the members placed very little reliance on paints of the ordinary kind. One did note that "non-sealing flat wall paints, without a primer underneath" can be used satisfactorily on acoustic plaster, and another that "perforated tiles can be painted with a minimum loss of efficiency."

The great majority, however, were opposed to any paint in the conventional sense of a pigment dispersed in a drying oil.

"Water paint material should be used and lightly brushed on."

"A non-bridging paint that will stain the fibres, not bridge across the surface."

"Water color."

"Water color. Thin enough so that the surface is not sealed."

"Very thin dye color with no pigment."

"Water color paints or non-bridging lacquer."

"Non-bridging lacquer."

"I've seen improper paint used and it ruined the surface—closed all the pores," one member added.

As for how often it is possible to repaint without loss of acoustical properties, provided the right paint is used, two members thought that if sufficient pains are taken it should be possible to re-paint "almost any number of times"; and on the other side, one held that any painting at all impairs the acoustical results to some extent. The majority seemed to consider 3 to 5 re-paintings to come pretty close to the practical limit.


ANNOUNCING

**A New Six-Tube Rectifier**

The result of the very newest scientific developments. In single and twin type models—achieving a new high standard in three-phase full wave rectification. Built in remote control relays with provisions for operating spotlights. DC output flexible from 40 to 75 amperes.

IMMEDIATE DELIVERY

**LD-60 and LD-30 Bulb Type Rectifiers**
***Projection Arc Lamps** **Sound Screens**
**Super MCS Rectifiers**

**Slight delay on lamp deliveries*

FOREST MFG. CORP. 60 PARK PLACE, NEWARK, N. J.

GENERAL REGISTER'S ELECTRICALLY OPERATED

"AUTOMATICKET"

*THE TICKET MACHINE OF PROVEN DEPENDABILITY*

TRADE MARK

Cable Address "GENISTER" NEW YORK

GENERAL REGISTER CORPORATION
36-20 33rd St., Long Island City 1, New York

# HOLLYWOOD

STR West Coast Offices 6777 Hollywood Blvd. Hollywood 28, Calif. Telephone Hollywood 2055

# CHECK-UP ON PRODUCT IN WORK

## Stars Galore in Action Before Hollywood Cameras as Name Values Receive Emphasis in Casting New Films; RKO Busiest Lot, with Universal, Columbia Following

Star values are being emphasized in Hollywood in current productions. The days are long past when a single name or two were used to head a cast; today the comparatively recent invention of filling a picture with as many strong names as possible is in full swing. An examination of a number of films before the cameras will reveal as many as a half-dozen stars in action. There are so many outstanding names in films these days that the theatreman is in a quandary trying to find enough space on his marquee to accommodate them all.

### Fox Shoots 3 More

Typical of studios using increased star values is 20th Century-Fox. "Razor's Edge" includes such names as Tyrone Power, Gene Tierney, Anne Baxter, Herbert Marshall, Academy Award winner Anne Revere, Clifton Webb and Frank Latimore. "My Darling Clementine," in its third month of shooting, stars Henry Fonda, Linda Darnell, Victor Mature, Walter Brennan and numerous others. This film, incidentally, will be completed momentarily. Miss Darnell has finished her chores and goes into George Jessel's Technicolor production, "I Wonder Who's Kissing Her Now," which is supposed to start June 24. Others set for the musical are Martha Stewart, June Haver, Mark Stevens, Reggie Gardiner and Reed Hadley.

Two other flickers are scheduled to start June 24, making a total of three on that day. They are "The Late George Apley," to whose cast Richard Ney and Vanessa Brown have been added, and "The Homestretch," with Cornel Wilde and Maureen O'Hara.

Still rolling are "Carnival in Costa Rica" and "13 Rue Madeleine," on location in Boston. Both pictures are amply supplied with stars.

### Columbia Very Active

Harry Cohn's studio is really rolling these days, with the sound stages jammed to capacity. Lizabeth Scott was scheduled to return from London to start her role opposite Bogart in "Dead Reckoning."

Another whodunnit, "The Gloved Hand," was scheduled to begin on June 18, with Leslie Brooks heading the cast. John Haggott produces and John Sturges directs. Also going are two big musicals, "Down to Earth," in Technicolor, and "Thrill of Brazil." Former's cast includes a galaxy of "names," such as Rita Hayworth, Larry Parks, Marc Platt and Edward Everett Horton. Latter has a line-up including Evelyn Keyes, Keenan Wynn, Ann Miller, Allan Joslyn and Tito Guizar.

"Big Bend Badmen" has been completed. "Return of Monte Cristo" is supposed to roll June 24, with Henry Levin directing. An Edward Small production, the picture's cast thus far is made up of Louis Hayward, George Macready and Stephen Geray.

### MGM Ends, Starts Films

Metro completed "The Mighty McGurk," starring Wallace Beery, but started "The Unfinished Dance" on June 17. A ballet-type drama, the film features Cyd Charisse, Margaret O'Brien and Katherine Booth. More "final" scenes were shot for "Sacred and Profane," formerly called "A Woman of My Own," and production was temporarily suspended on "Uncle Andy Hardy" because of the illness of Sara Haden. Mickey Rooney has finished his role in the picture. "Sea of Grass" stars Spencer Tracy, Katharine Hepburn and Melvyn Douglas.

Also going are "The Secret Heart," which stars Claudette Colbert, Walter Pidgeon, June Allyson and Bob Sterling; and "Barbaree," which also includes Miss Allyson and Van Johnson.

Sam Marks, producer of "The Beginning or the End," went to Washington for further conferences on the atom-bomb film.

"Lady in the Lake," a Raymond Chandler detective drama, is proceeding under unusual camera conditions. Starring Robert Montgomery, who also directs, the hero of the film will be seen less than a half-dozen times on the screen; rather the audience will see what happens to Montgomery as it appears to him, with the star narrating the story in the first person.

Nearly a week of retakes were necessary recently for Red Skelton's "Carnation Charlie," formerly "The Showoff." Recording of musical numbers for "It Happened in Brooklyn" by Frank Sinatra and Kathryn Grayson have been started. Backgrounds are being obtained in Mackinac Island, Michigan, for "This Time for Keeps" and in Fort Worth for "The Beginning or the End."

### One Finished at UA

Benedict Bogeaus finished "The Short Happy Life of Francis Macomber" on June 15. Bogeaus and Casey Robinson were co-producers, with Zoltan Korda directing. Cast included Gregory Peck, Joan Bennett, Robert Preston, Reginald Denny and Jean Gillie.

Seymour Nebenzal's "The Chase," was on location at Miami Beach last week. The cast includes Robert Cummings, Michele Morgan, Peter Lorre, Steve Cochran (on loan from Goldwyn) and Lloyd Corrigan. "Fool's Gold," a Hopalong Cassidy, began shooting at Kernville location June 19, with Bill Boyd in the lead.

Other UA pictures going are Sol Lesser's "No Trespassing," with Edward G. Robinson,

(*Continued on Page* 66)

### 'Carmen' Goddard's First For Korda in London

"The True Story of Carmen," based on the novel by Prosper Merimee, upon which George Bizet's opera is based, will be Paulette Goddard's first starring film to be made in England for Sir Alexander Korda. The picture will be made in London at Korda's Sound City studios, with production set to start next May after Miss Goddard has fulfilled her Hollywood studio commitments.

### 'So Well Remembered' Co-Stars Are Named

Martha Scott and John Mills have been signed to co-star in the screen version of "So Well Remembered," which will be filmed in England by RKO Radio in association with J. Arthur Rank.

This provides a teaming of American and British talent for the first film to be produced and distributed under the world-wide deal negotiated between RKO Radio and Rank's group in the United Kingdom.

### Given Her Fifth Role

Evelyn Keyes was given her fifth top role in a row by Columbia over the week-end when she was assigned to the feminine lead opposite Dick Powell in "Johnny O'Clock." Robert Rossen who is writing the screen play, will also direct. Milton Holmes, author of "Salty O'Rourke" and "Mr. Lucky," wrote the original story.

### Shayne Opposite Francis

Robert Shayne has been signed to play the male lead opposite Kay Francis in Monogram's "Wife Wanted." Miss Francis is co-producing the matrimonial bureau expose with Jeffrey Bernerd. Paul Cavanaugh will play the menace.

### It's All Yours, Fred

Fred Essler has been cast for the role of an oil company messenger who is thrown out of an airplane in flight in RKO Radio's "Riff-Raff." He supports Pat O'Brien, Walter Slezak and Anne Jeffreys.

### Mowery Gets Lead

Helen Mowrey has been signed by Columbia for the feminine lead in "Big Bend Badmen," first in next season's "Durango Kid" series of Westerners. Derwin Abrahams is directing. Charles Starrett and Smiley Burnette are co-starred. Colbert Clark is producer.

### Sanford in 'Best Years'

Erskine Sanford has been added to the cast of Samuel Goldwyn's production of "The Best Years of Our Lives." Other recent additions include Norman Phillips, Howland Chamberlin, Jan Wiley and Claire Dubrey.

## Reference Library for Hollywood Is Planned

Creation of a Hollywood reference library of 300,000 items from the vast catalogue of New York's billion-dollar collection in the Metropolitan Museum of Art was projected recently by Museum Director Francis Taylor in addressing a Hollywood luncheon meeting of major studio research department heads.

This working art library will be made on miniature film for immediate reference by film research directors and will be maintained by the museum and studio research departments as a service to authentic production in architecture, ornamentation, costume and applied design.

The library will use the most modern miniature picture-recording and enlarging equipment as well as rapid reference cataloguing, Taylor explained. A substantial saving in time through use of the Hollywood microfilm library before requesting New York research offices to go to the museum source is predicted.

## 'Mood Clouds' Used in Filming 'Bella Donna'

Complementing the background musical score in pointing up the changing atmosphere of the story, "mood clouds" will be used extensively throughout International Pictures' Merle Oberon starrer, "Bella Donna," to be released through United World Pictures.

Taking full advantage of recent technical advances in interior cloud projection that enables perfect match-up with every cloud form found in nature, Director Irving Pichel has a crew of effects men devising cloud patterns that conform with the varying moods and locales of the script.

## Two Cities to Film 'The Precious Bane'

Filippo Del Giudico, managing director of Two Cities Films, London, has announced deal with Paul Soskin, noted British motion picture producer, for the filming of the celebrated novel "The Precious Bane" by Mary Webb.

The leading male role will be played by Stewart Granger and it is hoped that Ingrid Bergman's committments will enable her to journey to England early next year to enact the starring role.

## Writing Two Tunes

Allan Roberts and Doris Fisher, who recently completed the songs for Columbia's "Down to Earth" and "Thrill of Brazil," have been set to write two numbers for the Rosalind Russell-Melvyn Douglas starrer, "My Empty Heart." Virginia Van Upp produces and Charles Vidor directs.

## Hollister in Hollywood

Paul Hollister, RKO Radio's New York studio representative, is in Hollywood for two weeks of conferences with President N. Peter Rathvon, in charge of studio operations.

## Ryan, Scott to Co-Star

Robert Ryan will co-star with Randolph Scott in RKO Radio's outdoor drama "Trail Street," based on William Corcoran's novel. Filming starts on July 12.

# STUDIO NEWS & PROGRAM NOTES

## Hodiak, Gifford Teamed by MGM in 'Arnello Affair'; Preminger Named New Director of 'Forever Amber'

*Cole Porter* checks into MGM studios to start work on the score of "The Pirate," new musical film to star *Judy Garland* and *Gene Kelly,* which Arthur Freed will produce.

*Barbara Hale* will have the co-starring role with *Randolph Scott* and *Robert Ryan* in RKO's "Trail Street," which Ray Enright will direct.

Republic has signed *Sterling Holloway* for the top featured comedy part in *Gene Autry's* musical western, "Sioux City Sue," now before the cameras with Lynne Roberts in the feminine lead, and the Cass County Boys signed to accompany Autry.

*Producer Mark Hellinger* has picked two actors new to the screen to play the professional gunmen in "The Killers," Ernest Heminway story being filmed at Universal. They are William Conrad, radio actor, and Charles McGraw of New York's Group Theatre. Heading the picture's cast are *Edmond O'Brien, Ava Gardner* and *Burt Lancaster. Robert Siodmak* directs.

*George Brent's* next picture for Universal will be "Flame of Tripoli," in which he will be co-starred with *Yvonne de Carlo.*

*James Stewart* has been signed to appear in "A Miracle Can Happen," to be produced by *Benedict Bogeaus* and *Burgess Meredith.* Stewart is currently working in Frank Capra's "It's a Wonderful Life," his first film since his return from the service.

*Suzi Crandall* and *Dick Erdman* are set for featured roles in the *Bette Davis-Paul Henreid* starrer, "Deception," which *Irving Rapper* directs and *Henry Blanke* produces for Warners.

MGM will team *John Hodiak* and *Frances Gifford* as a new romantic duo in "The Arnello Affair," which *Arch Oboler,* author of the screenplay, will direct, and *Jerry Bresler* produce.



**IT MUST BE FUNNY. Producer-director Frank Capra and star Jimmy Stewart apparently have found something to laugh about in this scene of them on the set of Liberty Films' "It's a Wonderful Life," which RKO Radio will release. Perhaps Capra and Stewart are happy to be making pictures again after four years of war service each.**

*Rickey Jordan,* sensational boy radio singer, was given his first assignment in the RKO musical, "Beat the Band." He will appear with stars *Frances Langford, Gene Krupa, Phillip Terry, Ralph Edwards* and *June Clayworth.*

*Minna Gombell* will make one of her rare screen appearances in *Samuel Goldwyn's* "Best Years of Our Lives," which is directed by *William Wyler* and stars *Fredric March, Myrna Loy, Dana Andrews, Teresa Wright* and *Virginia Mayo.*

*Joan Welles* and *Ransom Sherman* have been added to the cast of MGM's "High Barbaree," Eleven-year old Joan will portray *June Allyson* as a young girl and Sherman will play the part of her father. *Everett Riskin* is producing the *Van Johnson* starring vehicle. *Jack Conway* directs.

*Paul Gerard Smith* has been signed by Eagle Lion Films to write the screenplay for the first picture to be produced by the new company titled, "It's A Joke, Son," and starring *Kenny Delmar,* the radio comedian who plays Senator Claghorn on Fred Allen's air show.

*Mitchell Leisen,* who will direct Paramount's "Golden Earrings," is scouting locations duplicating the Black Forest, in Oregon and Northern California. *Ray Milland* and *Marlene Dietrich* will co-star in the film, which *Harry Tugend* is producing.

*George Givot* has been signed by RKO to play a top supporting role in "Riffraff," which co-stars *Pat O'Brien, Walter Slezak,* and *Anne Jeffreys. Ted Tetzlaff* is directing for Producer *Nat Holt.*

*Morini Olsen* is set for a key role in Warners' filmization of "Life With Father," Technicolor picture which stars *Irene Dunne* and *William Powell,* and is directed by *Michael Curtiz.*

Producers *Loew-Lewin* have chosen five-year old *Karolyn Grimes* for the role of *Angela Lansbury's* daughter in the *George Sanders* starrer, "Bel Ami."

*Otto Preminger* has been named to direct "Forever Amber" when production on the picture is resumed at 20th-Fox in September. He replaces John Stahl who was directing when the production was suddenly halted several months ago. No new cast has been named as yet.

## Irish Actress Cast

Una O'Connor, Irish actress, will be prominently featured in RKO Radio's adaptation of the George Abbott musical, "Beat the Band," which stars Frances Langford and Phillip Terry.

HOLLYWOOD

# CHECK-UP ON PRODUCT IN WORK

(*Continued from Page* 64)

Lon McCallister, Judith Anderson and Rory Calhoun; Loew-Lewin's "Bel Ami," including George Sanders, Angela Lansbury, Ann Dvorak, Frances Dee, Marie Wilson and Warren William; Hunt Stromberg's "Dishonored Lady," starring Hedy LaMarr, Dennis O'Keefe, John Loder and Bill Lundigan; and Charlie Chaplin's "Comedy of Murders," with Chaplin, Martha Raye and Marilyn Nash.

## Pine-Thomas Begin Film

Paramount's stages are still empty, but Pine-Thomas have a new picture in operation, "Jungle Flight," which started June 20. The picture features Robert Lowery, Ann Savage, Robert Kent and Doug Fowley.

Otherwise, Paramount's situation is the same, with "Emperor Waltz" on location way up in Canada. Cast includes Bing Crosby, Joan Fontaine, Oscar Karlweis and Roland Culver.

## 4 Rolling at Monogram

Monogram is rolling at a record clip, with a quartet of films before the cameras, besting or equaling the production setup of several larger companies. "Gentleman Joe Palooka," with Leon Errol, Joe Kirkwood, Elyse Knox, Guy Kibbee, Lionel Stander, Tom Harmon and H. B. Warner, was completed. But the four going are "Hot Money," Charlie Chan; "Bringing Up Father," picturization of the famous McManus comic strip; "Wife Wanted," co-produced by Kay Francis and Jeffrey Bernerd; and "Trigger Finger," a Johnny Mack Brown. The "Cisco Kid" untitled film has been postponed to a later date.

Terry Morse is directing the Chan, starring Sidney Toler, with James S. Burkett producing. Rick Vallin, recently discharged from the Navy, has been added to the film. Jennifer Holt won the feminine lead in the Mack Brown, with Raymond Hatton. Lambert Hillyer directs. Miss Francis also stars in "Wife Wanted."

## Universal at Record Peak

Universal is currently vieing with RKO for top honors on the production front, having a record number of pictures before the lenses. Nine films are being shot, with several more planned to start momentarily. This is a peak achievement for Universal, and an unusual schedule for any lot.

Just completed are "The Killers," Mark Hellinger production, with Burt Lancaster, Ava Gardner, Edmond O'Brien and Albert Dekker; and "The Mysterious Mr. M," serial. Hellinger is busy however, on "Swell Guy," story of a war correspondent who goes berserk, with Sonny Tufts, Bill Gargan, Ann Blythe, Ruth Warrick, John Craven and John Litel. Universal, incidentally, picked up Ann Blyth's option for another year.

Just started are "Vigilantes Return," Cinecolor outdoor drama with Jon Hall, Margaret Lindsay, Paula Drew and Andy Devine, with Ray Taylor directing; and "Rustlers' Roundup," Kirby Grant western with Fuzzy Knight. "Once Upon a Crime," now titled "The Unbelievable Hoax," was slated to start June 20, with Leon Barsha acting as associate producer to executive producer Ben Pivar.

Still going are the Technicolor special, "Pirates of Monterey," starring Maria Montez and Rod Cameron; "Smash-Up," Walter Wanger Production about another "lost weekend," featuring Susan Hayward, Lee Bowman, Wallace Ford, Eddie Albert, Carleton Young and Marsha Hunt; "Ramrod," Enterprise superbudget outdoor drama with a large cast headed by Joel McCrea and Veronica Lake; "Magnificent Doll," Skirball-Manning Production starring Ginger Rogers, David Niven, Burgess Meredith and Peggy Wood; and "White Tie and Tails," with Dan Duryea, Ella Raines, Bill Bendix and John Miljan.

## 15 Stars Busy at WB

Warner Bros. currently have 15 stars before the cameras, a further indication of the trend towards large star-combinations in Hollywood's output. Van Heflin reported to "The Secret," starring Joan Crawford and Raymond Massey. Other stars at the Burbank lot in action now are Bette Davis, Paul Henreid and Claude Rains for "Deception"; William Powell and Irene Dunne in "Life With Father"; Ronald Reagan, Zachary Scott and Alexis Smith in "Stallion Road"; Barbara Stanwyck and Errol Flynn in "Cry Wolf"; and Gary Cooper, Lilli Palmer and Robert Alda in U. S. Pictures' "Cloak and Dagger."

Teresa Wright has been testing for her wardrobe in "Pursued," next U. S. Pictures flicker, which will be filmed in Technicolor. Location work has been progressing at Gallup, N. M.

## Screen Guild Ahead

Screen Guild completed its second Russell Hayden picture, "'Neath Canadian Skies," based on a James Oliver Curwood book. The company is well ahead of its release schedule, with five films completed or being edited. Pictures ready for release to branch offices include "Death Valley," "Flight to Nowhere" and "Scared to Death." Being edited are the two Haydens, the first being "Man from Utah." Now being prepared is "My Dog, Shep," which Golden Gate will produce next month. "Yosemite" has been pushed back to a September date.

## Int'l Ends 'Bella Donna'

After shooting several months, International finished "Bella Donna," its second picture under the new United World setup. The picture is receiving minor additions and goes into editing. Edward Small produced and Irving Pichel directed a cast including Merle Oberon, George Brent, Charles Korvin, Paul Lukas and Lenore Ulric.

## Roach Shoots 'Trouble'

Busy on his second production is Hal Roach, now shooting "Here Comes Trouble," Cinecolor comedy drama. Cast is headed by William Tracy, Joe Sawyer and Beverly Loyd.

## Republic Starts Serial

Republic started a new serial, "Zorro Strikes Again," on June 19, with Ron Davidson producing. In addition, the company has five films going. Roy Rogers, responsible for two, is now working on "Home in Oklahoma" in Oklahoma City, having previously started "Heldorado." Both films will be finished by Rogers when he returns shortly to the home lot.

Gene Autry is busy making "Sioux City Sue," with Sterling Holloway returning to the screen to take a comedy lead, and Lynne Roberts and the Cass County Boys, newcomers to westerns. Overtime on their shooting schedule are two extra-budget productions, John Wayne's "Angel and the Outlaw," and "That Brennan Girl," starring James Dunn, Mona Freeman, June Duprez. Al Santell is producing and directing the latter.

Sunset Carson is due to start his postponed western, "Rio Grande Raiders," on the 25th.

## Foy's First for PRC

The last in a series of eight Buster Crabbe's is being wound up by producer Sig Neufeld for PRC, with Sam Newfield directing. Number seven, as yet untitled, has been completed. Number eight also bears no tag up to date.

Bryan Foy, v.p. in charge of production for Eagle Lion, returned from New York on June 17 after a series of conferences with Pathe executives in New York. Ted Bearse, comptroller for Pathe Industries, accompanied Foy, to aid in the million-dollar construction program. Foy's initial picture will be "It's a Joke, Son," set to roll next month. The building program is under way and will continue for several months. Among the major projects planned is the building of a new photographic effects stage, dining room, executive offices, carpenter shop and new restaurant for employes and top personnel.

## Two Finished at RKO

Despite the completion of two pictures, RKO Radio still remains the most active lot in town on the basis of quantity of product actually shooting now. The films sent to the editing rooms are "Nocturne," starring George Raft, Lynn Bari and Edward Ashley; and "Deadlier Than The Male," featuring Claire Trevor, Lawrence ("Dillinger") Tierney and Walter Slezak.

Disney is working on two feature-length specials, "Song of the South" and "How Dear to My Heart," while another independent RKO organization, Samuel Goldwyn, has two working also. His "The Best Years of Our Lives" and "The Secret Life of Walter Mitty" are both in their third month of shooting. Former stars Myrna Loy, Fredric March, Dana Andrews, Teresa Wright and Virginia Mayo; the latter has Danny Kaye, with Miss Mayo again, plus Fay Bainter, Boris Karloff and Ann Rutherford.

Still another indie affiliate, Liberty Films, has a bushel full of marquee names working on "It's A Wonderful Life," such as James Stewart, Donna Reed, Lionel Barrymore, Thomas Mitchell and Henry Travers. Director Frank Capra has been using new-type snow for sequences in a small New York state town. Instead of the old cornflakes, Capra's invention develops when chemicals are ejected under high pressure from nozzles. Other RKO films in the making are "Riffraff," with Pat O'Brien, Anne Jeffreys and the very busy Mr. Slezak; "Honeymoon," starring Shirley Temple, Franchot Tone, Guy Madison and Lina Romay; "Beat The Band," with Frances Langford, Gene Krupa, Ralph Edwards and Philip Terry; and "Katie for Congress," starring Loretta Young, Joseph Cotten and Ethel Barrymore.

## Yule Becomes Jiggs

Veteran comedian Joe Yule has been signed by Monogram to play Jiggs in "Bringing Up Father," based on the George McManus cartoon strip. Both Yule and McManus had been considered for the role by producer Barney Gerard, but the spot was given to Yule when McManus withdrew for personal reasons.

# FEATURE Booking GUIDE

## TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listings.

### A

| Title | Company |
|---|---|
| Abbott & Costello in Hollywood | MGM |
| Abie's Irish Rose | UA |
| Abilene Town | UA |
| A Boy, a Girl & a Dog | Misc. |
| Accent on Horror | Misc. |
| A Close Call for Boston Blackie | Col. |
| Adventure | MGM |
| Adventure for Two | Misc. |
| Adventures in Music | Misc. |
| Adventures of Rusty | Col. |
| A Game of Death | RKO |
| A Guy Could Change | Rep. |
| A Letter for Evie | MGM |
| Alias Billy the Kid | Rep. |
| A Likely Story | RKO |
| Allotment Wives | Mono. |
| Along the Navajo Trail | Rep. |
| Ambush Trail | PRC |
| An Angel Comes to Brooklyn | Rep. |
| And Then There Were None | 20th-Fox |
| Angel and the Outlaw | Rep. |
| Angel on My Shoulder | UA |
| A Night in Casablanca | UA |
| Anna and the King of Siam | 20th-Fox |
| Appointment in Tokyo | WB |
| Arizona Whirlwind | Mono. |
| Arson Squad | PRC |
| A Scandal in Paris | UA |
| A Song to Remember | Col. |
| A Strange Impersonation | Rep. |
| Avalanche | PRC |
| A Walk in the Sun | 20th-Fox |
| A Walk of My Own | MGM |
| A Yank in London | 20th-Fox |

### B

| | |
|---|---|
| Bachelor's Daughters | UA |
| Bad Bascomb | MGM |
| Bad Men of the Border | Univ. |
| Badman's Territory | RKO |
| Bamboo Blonde | PRC |
| Bandit of the Badlands | Rep. |
| Bandit of Sherwood Forest | Col. |
| Battle for Music | Misc. |
| Beast With Five Fingers | WB |
| Beat the Band | RKO |
| Because of Him | Univ. |
| Bedelia | Misc. |
| Bedlam | RKO |
| Beginning or the End | MGM |
| Behind Green Lights | 20th-Fox |
| Behind the Mask | Mono. |
| Bel Ami | UA |
| Bella Donna | Misc. |
| Bells of St. Mary's | RKO |
| Below the Deadline | Mono. |
| Best Years of Our Lives | RKO |
| Between Two Sisters | PRC |
| Beyond Tomorrow | Astor |
| Big Sleep | WB |
| Big Town | Para. |
| Birth of a Star | Astor |
| Black Angel | Univ. |
| Black Beauty | 20th-Fox |
| Black Market Babies | Mono. |
| Blazing the Western Trail | Col. |
| Blonde Alibi | Univ. |
| Blondie Knows Best | Col. |
| Blithe Spirit | UA |
| Blonde for a Day | PRC |
| Blondie's Lucky Day | Col. |
| Blue Dahlia | Para. |
| Blue Montana Skies | Rep. |
| Blue Skies | Para. |
| Border Badmen | PRC |
| Border Bandits | Mono. |
| Born for Trouble | WB |
| Boss of Boomtown | Univ. |
| Bowery Bombshell | Mono. |
| Boys' Ranch | MGM |
| Breakfast in Hollywood | UA |
| Bride Wore Boots | Para. |
| Brief Encounter | Univ. |
| Brute Man | Univ. |
| Burma Victory | WB |

### C

| | |
|---|---|
| Caesar & Cleopatra | UA |
| Calcutta | Para. |
| Caldonia | Astor |
| California | Para. |
| California Gold Rush | Rep. |
| Canyon Passage | Univ. |
| Captain Eddie | 20th-Fox |

*Features and western series pictures are listed alphatically by title under name of distributor. (Consult* TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION *or* BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

| | |
|---|---|
| (B) Biographical | (C) Comedy |
| (D) Drama | (Doc) Documentary |
| (G) Gangster | (M) Musical |
| (H) Horror | (W) Western |
| (My) Mystery | (Wa) War |

## ASTOR PICTURES

| Prod. No. | | | Run Time Mins. | Rel. Date | See Issue-of |
|---|---|---|---|---|---|
| | Beyond Tomorrow | Winninger-Carey-C. Aubrey Smith | 88 | | Reissue |
| Sp. | Birth of a Star | Danny Kaye | 38 | | New Release |
| Sp. | Caldonia | Louis Jordan & Band | 28 | | New Release |
| | Fangs of the Wild | Rin Tin Tin, Jr. | 60 | | New Release |
| | Gentleman From Arizona | John King-Joan Barclay | 70½ | | Reissue |
| | Hell's Angels (D) | Lyon-Harlow-Hall | 100 | | Reissued |
| | Her Enlisted Man (CD) | Barbara Stanwyck-Robt. Young | 70 | | Reissued |
| | I Cover the Waterfront (D) | Claudette Colbert | 80 | | Reissued |
| | Jimmy Steps Out | J. Stewart-P. Goddard | 89 | | Release |
| | Let 'em Have It (G) | Bruce Cabot-Virginia Bruce | 70 | | Reissued |
| | Little Men | Oakie-Francis-Bancroft | 83 | | Release |
| | One Romantic Night | Ilona Massey-Alan Curtis | 86 | | Reissue |
| | Scarface (D) | P. Muni- G. Raft-A. Dvorak | 88 | | Reissued |
| | Silver Devil (D)F | H. Gibson-Stephin Fetchit | 62 | | Remake |
| | Sky Devils (C-D) | Spencer Tracy | 88 | | Reissued |
| | Swiss Family Robinson | Mitchell-Best-Holt | 74 | | Release |
| | Thunder in the City | Edw. G. Robinson | 81 | | Reissued |
| | Tom Brown's Schooldays | Hardwick-Lydon-Bartholomew | 85 | | Release |

## COLUMBIA

### CURRENT 1944-45

| | | | | | |
|---|---|---|---|---|---|
| 6027 | Adventures of Rusty (D)F | T. Donaldson-M. Lindsay-C. Nagel | 65 | 9/6/45 | b11/24/45 |
| 6038 | Dancing in Manhattan (CD)F | Fred Brady-Jeff Donnell | 60 | 12/14/44 | b12/30/44 |
| 6015 | I Love a Bandleader (M)F | Phil Harris-Leslie Brooks | 70 | 9/13/45 | b2/9/46 |

### Current 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 7030 | A Close Call for Boston Blackie (M)F | C. Morris-R. Lane-L. Merrick | 60 | 1/24/46 | b4/27/46 |
| 7004 | Bandit of Sherwood Forest *T (D)F | Cornel Wilde-Anita Louise | 85 | 2/21/46 | b2/23/46 |
| | Blondie's Lucky Day (C)F | P. Singleton-A. Lake-L. Simms | 69 | 4/4/46 | b6/1/46 |
| 7022 | Crime Doctor's Warning (My)F | Warner Baxter-Dusty Anderson | 69 | 10/4/45 | b4/20/46 |
| | Dangerous Business | Lynn Merrick-Forrest Tucker | 59 | 6/20/46 | a4/20/46 |
| | Devil's Mask, The | Anita Louise-Jim Bannon | 66 | 5/23/46 | a4/27/46 |
| 7034 | Gentleman Misbehaves, The | Robert Stanton-Osa Massen | 74 | 2/28/46 | a11/17/45 |
| 7001 | Gilda (D)F | Rita Hayworth-Glenn Ford | 110 | 4/25/46 | b3/16/46 |
| 7029 | Girl of the Limberlost | R. Nelson-D. Clifton-L. Tindall | 60 | 10/11/45 | a7/21/45 |
| | Hit the Hay (M)F | J. Canova-R. Hunter-L. Merrick | 62 | 11/29/45 | b2/16/46 |
| 7021 | Just Before Dawn (My)A | Warner Baxter-Adelle Roberts | 67 | 3/7/46 | b5/18/46 |
| Sp. | Kiss & Tell (CD)F | Shirley Temple-Jerome Courtland | 90 | 10/18/45 | b9/8/45 |
| 7019 | Life With Blondie (C)F | P. Singleton-A. Lake-L. Simms | 69 | 12/13/45 | b12/8/45 |
| | Man Who Dared, The | Leslie Brooks-George Macready | 66 | 5/30/46 | a5/11/46 |
| 7014 | Meet Me on Broadway (MC)F | Reynolds-Brady-Falkenburg | 78 | 1/3/46 | b3/2/46 |
| 7023 | My Name Is Julia Ross (D)F | Nina Foch-George Macready | 65 | 11/27/45 | b11/17/45 |
| | Mysterious Intruder | Richard Dix-Barton MacLane | 62 | 4/11/46 | a3/9/46 |
| | Night Editor (D)A | William Gargan-Janis Carter | 67 | 4/18/46 | b4/6/46 |
| 7028 | Notorious Lone Wolf (CD)F | Gerald Mohr-Janis Carter | 64 | 2/14/46 | b3/23/46 |
| 7012 | One Way to Love (C)F | W. Parker-Marguerite Chapman | 83 | 12/20/45 | b12/29/45 |
| 7035 | Out of the Depths (Wa)F | Jim Bannon-Ross Hunter | 60 | 12/27/45 | b3/23/46 |
| 7005 | Pardon My Past | F. MacMurray-M. Chapman | 88 | 12/25/45 | a6/9/45 |
| 7008 | Perilous Holiday | P. O'Brien-R. Warrick-E. Buchanan | 89 | 3/21/46 | a2/9/46 |
| | Phantom Thief, The | Chester Morris-Jeff Donnell | 65 | 5/2/46 | a3/2/46 |
| 7036 | Prison Ship | Robert Lowery-Nina Foch | 60 | 11/15/45 | a10/13/45 |
| | Renegades *T (W)F | Evelyn Keyes-Willard Parker | 88 | 6/13/46 | b5/18/46 |
| 6005 | She Wouldn't Say Yes (C)A | R. Russell-L. Bowman | 87 | 11/29/45 | b12/22/45 |
| | Snafu (C)F | R. Benchley-V. Vague | 82 | 11/22/45 | b12/15/45 |
| | Talk About a Lady (DM)F | Jinx Falkenburg-Joe Besser | 71 | 3/28/46 | b6/15/46 |
| 7007 | Tars and Spars (CM)F | A. Drake-J. Blair-M. Platt | 88 | 1/10/46 | b1/12/46 |
| | True Glory, The | Documentary | 83 | 10/4/45 | b9/8/45 |
| 7024 | Voice of the Whistler (D)A | Richard Dix-L. Merrick | 60 | 10/30/45 | b11/10/45 |
| | Walls Came Thumbling Down, The (D)F | Lee Bowman-Marguerite Chapman | 82 | 6/7/46 | b5/25/46 |

### COMING

| | | | |
|---|---|---|---|
| Down to Earth *T | Rita Hayworth-Larry Parks | | a4/6/46 |
| Blondie Knows Best | Penny Singleton-Arthur Lake | | a5/18/46 |
| Crime Doctor's Honor | Warner Baxter-Ellen Drew | | |
| Dead Reckoning | Humphrey Bogart-Lizabeth Scott | | |
| Gallant Journey | Glenn Ford-Janet Blair | | a4/6/46 |
| It's Great to Be Young | L. Brooks-B. Stanton-J. Donnell | | |
| Personality Kid | Anita Louise-Michael Duane | | a5/25/46 |
| Return of Rusty | Ted Donaldson-J. Litel-Mark Dennis | 6/27/46 | a6/1/46 |
| Sing While You Dance | Ellen Drew-Robert Stanton | 7/25/46 | a5/25/46 |
| Thrill of Brazil | E. Keyes-Keenan Wynn-A. Miller | | a6/1/46 |
| Jolson Story *T | L. Parks-E. Keyes-W. Demarest | | a2/9/46 |
| Unknown, The | Karen Morley-Jim Bannon | 7/4/46 | a6/8/46 |

### Westerns (Current 1944-45)

| | | | | | |
|---|---|---|---|---|---|
| 6209 | Outlaws of the Rockies (W)F | Charles Starrett-Tex Harding | 54 | 9/18/45 | b10/6/45 |
| 6208 | Rustlers of the Badlands (W)F | Charles Starrett-Tex Harding | 58 | 8/16/45 | b8/25/45 |
| 6244 | Song of the Prairie | Ken Curtis-June Storey | 69 | 9/27/45 | b2/2/46 |

## COLUMBIA (Continued)

| Prod. No. | Westerns (Current 1945-46) | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 6201 | Blazing the Western Trail (W)F | C. Starrett-Dub Taylor-Tex Harding | 56 | 10/18/45 | b12/8/45 |
| 7204 | Frontier Gunlaw (W)F | Charles Starrett-Tex Harding | 58 | 1/31/46 | b2/16/46 |
| | Galloping Thunder (W)F | Charles Starrett-Smiley Burnette | 57 | 4/25/46 | b5/25/46 |
| 7206 | Gunning for Vengeance (W)F | Charles Starrett-Smiley Burnette | 56 | 3/21/46 | b5/4/46 |
| 7202 | Lawless Empire | Charles Starrett-Tex Harding | 58 | 11/15/45 | |
| 7205 | Roaring Rangers (W)F | Charles Starrett-Smiley Burnette | 55 | 2/14/46 | b3/16/46 |
| 7203 | Texas Panhandle (W)F | Charles Starrett-Tex Harding | 55 | 12/20/45 | **b1/12/46** |
| | That Texas Jamboree | Ken Curtis-Jeff Donnell | 67 | 5/16/46 | |
| 7221 | Throw a Saddle on a Star | K. Curtis-J. Donnell-A. Roberts | 67 | 3/14/46 | |
| | Two-Fisted Stranger (WM)F | Charles Starrett-Smiley Burnette | 51 | 5/30/46 | b6/15/46 |
| | **Westerns (Coming)** | | | | |
| | Big Bend Badmen | Charles Starrett-Smiley Burnette | | | |
| | Cowboy Blues | Ken Curtis-Jeff Donnell | | 7/18/46 | a6/1/46 |
| | Desert Horseman | Charles Starrett-Smiley Burnette | | 7/11/46 | |
| | Heading West | Charles Starrett-Smiley Burnette | | | |
| | Landrush | Charles Starrett-Smiley Burnette | | | |
| | Singing on the Trail | Ken Curtis-Jeff Donnell | | | |
| | Terror Trail | Charles Starrett-Smiley Burnette | | | |

## MGM

| Group No. | Current 1945-46 | | | | |
|---|---|---|---|---|---|
| 13 | Abbott & Costello in Hollywood (C)F | Abbott & Costello | 81 | Oct | b6/25/45 |
| Sp. | Adventure (D)F | C. Gable-G. Garson-J. Blondell | 125 | Mar | b12/22/45 |
| 15 | A letter For Eve (CD)F | Marsha Hunt-John Carroll | 89 | Jan-Feb | b12/1/45 |
| 16 | Bad Bascomb (W)F | Wallace Beery-Margaret O'Brien | 110 | Apr-May | b2/9/46 |
| 13 | Dangerous Partners (My)F | James Craig-Signe Hasso | 76 | Oct | b8/11/45 |
| 15 | Harvey Girls *T (M)F | J. Garland-A. Sothern-J. Hodiak | 101 | Jan-Feb | b12/29/45 |
| 13 | Her Highness and the Bellboy (C)F | H. Lamarr-R. Walker-J. Allyson | 111 | Oct | b7/14/45 |
| 13 | Hidden Eye (My)F | Edward Arnold-Frances Rafferty | 127 | Sept | a1/26/45 |
| 16 | Hoodlum Saint (D)A | William Powell-Esther Williams | 93 | Apr-May | b2/9/46 |
| 13 | Our Vines Have Tender Grapes (D)F | M. O'Brien-Ed. G. Robinson | 106 | Sept | b7/21/45 |
| 15 | Portrait of Maria (D)F | Dolores Del Rio-Pedro Armendariz | 76 | Jan-Feb | b12/15/45 |
| 16 | Postman Always Rings Twice (D)A | Lana Turner-John Garfield | 113 | Apr-May | b3/16/46 |
| 15 | Sailor Takes a Wife (C)F | Robert Walker-June Allyson | 91 | Nov | b12/29/45 |
| 14 | She Went to the Races (C)F | James Craig-Frances Gifford | 86 | Nov | b10/20/45 |
| 14 | They Were Expendable (WarD) | R. Montgomery-J. Wayne | 138 | Dec | b11/17/45 |
| 16 | Two Sisters From Boston (CM)F | Kathryn Grayson-June Allyson | 112 | Apr-May | b3/9/46 |
| 15 | Up Goes Maisie (C)F | A. Sothern-G. Murphy-H. Brooks | 89 | Jan-Feb | b1/5/46 |
| 14 | Vacation from Marriage (CD)F | Robert Donat-Deborah Kerr | 104 | Dec | b9/22/45 |
| Sp. | Weekend at the Waldorf (D)F | Rogers-Turner-Pidgeon-V. Johnson | 130 | Oct | b1/21/45 |
| 14 | What Next, Corporal Hargrove? (C)F | Robert Walker-Keenan Wynn | 96 | Nov | b11/17/45 |
| 14 | Yolanda & the Thief *T (M)A | F. Astaire-F. Morgan-L. Bremer | 106 | Dec | b10/20/45 |
| Sp. | Ziegfeld Follies of 1946 *T (M)F | Fred Astaire-Gene Kelly | 110 | Mar | b1/12/46 |
| | **COMING** | | | | |
| | Beginning Or the End | L. Barrymore-R. Walker-B. Donlevy | | | |
| 17 | Boys' Ranch (D)F | James Craig-Skippy Homeier | 97 | | b5/4/46 |
| 17 | Courage of Lassie *T (D)F | Elizabeth Taylor-"Lassie" | 93 | | b6/11/46 |
| | Easy to Wed *T (CM)A | L. Ball-V. Johnson-E. Williams | 109 | | **b4/13/46** |
| 17 | Faithful in My Fashion (C)F | Donna Reed-Tom Drake | 81 | | b6/15/46 |
| | Fiesta *T | Esther Williams-John Carroll | | | a2/9/46 |
| | Gallant Bess | Marshall Thompson-Jim Davis | | | **a3/2/46** |
| | Green Years, The (D)F | C. Coburn-T. Drake-S. Royle | 127 | | b8/16/45 |
| | High Barbaree | Van Johnson-June Allyson | | | |
| | Holiday in Mexico *T | W. Pidgeon-I. Massey-J. Powell | | | a2/9/46 |
| | It Happened at the Inn | Fernand Ledoux-Maurice Rollin | | | |
| | Lady in the Lake | Robert Montgomery-Audrey Totter | | | |
| 16 | Last Chance, The (D)F | E. G. Morrison-John Hoy | 108 | | b12/1/46 |
| | Little Mister Jim (C)F | James Craig-Frances Gifford | 92 | | b6/8/46 |
| | Mighty McGurk, The | Wallace Beery-Aline McMahon | | | |
| | My Brother Who Talked to Horses | Butch Jenkins-Peter Lawford | | | |
| | No Leave, No Love | V. Johnson-P. Kirkwood-K. Wynn | | | a2/9/46 |
| | Sacred and Profane | Greer Garson-Richard C. Hart | | | |
| | Sea of Grass | K. Hepburn-S. Tracy-M. Douglas | | | |
| | Secret Heart, The | C. Colbert-W. Pidgeon-J. Allyson | | | |
| | Tenth Avenue Angel | M. O'Brien-G. Murphy-P. Thaxter | | | |
| 17 | Three Wise Fools (CD)F | M. O'Brien-L. Barrymore-E. Arnold | 92 | | b6/15/46 |
| | Till the Clouds Roll By | J. Garland-R. Walker-F. Sinatra | | | |
| | Two Smart People (CD)A | J. Hodiak-L. Ball-L. Nolan | 93 | | b6/8/46 |
| | Uncle Andy Hardy | M. Rooney-B. Granville-D. Ford | | | |
| | Undercurrent | K. Hepburn-R. Taylor | | | |
| | Unfinished Dance, The | Cyd Charisse-Margaret O'Brien | | | |
| | Yearling, The *T | G. Peck-J. White-J. Craig | | | a10/20/45 |

## MONOGRAM

| Prod. No. | CURRENT 1944-45 | | | | |
|---|---|---|---|---|---|
| 412 | Come Out Fighting (CD)F | East Side Kids-June Carlson | 63 | 9/22/45 | b10/6/45 |
| 407 | Sensation Hunters | Doris Merrick-Robert Lowery | 62 | 10/13/45 | a8/18/45 |
| 415 | Shanghai Cobra (My)F | S. Toler-B. Fong-M. Moreland | 64 | 9/29/45 | b8/11/45 |
| | **CURRENT 1945-46** | | | | |
| 505 | Allotment Wives (D)A | Kay Francis-Paul Kelly | 80 | 12/29/46 | b11/18/45 |
| 526 | Behind the Mask (My)F | Kane Richmond-Barbara Reed | 67 | 5/11/46 | b4/6/46 |
| 504 | Black Market Babies (D)A | Ralph Morgan-Teala Loring | 71 | 1/5/46 | b12/8/45 |
| 519 | Dark Alibi (My)F | S. Toler-B. Fong-M. Moreland | 61 | 5/25/46 | b4/27/46 |
| 508 | Don't Gamble With Strangers (My)A | Kane Richmond-Bernedene Hays | 68 | 6/1/46 | b5/25/46 |
| 528 | Face of Marble (H)A | John Carradine-Claudia Drake | 72 | 2/2/46 | b1/26/46 |
| 507 | Fear (My)A | Warren William-Anne Gwynne | 68 | 3/2/46 | b12/29/45 |
| 515 | Freddie Steps Out (DM)F | Freddie Stewart-June Preisser | 75 | 6/8/46 | b6/1/46 |
| 529 | Gay Cavalier (W)F | Gilbert Roland-Martin Garalaga | 65 | 3/30/46 | b4/20/46 |
| 502 | Joe Palooka, Champ (C)F | Joe Kirkwood-Elyse Knox | 70 | 5/28/46 | b4/13/46 |
| 514 | Junior Prom (M)F | Freddie Stewart-June Preisser | 69 | 5/11/46 | b3/2/46 |
| 509 | Live Wires (D)F | Leo Gorcey-Huntz Hall | 65 | 1/12/46 | b2/16/46 |
| 513 | Red Dragon (My)F | Sidney Toler-Benson Fong | 64 | 2/2/46 | b12/29/45 |
| 527 | Shadow Returns (My)A | Kane Richmond-Barbara Reed | 61 | 2/19/46 | b1/19/46 |
| 516 | Strange Mr. Gregory (D)A | Edmund Lowe-Jean Rogers | 63 | 1/12/46 | b1/5/46 |
| 501 | Sunbonnet Sue (M)F | Phil Regan-Gale Storm | 89 | 12/8/46 | b9/29/45 |
| 503 | Swing Parade of 1946 (M)F | Gale Storm-Phil Regan | 74 | 3/16/46 | b1/26/46 |
| | **COMING** | | | | |
| 522 | Below the Deadline | Warren Douglas-Ramsay Ames | | | a6/1/46 |
| 511 | Bowery Bombshell | Leo Gorcey-Huntz Hall | 67 | | a5/11/46 |
| | Decoy | Jean Gillie-Edward Norris | | | a6/1/46 |

| *Title* | *Company* |
|---|---|
| Captain Kidd | UA |
| Captain Tugboat Annie | Rep. |
| Captive Heart | Misc. |
| Caravan Trails | PRC |
| Caribbean Mystery | 20th-Fox |
| Carnival in Costa Rica | 20th-Fox |
| Cat Creeps | Univ. |
| Catman of Paris | Rep. |
| Centennial Summer | 20th-Fox |
| Chase, The | UA |
| Cherokee Flash | Rep. |
| Cheyenne | WB |
| Child of Divorce | RKO |
| Cinderella Jones | WB |
| City of Conquest | WB |
| Claudia and David | 20th-Fox |
| Cloak and Dagger | WB |
| Club Havana | PRC |
| Cluny Brown | 20th-Fox |
| Code of the Lawless | Univ. |
| Col. Effingham's Raid | 20th-Fox |
| Colorado Pioneers | Rep. |
| Colorado Serenade | PRC |
| Comedy of Murders | UA |
| Come Out Fighting | Mono. |
| Confidential Agent | WB |
| Conquest of Cheyenne | Rep. |
| Cornered | RKO |
| Courage of Lassie | MGM |
| Cowboy Blues | Col. |
| Cowboy Canteen | Col. |
| Crack-Up | RKO |
| Crainquebille | Misc. |
| Crime Doctor's Honor | Col. |
| Crime Doctor's Warning | Col. |
| Crime of the Century | Rep. |
| Crime School | WB |
| Criminal Court | RKO |
| Cross My Heart | Para. |
| Crimson Canary | Univ. |
| Cry Wolf | WB |
| Cuban Pete | Univ. |
| Curley | Misc. |
| **D** | |
| Dakota | Rep. |
| Daltons Ride Again | Univ. |
| Dancing in Manhattan | Col. |
| Danger Signal | WB |
| Danger Street | Para. |
| Danger Woman | Univ. |
| Dangerous Business | Col. |
| Dangerous Partners | MGM |
| Danny Boy | PRC |
| Dark Alibi | Mono. |
| Dark Corner | 20th-Fox |
| Dark Horse | Univ. |
| Dark is the Night | Misc. |
| Dark Mirror | Misc. |
| Days of Buffalo Bill | Rep. |
| Deadlier Than the Male | RKO |
| Deadline at Dawn | RKO |
| Deadline for Murder | 20th-Fox |
| Dead of Night | Univ. |
| Dead Reckoning | Col. |
| Deception | WB |
| Decoy | Mono. |
| Desert Horseman | Col. |
| Detour | PRC |
| Devil Bat's Daughter | PRC |
| Devil's Mask | Col. |
| Devil's Playground | UA |
| Devotion | WB |
| Diary of a Chambermaid | UA |
| Dick Tracy | RKO |
| Dick Tracy Versus Cueball | RKO |
| Ding Dong Williams | RKO |
| Dishonored Lady | UA |
| Doll Face | 20th-Fox |
| Dolly Sisters | 20th-Fox |
| Don't Fence Me In | Rep. |
| Don't Gamble With Strangers | Mono. |
| Double Furlough | UA |
| Down Missouri Way | PRC |
| Down to Earth | Col. |
| Do You Love Me? | 20th-Fox |
| Dragonwyck | 20th-Fox |
| Dressed to Kill | Univ. |
| Drifting Along | Mono. |
| Duel in the Sun | UA |
| Duffy's Tavern | Para. |
| **E** | |
| Earl Carroll's Sketchbook | Rep. |
| Easy Come, Easy Go | Para. |
| Easy to Wed | MGM |
| 1812 | Misc. |
| El Paso Kid | Rep. |
| Emperor Waltz, The | Para. |
| Enchanted Cottage | RKO |
| Escape Me Never | WB |
| Experiment Perilous | RKO |
| **F** | |
| Fabulous Suzanne | Rep. |
| Face of Marble | Mono. |
| Faithful In My Fashion | MGM |
| Falcon in Hollywood | RKO |
| Falcon's Adventure | RKO |
| Falcon's Alibi | RKO |
| Fallen Angel | 20th-Fox |
| Fall of Berlin | Misc. |
| Fangs of the Wild | Astor |
| Fanny By Gaslight | UA |
| Fatal Witness | Rep. |
| Fear | Mono. |
| Fear in the Night | Para. |
| Fiesta | MGM |
| Fighting Bill Carson | RKO |
| First Yank Into Tokyo | RKO |
| Flaming Bullets | PRC |
| Flight to Nowhere | Misc. |
| Follow That Woman | Para. |
| Freddie Steps Out | Mono. |

| Title | Company |
|---|---|
| French Key | Rep. |
| From This Day Forward | RKO |
| Frontier Feud | Mono. |
| Frontier Fugitives | PRC |
| Frontier Gal | Univ. |
| Frontier Gunlaw | Col. |
| Fugitive | Univ. |
| **G** | |
| Gallant Bess | MGM |
| Gallant Journey | Col. |
| Galloping Thunder | Col. |
| Gay Blades | Rep. |
| Gay Cavalier | Mono. |
| Genius At Work | RKO |
| Gentleman Joe Palooka | Mono |
| Gentleman Misbehaves | Col. |
| Gentlemen From Arizona | Astor |
| Getting Gertie's Garter | UA |
| Ghost Goes Wild | Rep. |
| Ghost of Hidden Valley | PRC |
| Ghost Steps Out | Univ. |
| G. I. War Brides | Rep. |
| Gilda | Col. |
| Girl of the Limberlost | Col. |
| Girl on the Spot | Univ. |
| Girl Rush | RKO |
| Girls of the Big House | Rep. |
| Girls on Probation | WB |
| Glass Alibi | Rep. |
| Gold Mine in the Sky | Rep. |
| Great Flamarion | Rep. |
| Green Years | MGM |
| Gunning for Vengeance | Col. |
| Gun Town | Univ. |
| Guns and Guitars | Rep. |
| **H** | |
| Hands Across the Border | Rep. |
| Harvey Girls | MGM |
| Haunted Mine | Mono. |
| Heading West | Col. |
| Heartbeat | RKO |
| Heldorado | Rep. |
| Hell's Angels | Astor |
| Henry the Fifth | UA |
| Her Adventurous Night | Univ. |
| Her Enlisted Man | Astor |
| Her Kind of Man | WB |
| Her Highness and the Bellboy | MGM |
| Here Comes Trouble | Misc. |
| Hidden Eye | MGM |
| High Barbaree | MGM |
| High School Hero | Mono. |
| Hit the Hay | Col. |
| Hold That Blonde | Para. |
| Holiday in Mexico | MGM |
| Home in Oklahoma | Rep. |
| Home on the Range | Rep. |
| Home Sweet Homicide | 20th-Fox |
| Honeymoon | RKO |
| Hoodlum Saint | MGM |
| Hot Cargo | Para. |
| Hotel Reserve | RKO |
| Hot Money | Mono. |
| House of Dracula | Univ. |
| House of Horrors | Univ. |
| House on 92nd Street | 20th-Fox |
| How Do You Do | PRC |
| Humoresque | WB |
| **I** | |
| Idea Girl | Univ. |
| I Cover Big Town | Para. |
| I Cover the Waterfront | Astor |
| I Know Where I'm Going | Misc. |
| I Love a Bandleader | Col. |
| Imperfect Lady | Para. |
| In Fast Company | Mono. |
| In Old New York | Mono. |
| In Old Sacramento | Rep. |
| I Ring Doorbells | PRC |
| Inside Job | Univ. |
| Inner Circle | Rep. |
| Invisible Informer | Rep. |
| Isle of the Dead | RKO |
| It All Came True | WB |
| It Happened at the Inn | MGM |
| It's a Wonderful Life | RKO |
| It's Great to Be Young | Col |
| It Shouldn't Happen to a Dog | 20th-Fox |
| I've Always Loved You | Rep. |
| **J** | |
| Janie Gets Married | WB |
| Jesse James | 20th-Fox |
| Jimmy Steps Out | Astor |
| Joe Palooka, Champ | Mono. |
| Johnny Comes Flying Home | 20th-Fox |
| Johnny in the Clouds | UA |
| Jolson Story | Col. |
| Journey Together | Misc. |
| Junior Prom | Mono. |
| Just Before Dawn | Col. |
| **K** | |
| Katie for Congress | RKO |
| Kid From Brooklyn | RKO |
| Killers, The | Univ. |
| Kiss & Tell | Col. |
| Kitty | Para. |
| **L** | |
| Ladies Man | Para. |
| Lady in the Lake | MGM |
| Lady Luck | RKO |
| Land of the Outlaws | Mono. |
| Landrush | Col. |
| Larceny in Her Heart | PRC |
| Last Chance | MGM |
| Last Crooked Mile | Rep. |
| Last Frontier Uprising | Rep. |
| Laura | 20th-Fox |
| Lawless Empire | Col. |
| Leave Her to Heaven | 20th-Fox |
| Let 'Em Have It | Astor |


## MONOGRAM (Continued)

| Prod. No. | COMING | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|
| 517 | High School Hero — Freddie Stewart-June Preisser | | | |
| | Hot Money — Sidney Toler-Victor Sen Young | | | |
| 607 | Gentleman Joe Palooka — Leon Errol-Elyse Knox | | | |
| 510 | In Fast Company (CD)F — Leo Gorcey-Huntz Hall | 63 | 6/22/46 | b5/11/46 |
| 525 | Missing Lady — Kane Richmon-Barbara Reed | | | b6/1/46 |
| 530 | South of Monterey — Gilbert Roland-Marjorie Riordan | 65 | | |
| 512 | Spook Busters — Leo Gorcey-The Bowery Boys | | | |
| 521 | Strange Voyage — Eddie Albert | 61 | 7/6/46 | |
| 699 | Suspense (D)A — Belita-Barry Sullivan-E. Pallette | 101 | 6/15/46 | b3/30/46 |
| 518 | Shadows Over Chinatown — Sidney Toler-Victor Sen Yung | 66 | | a4/20/46 |
| | **Westerns (Current 1944-45)** | | | |
| 452 | Drifting Along (W)F — J. M. Brown-Raymond Hatton | 60 | 1/26/46 | b5/11/46 |
| 456 | Frontier Feud — J. M. Brown-Raymond Hatton | 54 | 11/24/45 | |
| 562 | Gentleman From Texas — J. M. Brown-R. Hatton | 60 | 6/8/46 | |
| 566 | Haunted Mine, The (W)F — J. M. Brown-Raymond Hatton | 52 | 3/2/46 | b4/6/46 |
| 457 | Lost Trail (W)F — J. M. Brown-Raymond Hatton | 53 | 10/20/45 | b10/13/45 |
| 464 | Riders of the Dawn (W)F — Jimmy Wakely-Lee White | 57 | 11/3/45 | b10/27/45 |
| 431 | South of the Rio Grande — Duncan Renaldo | 62 | 9/15/45 | |
| 565 | Border Bandits (W)F — J. M. Brown-R. Hatton | 57 | 1/12/46 | b2/23/46 |
| 571 | Lonesome Trail — J. Wakely-Lee White | 55 | 12/8/45 | |
| 572 | Moon Over Montana (W)F — J. M. Brown-Raymond Hatton | 61 | 2/23/46 | b4/27/46 |
| 561 | Under Arizona Skies — J. M. Brown-Raymond Hatton | 60 | 4/27/46 | |
| 573 | West of the Alamo — Jimmy Wakely-Lee White | 57 | 4/20/46 | |
| | **Westerns (Coming)** | | | |
| 567 | Shadows on the Range — Jimmy Wakely-Lee White | | 7/20/46 | |
| 574 | Trail to Mexico — Jimmy Wakely-Lee White | | 6/29/46 | |
| | Trigger Finger — J. M. Brown-Raymond Hatton | | | |

## PARAMOUNT

| Block No. | Current 1945-46 | | | |
|---|---|---|---|---|
| 4 | Blue Dahlia (My)A — A. Ladd-V. Lake-W. Bendix | 100 | 4/19/46 | b2/2/46 |
| 5 | Bride Wore Boots (C)F — B. Stanwyck-R. Cummings-D. Lynn | 85 | 5/31/46 | b3/23/46 |
| 1 | Duffy's Tavern (CM)F — Crosby-Ed Gardner-M. Reynolds | 98 | 9/28/46 | b3/13/46 |
| 1 | Follow That Woman (My) — William Gargan-Nancy Kelly | 70 | 12/14/45 | b8/25/45 |
| 2 | Hold That Blonde (C)F — Eddie Bracken-Veronica Lake | 77 | 11/23/45 | b10/13/45 |
| 2 | Kitty (D)A — Paulette Goddard-Ray Milland | 103 | 5/10/46 | b10/13/45 |
| 1 | Lost Weekend (D)A — R. Milland-J. Wyman-P. Terry | 101 | 1/25/46 | b8/18/45 |
| 1 | Love Letters (D)A — J. Jones-J. Cotten,A. Richards | 101 | 10/26/45 | b8/25/45 |
| 3 | Masquerade in Mexico (MC)F — D. Lamour-A. deCordova-P. Knolwes | 96 | 2/22/45 | b12/1/45 |
| 3 | Miss Susie Slagle's (D)A — Sonny Tufts-V. Lake | 89 | 3/8/46 | b12/8/45 |
| 5 | Our Hearts Were Growing Up (C)F — B. Donlevy-G. Russell-D. Lynn | 83 | 6/14/46 | b3/16/46 |
| 2 | People Are Funny (CM)F — J. Haley-H. Walker-R. Vallee | 93 | 1/11/46 | b10/13/45 |
| 3 | Road to Utopia (CM)A — Crosby-Hope-Lamour | 90 | 3/22/46 | b12/8/45 |
| 2 | Stork Club (CM)A — Betty Hutton-Barry Fitzgerald | 98 | 12/28/46 | b10/6/45 |
| 4 | They Made Me a Killer (D)A — Robert Lowery-Barbara Britton | 64 | 2/8/46 | b12/3/46 |
| 3 | Tokyo Rose (D)A — Byron Barr-Lotus Long | 69 | 2/8/46 | b12/8/45 |
| 4 | Virginian, The *T (W)F — J. McCrea-B. Donlevy-S. Tufts | 90 | 4/15/46 | b1/25/46 |
| 4 | Well Groomed Bride (CD)F — R. Milland-O. deHavilland-S. Tufts | 75 | 5/17/46 | b2/2/46 |
| | **COMING** | | | |
| | Big Town — Philip Reed-Hillary Brooke | | 10/25/46 | a2/9/46 |
| | Blue Skies *T — Bing Crosby-Fred Astaire | | 7/27/46 | a8/18/45 |
| | Calcutta — A. Ladd-G. Russell-W. Bendix | | | a7/14/45 |
| | California *T — Milland-Stanwyck-Fitzgerald | | | a4/6/46 |
| | Cross My Heart — Betty Hutton-Sonny Tufts | | 10/11/46 | |
| | Danger Street — Jane Withers-Robert Lowery | | | |
| | Easy Come, Easy Go — Betty Hutton-Sonny Tufts | | | a4/7/45 |
| | Emperor Waltz, The *T — Bing Crosby-Joan Fontaine | | | |
| | Fear in the Night — De Forest Kelly-Kay Scott | | | |
| 5 | Hot Cargo (D)F — W. Gargan-J. Rogers-P. Reed | 57 | 6/28/46 | b3/16/46 |
| | I Cover Big Town — Philip Reed-Hillary Brooke | | | |
| | Imperfect Lady, The — R. Milland-T. Wright-V. Field | | | a11/10/45 |
| | Ladies Man — Eddie Bracken-Virginia Field | | | a12/10/45 |
| 6 | Monsier Beaucaire (C)F — Bop Hope-Joan Caulfield | 93 | 8/30/46 | b5/18/46 |
| 6 | O.S.S. (Wa)F — A. Ladd-G. Fitzgerald-P. Knowles | 107 | 7/26/46 | b5/11/46 |
| | Perfect Marriage, The — L. Young-D. Niven-V. Field | | 11/8/46 | a3/23/46 |
| | Perils of Pauline — Betty Hutton-John Lund | | | a5/18/46 |
| 6 | Searching Wind (D)A — R. Young-A. Richards-S. Sidney | 105 | 8/9/46 | b5/11/46 |
| | Seven Were Saved — Richard Denning-Catherine Craig | | | a5/25/46 |
| 6 | Strange Love of Martha Ivers (D)A — Stanwyck-L. Scott-Hefflin | 116 | 9/13/46 | b3/16/46 |
| | Suddenly It's Spring — F. MacMurray-P. Goddard | | | a3/30/46 |
| 6 | Swamp Fire (D)A — Johnny Weissmuller-Virginia Grey | 69 | 9/6/46 | b5/11/46 |
| | The Trouble With Women — T. Wright-B. Donlevy-R. Milland | | | a6/23/45 |
| 5 | To Each His Own (D)A — Olivia de Havilland-John Lund | 122 | 7/5/46 | b3/16/46 |
| | Too Good to Be True — S. Tufts-D. Lynn-B. Fitzgerald | | | a11/24/45 |
| | Two Years Before the Mast — Donlevy-Ladd-Bendix | | 11/22/46 | a7/1/44 |
| | Welcome Stranger — Bing Crosby-Barry Fitzgerald | | | a5/25/46 |
| | Where There's Life — B. Hope-S. Hasso-W. Bendix | | | a5/25/46 |

## PRC

| | CURRENT 1945-46 | | | |
|---|---|---|---|---|
| | Arson Squad (My)A — F. Albertson-R. Armstrong | 66 | 9/11/46 | b8/11/45 |
| | Club Havana (DM)F — Tom Neal-Margaret Lindsay | 62 | 10/23/45 | b10/27/45 |
| | Detour (D)A — Tom Neal-Ann Savage | 69 | 11/30/45 | b11/3/45 |
| | Devil Bat's Daughter (My)A — Rosemary LaPlanche-John James | 66 | 4/15/46 | b4/13/46 |
| | Danny Boy (D)F — Robert "Buzzy" Henry-Eva March | 66 | 1/8/46 | b11/10/45 |
| | Enchanted Forest *C (D)F — Edmund Lowe-Brenda Joyce | 77 | 12/8/45 | b9/22/45 |
| | Flying Serpent, The (H)A — Ralph Lewis-George Zucco | 58 | 2/20/46 | b1/9/46 |
| | How Do You Do (C)F — Bert Gordon-Harry Von Zell | 82 | 12/24/46 | b11/10/45 |
| | I Ring Doorbells (My)F — R. Shayne-A. Gwynne-R. Karns | 67 | 2/25/46 | b1/5/46 |
| | Man Who Walked Alone (C)F — Kay Aldridge-Dave O'Brien | 74 | 3/15/46 | b2/17/45 |
| | Mask of Diijon (D)A — Eric von Stroheim-Jeanne Bates | 70 | 3/7/46 | b2/2/46 |
| | Murder is My Business (My)F — Hugh Beaumont-Cheryl Walker | 63 | 4/10/46 | b3/9/46 |
| | Romance of the West (W)F — Eddie Dean | 58 | 3/20/46 | b2/16/46 |
| | Shadow of Terror (My)A — Dick Fraser-Grace Gillern | 64 | 11/5/45 | b9/1/45 |
| | Strangler of the Swamp (H)A — R. La Planche-Robert Barrat | 59 | 1/1/46 | b1/5/46 |
| | Swing Hostess (CM)F — Martha Tilton-Charles Collins | 76 | 9/8/45 | b11/11/44 |

## PRC (Continued)

| | CURRENT 1945-46 | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| | White Pongo (D)F | Richard Fraser-Marie Wrixon | 76 | 11/2/45 | b8/11/45 |
| | Why Girls Leave Home (D)A | Pamela Blake-Sheldon Leonard | 70 | 10/9/46 | b6/16/45 |
| | Wife of Monte Cristo (D)F | John Loder-Lenore Aubert | 79 | 4/23/46 | b3/23/46 |
| | **COMING** | | | | |
| | Avalanche (My)A | Bruce Cabot-Roscoe Karns | 68 | 6/20/46 | b4/27/46 |
| | Between Two Sisters | N. Coleman-P. Reed-F. Cressart | | | a12/22/45 |
| | Blonde for a Day | Hugh Beaumont-Cheryl Walker | | 8/22/46 | |
| | Down Missouri Way | Martha O'Driscoll-William Wright | | 8/15/46 | a6/1/46 |
| | Larceny in Her Heart (My)A | Hugh Beaumont-Cheryl Walker | 68 | 7/10/46 | b5/25/46 |
| | Melody Roundup *C | Eddie Dean-Roscoe Ates | | | |
| | Queen of Burlesque | Evelyn Ankers | | 7/24/46 | a6/1/46 |
| | Secrets of a Sorority Girl | Mary Ware-Rick Vallin | | | a6/1/46 |
| | **Westerns (Current 1944-45)** | | | | |
| | Ambush Trail (W)F | Bob Steele-Lorraine Miller | 56 | 2/17/46 | b2/2/46 |
| | Border Badmen (W)F | Buster Crabbe-Al St. John | 57 | 10/10/45 | b9/1/45 |
| | Caravan Trail *C (W)F | Eddie Dean-Emmett Lynn | 61 | 4/20/46 | b3/30/46 |
| | Fighting Bill Carson (W)F | Buster Crabbe-Al St. John | 54 | 10/31/45 | b12/15/45 |
| | Flaming Bullets | Tex Ritter-Dave O'Brien | 58 | 10/15/46 | |
| | Frontier Fugitives | Tex Ritter-Dave O'Brien | 58 | 9/1/45 | |
| | Gentlemen With Guns (W)F | Buster Crabbe-Al St. John | 52 | 3/27/46 | b3/15/46 |
| | Ghost of Hidden Valley (W)F | Buster Crabbe-Al St. John | 57 | 6/3/46 | b6/1/46 |
| | Lightning Raiders | Buster Crabbe-Al St. John | | 1/7/46 | |
| | Navajo Kid (W)F | Bob Steele | 57 | 11/21/45 | b3/30/46 |
| | Prairie Rustlers | Buster Crabbe-Al St. John | 55 | 11/7/45 | |
| | Six Gun Man (W)F | Bob Steele | 59 | 2/1/46 | b1/26/46 |
| | Terrors on Horseback (W)F | Buster Crabbe-Al St. John | 55 | 5/11/46 | b4/20/46 |
| | Thunder Town (W)F | Bob Steele-Syd Saylor | 58 | 4/12/46 | b3/30/46 |
| | **Westerns (Coming)** | | | | |
| | Colorado Serenade (W)F *T | Eddie Dean-Mary Kenyon | 68 | 6/30/46 | b6/15/46 |
| | Man Without a Gun | Bob Steel-Ellen Hall | | | |
| | Prairie Badmen | Buster Crabbe-Al St. John | | 7/17/46 | |

## RKO-RADIO

| Block No. | CURRENT 1945-46 | | Trade Shown | | |
|---|---|---|---|---|---|
| 4 | A Game of Death (M)A | J. Loder-A. Long-R. Wade | 72 | Dec | b12/1/45 |
| 6 | Badman's Territory (W)F | R. Scott-A. Richards-L. Tierney | 98 | Apr. | b4/20/46 |
| 6 | Bedlam (D)A | Boris Karloff-Anna Lee | 80 | Apr | b4/27/46 |
| Sp. | Bells of St. Mary's (D)F | Bing Crosby-Ingrid Bergman | 125 | Nov | b11/24/45 |
| 3 | Cornered (D)A | Dick Powell-Walter Slezak | 102 | Nov | b11/27/45 |
| 4 | Deadline at Dawn (My)F | S. Hayward-P. Lukas-B. Williams | 93 | Feb | b2/16/46 |
| 3 | Dick Tracy (My)F | Morgan Conway-Anne Jeffreys | 62 | Dec | z12/15/45 |
| 5 | Ding Dong Williams (MC)F | Glenn Vernon-Marcy McGuire | 62 | Apr | b4/20/46 |
| 6 | Falcon's Alibi (My)A | Tom Conway-Rita Corday | 63 | Apr | b4/20/46 |
| 3 | First Yank Into Tokyo (D)A | T. Neal-B. Hale-K. Luke | 82 | Sept | b9/8/45 |
| 4 | From This Day Forward (D)A | J. Fontaine-M. Stevens-A. Judge | 95 | Mar | b3/2/46 |
| Sp. | Heartbeat (CD)F | G. Rogers-J. Pierre Aumont | 102 | Apr | b4/27/46 |
| 3 | Hotel Reserve (My)A | James Mason-Lucie Mannheim | 80 | Dec | b12/29/45 |
| 2 | Isle of the Dead (HD)A | B. Karloff-E. Drew | 72 | Sept | b9/8/45 |
| Sp. | Kid From Brooklyn *T (CM)F | D. Kaye-V. Mayo-Vera-Ellen | 114 | Mar | b4/23/46 |
| Sp. | Make Mine Music *T (M)F | Walt Disney | 75 | Apr | b4/20/46 |
| 5 | Partners in Time (CD)F | Lum 'n Abner-P. Blake | 76 | Apr | b4/27/46 |
| Sp. | Pinochio *T (C)F | Disney | 87 | Sept | Reissue |
| 4 | Riverboat Rhythm (C)F | Leon Errol-Joan Newton | 65 | Feb | b2/9/46 |
| 3 | Sing Your Way Home (CM)F | Jack Haley-Anne Jeffreys | 72 | Nov | b11/17/45 |
| 2 | Spanish Main *T (D)F | P. Henreid-M. O'Hara | 100 | Oct | b10/6/45 |
| 3 | Spiral Staircase, The (My-D)A | D. McGuire-G. Brent-E. Barrymore | 83 | Jan | b1/5/46 |
| 4 | Tarzan and the Leopard Woman (A)F | J. Weissmuller-B. Joyce | 72 | Feb | b2/16/46 |
| Sp. | Tomorrow Is Forever (D)A | C. Colbert-G. Brent-O. Welles | 104 | Jan | b1/19/46 |
| 5 | Truth About Murder (My)A | B. Granville-M. Conway | 63 | Apr | b4/20/46 |
| 2 | Wanderer of the Wasteland (W)F | James Warren-Audrey Long | 67 | Oct | b10/6/45 |
| 5 | Without Reservations (C)F | Claudette Colbert-John Wayne | 107 | May | b5/11/46 |
| Sp. | Wonder Man *T (C)F | D. Kaye-V. Mayo | 98 | Apr | b4/28/45 |
| | **COMING** | | | | |
| | A Likely Story | Bill Williams-Barbara Hale | | | a3/15/46 |
| 6 | Bamboo Blonde | Frances Langford-Russell Wade | 68 | | a3/16/46 |
| | Beat the Band | Frances Langford-Gene Krupa | | | |
| | Best Years of Our Lives, The | D. Andrews-M. Loy-F. March | | | |
| | Child of Divorce | Sharyn Moffett-Regis Toomey | | | a3/16/46 |
| | Criminal Court | T. Conway-M. O'Driscoll | | | a4/6/46 |
| 6 | Crack-Up (D)A | P .O'Brien-C. Trevor-H. Marshall | 93 | | b6/15/46 |
| | Deadlier Than the Male | C. Trevor-L. Tierney-W. Slezak | | | a6/1/46 |
| | Dick Tracy Versus Cueball | Morgan Conway-Anne Jeffreys | | | a5/4/46 |
| | Falcon's Adventure | Tom Conway-Madge Meredith | | | a5/11/46 |
| | Genius at Work | A. Carney-W. Brown-A. Jeffreys | | | |
| | Honeymoon | S. Temple-F. Tone-G. Madison | | | |
| | It's a Wonderful Life | J. Stewart-D. Reed-L. Barrymore | | | |
| | Katie for Congress | L. Young-J. Cotten-Ethel Barrymore | | | |
| | Lady Luck | R. Young-B. Hale-F. Morgan | 97 | | a3/16/46 |
| | The Locket | L. Day-B. Aherne-Gene Raymond | | | |
| | Nocturne | George Raft-Lynn Bari | | | a5/18/46 |
| | Notorious | C. Grant-Ingrid Bergman | | | a2/9/46 |
| | Riffraff | Pat O'Brien-Anne Jeffreys | | | a6/1/46 |
| | Secret Life of Walter Mitty *T | D. Kaye-V. Mayo-F. Bainter | | | |
| | Sinbad the Sailor *T | D. Fairbanks, Jr.-M. O'Hara | | | |
| | Sister Kenny | R. Russell-A. Knox-D. Jagger | | | a3/2/46 |
| | Step by Step | Lawrence Tierney-Anne Jeffreys | | | a2/9/46 |
| Sp. | Stranger, The (D)F | Ed. G. Robinson-L. Young-O. Welles | 95 | | b6/25/46 |
| | Sunset Pass | Nan Leslie-James Warren | | | |
| 6 | Till the End of Time (D)F | Dorothy McGuire-Guy Madison | 105 | | b6/15/46 |
| | Vacation in Reno | Jack Haley-Anne Jeffreys | | | |
| | Woman on the Beach | J. Bennett-R. Ryan-C. Bickford | | | a3/9/46 |

## REPUBLIC

| Prod. No. | CURRENT 1944-45 | | | Rel. Date | |
|---|---|---|---|---|---|
| 446 | Along the Navajo Trail (W)F | Roy Rogers-Dale Evans | 66 | 12/15/46 | b12/15/45 |
| 420 | Behind City Lights (D)F | William Terry-Lynne Roberts | 67 | 9/10/45 | b9/22/45 |
| 445 | Don't Fence Me In (W)F | Rogers-Evans-Hayes | 71 | 10/20/45 | b10/27/45 |

| *Title* | *Company* |
|---|---|
| Life With Blondie | Col. |
| Life With Father | WB |
| Lighting Raiders | PRC |
| Little Giant | Univ. |
| Little Iodine | UA |
| Little Men | Astor |
| Little Miss Big | Univ. |
| Little Mister Jim | MGM |
| Live Wires | Mono. |
| Locket, The | RKO |
| Lonesome Trail | Mono. |
| Lonely Hearts Club | Rep. |
| Lost Trail | Mono. |
| Lost Weekend | Para. |
| Love, Honor and Goodbye | Rep. |
| Love Letters | Para. |
| Love Lies Bleeding | Para. |
| Love on the Dole | Misc. |
| Lover Come Back | Univ. |
| **M** | |
| Madonna of the Seven Moons | Univ. |
| Madonna's Secret | Rep. |
| Magnificent Doll | Univ. |
| Make Mine Music | RKO |
| Man From Utah | Misc. |
| Man Who Dared | Col. |
| Man Who Walked Alone | PRC |
| Man Without a Gun | PRC |
| Margie | 20th-Fox |
| Marked Trails | Mono. |
| Marshall of Laredo | Rep. |
| Marshall of Reno | Rep. |
| Mask of Diijon | PRC |
| Masquerade in Mexico | Para. |
| Meet Me on Broadway | Col. |
| Melody Roundup | PRC |
| Melody Trail | Rep. |
| Men in Her Diary | Univ. |
| Mexicana | Rep. |
| Michigan Kid | Univ. |
| Mighty McGurk, The | MGM |
| Mildred Pierce | WB |
| Missing Lady | Mono. |
| Missouri Hayride | PRC |
| Miss Susie Slagle's | Para. |
| Miss Television | UA |
| Mr. Ace | UA |
| Monsier Beaucaire | Para. |
| Moon Over Montana | Mono. |
| Murder is My Business | PRC |
| Murder in the Music Hall | Rep. |
| Murder, My Sweet! | RKO |
| My Brother Who Talked to Horses | MGM |
| My Darling Clementine | 20th-Fox |
| My Gal Loves Music | Univ. |
| My Name is Julia Ross | Col. |
| My Pal Trigger | Rep. |
| My Reputation | WB |
| Mysterious Intruder | Col. |
| Mysterious Mr. M | Univ. |
| Mysterious Mr. Valentine | Rep. |
| **N** | |
| Navajo Kid | PRC |
| 'Neath Canadian Skies | Misc. |
| Never Say Goodbye | WB |
| Night and Day | WB |
| Night Editor | Col. |
| Night in Paradise | Univ. |
| Night Train to Memphis | Rep. |
| Nobody Lives Forever | WB |
| Nocturne | RKO |
| No Leave, No Love | MGM |
| Nora Prentiss | WB |
| No Time for Comedy | WB |
| No Trespassing | UA |
| Notorious | RKO |
| Notorious Gentlemen | Univ. |
| Notorious Lone Wolf | Col. |
| **O** | |
| Of Human Bondage | WB |
| Oh Say Can You Sing | Univ. |
| One Exciting Week | Rep. |
| One More Tomorrow | WB |
| One Romantic Night | Astor |
| One Way to Love | Col. |
| Open City | Misc. |
| Open Verdict | WB |
| O.S.S. | Para. |
| Our Hearts Were Growing Up | Para. |
| Our Vines Have Tender Grapes | MGM |
| Out California Way | Rep. |
| Outlaws of the Rockies | Col. |
| Out of the Depths | Col. |
| **P** | |
| Pardon My Past | Col. |
| Paris Underground | UA |
| Partners in Time | RKO |
| Partners of the Trail | Mono. |
| Passkey to Danger | RKO |
| Passport to Destiny | RKO |
| People Are Funny | Para. |
| Perfect Marriage | Para. |
| Perilous Holiday | Col. |
| Perils of Pauline | Para. |
| Personality Kid | Col. |
| Phantom of the Plains | Rep. |
| Phantom Thief | Col. |
| Pilgrim Lady | Rep. |
| Pillow of Death | Univ. |
| Pirates of Monterey | Univ. |
| Plainsman & the Lady | Rep. |
| Portrait of Marie | MGM |
| Postman Always Rings Twice | MGM |
| Prairie Bad Man | PRC |
| Prairie Rustlers | PRC |
| Prelude to Murder | Univ. |
| Pride of the Marines | WB |
| Prison Ship | Col. |
| Pursuit to Algiers | Univ. |

| Title | Company |
|---|---|
| **Q** | |
| Queen of Burlesque | PRC |
| **R** | |
| Rainbow Over Texas | Rep. |
| Ramrod | Misc. |
| Range Law | Mono. |
| Razor's Edge | 20th-Fox |
| Rebecca | UA |
| Red Dragon | Mono. |
| Red River Renegades | Rep. |
| Rendezvous 24 | 20th-Fox |
| Rendezvous With Annie | Rep. |
| Renegades | Col. |
| Return of Frank James | 20th-Fox |
| Return of Rusty | Col. |
| Return of the Vampire | Col. |
| Rhapsody in Blue | WB |
| Riders of the Dawn | Mono. |
| Riffraff | RKO |
| Rio Grande Raiders | Rep. |
| Riverboat Rhythm | RKO |
| River Gang | Univ. |
| Roaring Range | Mono. |
| Roaring Rangers | Col. |
| Romance of the West | PRC |
| Rough Riders of the Cheyenne | Rep. |
| Rough Ridin' Justice | Col. |
| Runaround | Univ. |
| Rustlers of the Badlands | Col. |
| **S** | |
| Sacred and Profane | MGM |
| Sailor Takes a Wife | MGM |
| San Antonio *T | WB |
| Sante Fe Uprising | Rep. |
| Saratoga Trunk | WB |
| Scarface | Astor |
| Scarlet Street | Univ. |
| Scotland Yard Investigator | Rep. |
| Sea of Grass | MGM |
| Searching Wind | Para. |
| Secret, The | WB |
| Secret Heart, The | MGM |
| Secret Life of Walter Mitty | RKO |
| Secrets of a Sorority Girl | PRC |
| Senorita From the West | Univ. |
| Sensation Hunters | Mono. |
| Sentimental Journey | 20th-Fox |
| Seven Were Saved | Para. |
| Seventh Veil | Univ. |
| Shadow of a Woman | WB |
| Shadow of Terror | PRC |
| Shadow Returns | Mono. |
| Shadows of the Range | Mono. |
| Shadows Over Chinatown | Mono. |
| Shady Lady | Univ. |
| Shahrazad | Univ. |
| Shanghai Cobra | Mono. |
| She Went to the Races | MGM |
| She Wolf of London | Univ. |
| She Wouldn't Say Yes | Col. |
| She Wrote the Book | Univ. |
| Sheriff of Redwood Valley | Rep. |
| Shine on Texas Moon | Rep. |
| Shock | 20th-Fox |
| Shocking Miss Pilgrim | 20th-Fox |
| Short Happy Life of Francis Macomber | UA |
| Silver City Kid | UA |
| Sinbad the Sailor | RKO |
| Sing While You Dance | Col. |
| Sing Your Way Home | RKO |
| Singing on the Trail | Col. |
| Sin of Harold Diddlebock | UA |
| Sioux City Sue | Rep. |
| Sister Kenny | RKO |
| Six Gun Man | PRC |
| Sky Devils | Astor |
| Snafu | Col. |
| Smash-Up | Univ. |
| Smoky | 20th-Fox |
| Smooth As Silk | Univ. |
| Snow Cinderella | Rep. |
| So Goes My Love | Univ. |
| Somewhere in the Night | 20th-Fox |
| Song for Miss Julie | Rep. |
| Song of Arizona | Rep. |
| Song of the Prairie | Col. |
| Song of the Range | Mono. |
| Song of Mexico | Rep. |
| Song of Old Wyoming | PRC |
| South of Monterey | Mono. |
| South of the Rio Grande | Mono. |
| Spanish Main | RKO |
| Specter of the Rose | Rep. |
| Spellbound | UA |
| Spider, The | 20th-Fox |
| Spider Woman Strikes Back | Univ. |
| Spiral Staircase, The | RKO |
| Spook Busters | Mono. |
| Stagecoach to Denver | Rep. |
| Stagecoach to Monterey | Rep. |
| Stage Coach Outlaws | PRC |
| State Fair | 20th-Fox |
| Step By Step | RKO |
| Stolen Life | WB |
| Stork Club | Para. |
| Strange Confession | Univ. |
| Strange Conquest | Univ. |
| Strange Holiday | Misc. |
| Strange Mr. Gregory | Mono. |
| Stranger From Santa Fe | Mono. |
| Strange Journey | 20th-Fox |
| Strange Love of Martha Ivers | Para. |
| Strange Triangle | 20th-Fox |
| Strange Voyage | Col. |
| Strange Woman | UA |
| Stranger, The | RKO |
| Strangler of the Swamp | PRC |
| Suddenly It's Spring | Para. |
| Sunbonnet Sue | Mono. |
| Sunset Pass | RKO |


## REPUBLIC (Continued)

### CURRENT 1944-45

| Prod. No. | | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 427 | Fatal Witness (D)A | Evelyn Ankers-Richard Fraser | 60 | 9/15/46 | b12/8/45 |
| 428 | Love, Honor and Goodbye (CM)F | Virginia Bruce-Edward Ashley | 87 | 9/15/45 | b9/15/45 |
| 431 | Mexicana (CM)F | Constance Moore-Tito Guizar | 83 | 11/15/45 | b11/24/45 |
| 444 | Sunset in El Dorado (W)F | Roy Rogers-Dale Evans | 66 | 9/20/45 | b9/29/45 |
| 426 | Swingin' on a Rainbow (CM)F | Brad Taylor-Jane Frazee | 72 | 9/1/45 | b9/1/45 |
| 430 | Tiger Woman (My)A | Kane Richmond-Lorna Gray | 57 | 11/15/46 | b12/22/45 |

### Current 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 508 | A Guy Could Change (D)F | Allan Lane-Jane Frazee | 65 | 1/27/46 | b1/26/46 |
| 503 | An Angel Comes to Brooklyn (CM)F | Kaye Dowd-Robert Duke | 70 | 11/27/45 | b12/8/45 |
| 513 | A Strange Impersonation (D)F | Brenda Marshall-William Gargan | 68 | 3/15/46 | b3/2/46 |
| 504 | Captain Tugboat Annie (CD)F | Jane Darwell-Edgar Kennedy | 70 | 11/17/45 | b12/15/45 |
| 514 | Catman of Paris (H)A | Carl Esmont-Lenore Aubert | 65 | 4/20/46 | b2/23/46 |
| 511 | Crime of the Century | Stephanie Bachelor-Michael Browne | 56 | 2/27/46 | b12/1/45 |
| 505 | Dakota (D)F | John Wayne-Vera Hruba Ralston | 82 | 12/25/45 | b11/10/45 |
| 519 | French Key (My)A | Albert Dekker-Evelyn Ankers | 67 | 5/18/46 | b5/25/46 |
| 509 | Gay Blades (C)F | Allan Lane-Jean Rogers | 67 | 1/25/46 | b3/30/46 |
| 502 | Girls of the Big House (D)A | Lynne Roberts-Richard Powers | 68 | 11/2/45 | b11/17/45 |
| 516 | Glass Alibi, The (My)A | Maris Wrixon-Douglas Fowley | 68 | 4/27/46 | b5/11/46 |
| 5501 | Home on the Range *M (W)F | Monte Hale-Adrian Booth | 55 | 4/18/46 | b4/13/46 |
| 517 | In Old Sacramento (W)F | Constance Moore-William Elliott | 89 | 5/31/46 | b4/27/46 |
| 510 | Madonna's Secret, The (D)F | F. Lederer-A. Rutherford-G. Patrick | 79 | 2/16/46 | b2/23/46 |
| 5502 | Man From Rainbow Valley *M | Monte Hale-Adrian Booth | 56 | 6/15/46 | |
| 512 | Murder in the Music Hall (My)F | Vera Hruba Ralston-W. Marshall | 84 | 4/10/46 | b2/23/46 |
| 521 | One Exciting Week (C)F | Al Pearce-Arline Harris | 69 | 6/8/46 | b6/15/46 |
| 518 | Passkey to Danger | Stephanie Bachelor-Adele Mara | 58 | 5/11/46 | a3/2/46 |
| 448 | Rainbow Over Texas (W)F | Roy Rogers-Dale Evans | 65 | 5/9/46 | b5/11/46 |
| 501 | Scotland Yard Investigator (D) | E. von Stroheim-S. Bachelor | 68 | 9/30/45 | b10/13/45 |
| 447 | Song of Arizona (W)F | Roy Rogers-Dale Evans | 68 | 3/9/46 | b3/6/36 |
| 506 | Song of Mexico (M)F | Adele Mara-Edgar Barrier | 57 | 12/28/45 | b11/24/45 |
| 515 | Undercover Woman | S. Bachelor-R. Livingston | 56 | 4/11/46 | a12/22/45 |
| 520 | Valley of the Zombies (HD)A | Robert Livingston-Adrian Booth | 56 | 5/24/46 | b6/1/46 |
| 507 | Woman Who Came Back, The (D)A | Nancy Kelly-John Loder | 68 | 12/13/45 | b12/29/45 |

### COMING

| | | | | | |
|---|---|---|---|---|---|
| | Angel and the Outlaw | J. Wayne-G. Russell-I. Rich | | | |
| | Earl Carroll Sketchbook | Constance Moore-William Marshall | | | a5/25/46 |
| | Fabulous Suzanne | Barbara Britton-Rudy Vallee | | | a5/25/46 |
| | G. I. War Brides | James Ellison-Anna Lee | | | |
| | Ghost Goes Wild | James Ellison-Ann Gwynne | | | a5/4/46 |
| | Heldorado | Roy Rogers-Dale Evans-"Gabby" Hayes | | | |
| | Home in Oklahoma | R. Rogers-D. Evans-G. Hayes | | | |
| | Inner Circle | Adele Mara-William Frawley | | | |
| | I've Always Loved You *T | Catherine McLeod-Philip Dorn | | | a1/26/46 |
| | Invisible Informer | Linda Sterling-William Henry | | | a3/16/46 |
| | Last Crooked Mile | D. Barry-A. Savage-T. Powers | 67 | | a1/26/46 |
| | Last Frontier Uprising *M | Monte Hale-Adrian Booth | | | |
| | Lonely Hearts Club | Jane Withers-Jimmy Lydon | | | a3/2/46 |
| | My Pal Trigger | R. Rogers-D. Evans-G. Hayes | | | |
| | Mysterious Mr. Valentine | William Henry-Linda Sterling | | | |
| 523 | Night Train to Memphis | Roy Acuff-Allan Lane-Adele Mara | 67 | 7/12/46 | a1/5/46 |
| | Out California Way *M | Monte Hale-Adrian Booth | | | |
| | Pilgrim Lady | Warren Douglas-Veda Ann Borg | | | a5/4/46 |
| | Plainsman and the Lady | W. Elliott-V. H. Ralston-D. Barry | | | |
| | Rendezvous With Annie | Eddie Albert-Gail Patrick | | | a5/25/46 |
| | Shine on Texas Moon | R. Rogers-George Hayes-Dale Evans | | | |
| | Snow Cinderella | Lynne Roberts-Charles Drake | | | |
| | Specter of the Rose (D)A | Michael Chekhov-Judith Anderson | 90 | | b5/25/46 |
| | That Brennan Girl | James Dunn-Mona Freeman | | | |
| 522 | Traffic in Crime | Kane Richmond-Adele Mara | 56 | 6/28/46 | a4/27/46 |
| | Under Nevada Skies | Roy Rogers-Dale Evans | | | a5/25/46 |

### Westerns (Current 1945-46)

| | | | | | |
|---|---|---|---|---|---|
| 555 | Alias Billy the Kid (W)F | Sunset Carson-Peggy Stewart | 56 | 4/17/46 | b4/27/46 |
| 551 | Bandits of the Badlands (W)F | Sunset Carson-Peggy Stewart | 55 | 9/14/45 | b10/13/45 |
| 5307 | Blue Mountain Skies | Gene Autry-Smiley Burnett | 56 | 12/1/45 | |
| 565 | California Gold Rush (W)F | Wild Bill Elliott-Bobby Blake | 60 | 2/4/46 | b3/2/46 |
| 553 | Cherokee Flash (W)F | Sunset Carson-Linda Stirling | 64 | 12/13/45 | b3/2/46 |
| 563 | Colorado Pioneers (W)F | Wild Bill Elliott-Bobby Blake | 55 | 11/14/45 | b1/5/46 |
| 554 | Days of Buffalo Bill | Sunset Carson-Peggy Stewart | 56 | 2/8/46 | |
| 556 | El Paso Kid | Sunset Carson-Marie Harmon | 55 | 5/22/46 | |
| 5308 | Gold Mine in the Sky | Gene Autry | 59 | 1/15/46 | Reissue |
| 5306 | Guns and Guitars | Gene Autry-Smiley Burnette | 58 | 10/15/45 | Reissue |
| 562 | Marshall of Laredo (W)F | Wild Bill Elliott-Bobby Blake | 58 | 10/7/45 | b11/17/45 |
| 561 | Phantom of the Plains (W)F | Wild Bill Elliott-Bobby Blake | 55 | 9/7/45 | b10/13/45 |
| 552 | Rough Riders of Cheyenne (W)F | Sunset Carson-Peggy Stewart | 56 | 11/1/45 | b11/17/45 |
| 566 | Sheriff of Redwood Valley (W)F | Bill Elliott-Alice Fleming | 56 | 3/29/46 | b4/13/46 |
| 567 | Sun Valley Cyclone (W)F | B. Elliott-A. Fleming-B. Blake | 55 | 5/10/46 | b6/15/46 |
| 5305 | Under Fiesta Stars | Gene Autry-Smiley Burnette | 61 | 9/1/45 | Reissue |
| 564 | Wagon Wheels Westward (W)F | Wild Bill Elliott-Bobby Blake | 56 | 12/21/45 | b1/19/46 |

### Westerns (Coming)

| | | | | | |
|---|---|---|---|---|---|
| 568 | Conquest of Cheyenne | Wild Bill Elliott-Alice Fleming | 56 | 7/22/46 | |
| 557 | Red River Renegades | Sunset Carson-Peggy tSewart | 55 | 7/25/46 | |
| | Rio Grande Raiders | Sunset Carson-Peggy tSewart | | | |
| | Sante Fe Uprising | Allan Lane-Martha Wentworth | | | |
| | Sioux City Sue | G. Autry-S. Holloway | | | |
| | Stagecoach to Denver | Allan Lane-Martha Wentworth | | | |
| | Vigilantes of Boomtown | Allan Lane-Martha Wentworth | | | |

## 20TH-FOX

### Current 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 611 | And Then There Were None (My)F | Fitzgerald-Hayward-Huston | 97 | Nov | b1/19/46 |
| 616 | A Walk in the Sun (D)F | Dana Andrews-Richard Conte | 117 | Mar | b12/1/45 |
| 622 | A Yank in London (D)F | Anna Neagle-Rex Harrison | 107 | Mar | b4/27/46 |
| 620 | Behind Green Lights (D)A | Carole Landis-William Gargan | 64 | Feb | b1/19/46 |
| 604 | Captain Eddie (B)F | F. MacMurray-L. Bari | 107 | Sept | b6/23/45 |
| 605 | Caribbean Mystery (My)F | J. Dunn-Sheila Ryan | 65 | Sept | b7/12/45 |
| 628 | Cluny Brown (C)F | Charles Boyer-Jennifer Jones | 100 | June | b5/11/46 |
| 610 | Col. Effingham's Raid (CD)F | C. Coburn-J. Bennett-W. Eythe | 70 | Feb | b9/29/45 |
| 625 | Dark Corner (D)A | Lucille Ball-William Bendix | 99 | May | b4/6/46 |
| 617 | Doll Face (CM)F | C. Miranda-P. Como-V. Blaine | 80 | Jan | b12/22/45 |
| 609 | Dolly Sisters, The *T (MC)F | B. Grable-J. Pane-J. Haver | 114 | Nov | b8/29/45 |
| 626 | Do You Love Me *T (MC)F | M. O'Hara-D. Haymes-H. James | 91 | May | b4/20/46 |
| 623 | Dragonwyck (D)A | G. Tierney-V. Price-W. Huston | 103 | Apr | b2/23/46 |
| 612 | Fallen Angel (D)A | A. Faye-D. Andrews-L. Darnell | 97 | Dec | b10/27/45 |
| 608 | House on 92nd Street, The (D)F | W. Eythe-L. Nolan-S. Hasso | 88 | Oct | b9/15/45 |
| 618 | Jesse James | T. Power-H. Fonda-N. Kelly | 106 | Feb | Re-release |
| 624 | Johnny Comes Flying Home (D)F | Martha Stewart-Richard Crane | 65 | Apr | b3/23/46 |

## 20TH-FOX (Continued)

| Prod. No. | CURRENT 1945-46 | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 614 | Leave Her to Heaven *T (D)A | G. Tierney-J. Crain-C. Wilde | 110 | Jan | b12/22/45 |
| 627 | Rendezvous 24 (D)A | William Gargan-Maria Palmer | 70 | May | b5/11/46 |
| 619 | Return of Frank James | Henry Fonda-Gene Tierney | 92 | Feb | Re-release |
| 621 | Sentimental Journey (D)F | M. O'Hara-J. Payne-W. Bendix | 94 | Mar | b2/9/46 |
| 613 | Spider, The (M)F | Richard Conte-Faye Warlowe | 62 | Dec | b10/13/45 |
| 615 | Shock (D)F | Vincent Price-Lynn Bari | 70 | Feb | b1/19/46 |
| 629 | Somewhere in the Night (D)A | J. Hodiak-L. Nolan-N. Guild | 110 | June | b5/4/46 |
| 607 | State Fair *T (CM)F | D. Andrews-J. Crain-D. Haymes | 100 | Oct | b8/25/45 |
| 630 | Strange Triangle (D)A | Signe Hasso-John Shepperd | 65 | June | b5/11/46 |
| | **COMING** | | | | |
| 634 | Anna and the King of Siam (D)F | I. Dunne-R. Harrison-L. Darnell | 128 | Aug | b6/8/46 |
| 636 | Black Beauty | Mona Freeman-Richard Denning | | | |
| | Carnival in Costo Rica *T | D. Haymes-C. Holm-C. Romero | | | |
| 633 | Centennial Summer *T (M)F | Crain-Darnell-Bennett | 102 | Aug | b6/1/46 |
| | Claudia and David | Dorothy McGuire-Robert Young | | | a5/11/46 |
| 635 | Deadline for Murder | Sheila Ryan-Kent Taylor | 65 | Aug | a6/8/46 |
| | Home Sweet Homicide | P. Ann Garner-R. Scott | | | a5/11/46 |
| 632 | It Shouldn't Happen to a Dog (CD)F | Carole Landis-Allyn Joslyn | 70 | July | b6/1/46 |
| | Margie *T | Jeanne Crain-Alan Young | | | a4/6/46 |
| | My Darling Clementine | H. Fonda-L. Darnell-V. Mature | | | a6/1/46 |
| | Razor's Edge | T. Power-G. Tierney-J. Payne | | | a5/11/46 |
| | Shocking Miss Pilgrim *T | Betty Grable-Dick Haymes | | | a1/5/46 |
| 631 | Smoky *T (D)F | F. MacMurray-A. Baxter-B. Ives | 87 | July | b6/15/46 |
| | Strange Journey | Paul Kelly-Oso Massen | | | |
| 13 | Rue Madeleine | James Cagney-Annabella | | | |
| | Three Little Girls in Blue *T | Haver-Blaine-Payne | | | a1/26/46 |
| | Wake Up and Dream | John Payne-June Haver | | | a6/9/46 |
| | Wanted for Murder (D)A | Eric Portman-Dulcie Gray | 103 | | b4/13/46 |
| | You're For Me | V. Blaine-P. Como-H. James | | | |

## UNITED ARTISTS

| | CURRENT | | | | |
|---|---|---|---|---|---|
| | Abilene Town (W)F | Randolph Scott-Ann Dvorak | 90 | 1/11/46 | b1/12/46 |
| | A Night in Casablanca (M)F | Marx Bros.-Charles Drake | 85 | 5/10/46 | b4/20/46 |
| | Blithe Spirit (C)A | Hammond-Cummings-Harison | 94 | 12/14/45 | b9/22/45 |
| | Breakfast in Hollywood (CD)F | Tom Breneman-Bonita Granville | 93 | 2/22/46 | b1/19/46 |
| | Captain Kidd (D)F | C. Laughton-R. Scott-B. Britton | 87 | 10/5/45 | b8/4/45 |
| | Diary of a Chambermaid (D)A | P. Goddard-B. Meredith | 86 | 2/14/46 | b2/2/46 |
| | Getting Gertie's Garter (C)A | D. O'Keefe-M. McDonald-B. Barnes | 72 | 11/30/45 | b12/1/45 |
| | Johnny in the Clouds (D)F | John Mills-D. Montgomery | 88 | 3/15/46 | b11/17/45 |
| | Outlaw, The (D)A | Jane Russell-Walter Huston | 115 | 2/8/46 | b3/23/46 |
| | Paris-Underground (WaD)A | C. Bennett-Gracie Fields | 97 | 10/19/45 | b8/25/45 |
| | Rebecca | L. Olivier-Joan Fontaine | 130 | 4/26/46 | Reissue |
| | Spellbound (D)A | Ingrid Bergman-Gregory Peck | 111 | 12/28/45 | b11/3/45 |
| | Whistle Stop (D)A | George Raft-Ava Gardner | 85 | 1/25/46 | b1/12/46 |
| | Young Widow (D)A | Jane Russell-Louis Hayward | 100 | 3/1/46 | b2/23/46 |
| | **COMING** | | | | |
| | Abie's Irish Rose | Joanne Dru-Michael Chekhov | | | |
| | Angel on My Shoulder | P. Muni-A. Baxter-C. Rains | | | a2/9/46 |
| | A Scandal in Paris | G. Sanders-S. Hasso-C. Landis | | | a12/22/45 |
| | Bachelor's Daughter's | G. Russell-C. Trevor-A. Dvorak | | | |
| | Bel Ami | George Sanders-Angela Lansbury | | | |
| | Caesar and Cleopatra *T (D)A | Claude Rains-Vivien Leigh | 135 | | b12/22/45 |
| | Chase, The | Robert Cummings-Michele Morgan | | | |
| | Comedy of Murders | Charles Chaplin-Martha Raye | | | |
| | Devil's Playground | William Boyd-Andy Clyde | | | |
| | Dishonored Lady | H. Lamarr-D. O'Keefe-J. Loder | | | |
| | Duel in the Sun *T | J. Jones-G. Peck-J. Cotten | | | |
| | Fanny By Gaslight | James Mason-Phyllis Calvert | | | |
| | Fool's Gold | William Boyd-Andy Clyde | | | |
| | Henry the Fifth (D)F *T | L. Oliver-R. Asherson | 134 | | b4/27/46 |
| | Little Iodine | Jo Ann Marlowe-Marc Cramer | | | a4/27/46 |
| | Miss Television | David Bruce-Cleatus Caldwell | | | a5/25/46 |
| | Mr. Ace | George Raft-Sylvia Sidney | | | a5/4/46 |
| | No Trespassing | Ed. G. Robinson-L. McCallister | | | |
| | Short Happy Life of Francis Macomber | G. Peck-J. Bennett-R. Preston | | | |
| | Sin of Harold Diddlebock | H. Lloyd-R. Walburn-J. Conlin | | | a2/9/46 |
| | Strange Woman, The | H. Lamarr-G. Sanders-L. Hayward | | | |
| | This Happy Breed | Robert Newton-Celia Johnson | | | |

## UNIVERSAL

| | CURRENT 1945-46 | | | | |
|---|---|---|---|---|---|
| 516 | Because of Him (CM)F | D. Durbin-C. Laughton-F. Tone | 87 | 1/16/46 | b1/12/46 |
| 527 | Blonde Alibi (My)F | Tom Neal-Martha O'Driscoll | 62 | 4/12/46 | b3/23/46 |
| 532 | Cat Creeps (H)A | Lois Collier-Noah Beery, Jr. | 57 | 5/17/46 | b4/13/46 |
| 509 | Crimson Canary (My)F | Noah Beery, Jr.-Lois Collier | 64 | 11/9/45 | b11/8/45 |
| 510 | Daltons Ride Again (W)F | A. Curtis-M. O'Driscoll-L. Chaney | 72 | 11/23/45 | b11/17/45 |
| 534 | Dressed to Kill (My)A | Rathbone-N. Bruce-P. Morison | 70 | 6/7/46 | b5/25/46 |
| 513 | Frontier Gal (D)F | Y. DeCarlo-R. Cameron-A. Devine | 84 | 12/21/45 | b12/8/45 |
| 515 | Girl on the Spot (D-M)A | Jess Barker-Lois Collier | 75 | 1/11/46 | b1/5/46 |
| 511 | House of Dracula (H)A | Chaney-Carradine-O'Driscoll | 67 | 12/7/45 | b12/8/45 |
| 525 | House of Horrors (H)A | Kent Taylor-Virginia Grey | 65 | 3/29/46 | b3/9/46 |
| 518 | Idea Girl (C)F | Jess Barker-Julie Bishop | 60 | 2/8/46 | b2/2/46 |
| 520 | Little Giant (C)F | Abbott-Costello | 91 | 2/22/46 | b3/2/46 |
| 526 | Madonna of the Seven Moons (D)A | P. Roc-P. Calvert-S. Granger | 89 | 4/5/46 | b1/26/46 |
| 502 | Men in Her Diary (C)A | J. Hall-L. Allbritton-P. Ryan | 73 | 9/14/45 | b8/15/45 |
| | Night in Paradise *T (D)A | Merle Oberon-Turhan Bey | 84 | 5/3/46 | b4/13/46 |
| 512 | Pillow of Death (My)A | L. Chaney-J. Ed Bromberg | 66 | 12/14/45 | b12/15/45 |
| 507 | Pursuit to Algiers (D)F | B. Rathbone-N. Bruce | 65 | 10/26/45 | b10/27/45 |
| 503 | River Gang (M)F | G. Jean-J. Qualen | 64 | 9/21/45 | b9/22/45 |
| 514 | Scarlet Street (D)A | Ed. G. Robinson-Joan Bennett | 102 | 12/21/45 | b12/29/45 |
| 519 | Seventh Veil (D)A | James Mason-Ann Todd | 94 | 2/15/45 | b11/10/45 |
| 501 | Shady Lady (CM)F | S. Coburn-G. Simms-R. Paige | 93 | 9/7/45 | b9/8/45 |
| 531 | She Wolf of London (H)A | Sara Haden-Una O'Connor | 61 | 5/17/46 | b4/13/46 |
| 521 | Smooth as Silk (My)A | Kent Taylor-Virginia Grey | 66 | 3/1/46 | b3/9/46 |
| 533 | She Wrote the Book (CD)A | Joan Davis-Jack Oakie | 74 | 5/31/46 | b5/18/46 |
| 528 | So Goes My Love (D)F | Myrna Loy-Don Ameche | 88 | 5/19/46 | b3/30/46 |
| 505 | Strange Confession (M)A | L. Chaney-B. Joyce | 62 | 10/5/45 | b10/6/45 |
| 530 | Strange Conquest (D)F | Jane Wyatt-Jess Barker | 64 | 6/16/46 | b4/20/46 |
| 506 | Senorita From the West (C)F | A. Jones-B. Granville | 62 | 10/12/45 | b10/20/45 |
| 524 | Spider Woman Strikes Back (H)A | G. Sondergaard-K. Grant-B. Joyce | 59 | 3/22/46 | b3/23/46 |
| 522 | Tangier (D)F | M. Montez-P. Foster-R. Paige | 75 | 3/9/46 | b3/9/46 |
| 517 | Terror By Night (My)A | B. Rathbone-Nigel Bruce | 60 | 2/1/46 | b2/2/46 |
| 504 | That Night With You (CM)F | F. Tone-S. Foster-L. Allbritton | 84 | 9/28/45 | b9/22/45 |
| 508 | This Love of Ours (D)F | Merle Oberon-Charles Korvin | 90 | 11/2/45 | b10/27/45 |

| *Title* | *Company* |
|---|---|
| Sun Valley Cyclone | Rep. |
| Suspected Person | PRC |
| Suspense | Mono. |
| Swamp Fire | Para. |
| Swell Guy | Univ. |
| Swing Hostess | PRC |
| Swingin' on a Rainbow | Rep. |
| Swing Parade of 1946 | Mono. |
| Swiss Family Robinson | Astor |
| **T** | |
| Talk About a Lady | Col. |
| Tangier | Univ. |
| Tars and Spars | Col. |
| Tarzan and the Leopard Woman | RKO |
| Tenth Avenue Angel | MGM |
| Terror By Night | Univ. |
| Terrors on Horseback | PRC |
| Terror Trail | Col. |
| Texas Kid, The | Mono. |
| Texas Panhandle | Col. |
| That Brennan Girl | Rep. |
| That Night With You | Univ. |
| That Texas Jamboree | Col. |
| That Way with Women | WB |
| The Man I Love | WB |
| The Shadow | Mono. |
| The Time, the Place & the Girl | WB |
| They Made Me a Killer | Para. |
| They Were Expendable | MGM |
| 13 Rue Madeleine | 20th-Fox |
| This Happy Breed | UA |
| This Love of Ours | Univ. |
| Thrill of Brazil | Col. |
| Throw a Saddle on a Star | Col. |
| Three in the Saddle | PRC |
| Three Little Girls in Blue | 20th-Fox |
| Three Strangers | WB |
| Three Wise Fools | MGM |
| Thunder in the City | Astor |
| Thunder Town | PRC |
| Tiger Woman | Rep. |
| Till the Clouds Roll By | MGM |
| Till the End of Time | RKO |
| Time for Two | MGM |
| To Each His Own | Para. |
| Tokyo Rose | Para. |
| Tom Brown's Schooldays | Astor |
| Tomorrow Is Forever | RKO |
| Tonight We Dance | Col. |
| Too Good to Be True | Para. |
| Too Young to Know | WB |
| Town Went Wild | PRC |
| Traffic in Crime | Rep. |
| Trail to Mexico | Mono. |
| Trail to Vengeance | Univ. |
| Trigger Law | Mono. |
| Trigger Trail | Univ. |
| Trouble With Women | Para. |
| Tucson Raiders | Rep. |
| Twin Guns | PRC |
| Two Fisted Stranger | Col. |
| Two Guys From Milwaukee | WB |
| Two Mrs. Carrolls | WB |
| Two Sisters From Boston | MGM |
| Two Smart People | MGM |
| Two Years Before the Mast | Para. |
| **U** | |
| Uncle Andy Hardy | MGM |
| Undercover Woman | Rep. |
| Undercurrent | MGM |
| Underdog, The | PRC |
| Under Arizona Skies | Mono. |
| Under Nevada Skies | Rep. |
| Unfinished Dance, The | MGM |
| Unknown, The | Col. |
| Unseen, The | Para. |
| Up Goes Maisie | MGM |
| **V** | |
| Vacation From Marriage | MGM |
| Vacation in Reno | RKO |
| Valley of the Zombies | Rep. |
| Vigilantes of Boomtown | Rep. |
| Vigilantes Return | Univ. |
| Virginian, The | Para. |
| Voice of the Whistler | Col. |
| **W** | |
| Wagon Wheels Westward | Rep. |
| Wake Up and Dream | 20th-Fox |
| Walls Came Tumbling Down | Col. |
| Wanderer of the Wasteland | RKO |
| Wanted for Murder | 20th-Fox |
| Weekend at the Waldorf | MGM |
| Weird Woman | Univ. |
| Welcome Stranger | Para. |
| Well Groomed Bride | Para. |
| West of the Alamo | Mono. |
| West of the Rio Grande | Mono. |
| What a Woman! | Col. |
| What Next, Corporal Hargrove? | MGM |
| Where There's Life | Para. |
| Whispering Skull | PRC |
| Whistle Stop | UA |
| White Tie and Tails | Univ. |
| White Pondo | PRC |
| Why Girls Leave Home | Mono. |
| Wicked Lady | Univ. |
| Wife of Monte Cristo | PRC |
| Wild Beauty | Univ. |
| Without Reservations | RKO |
| Woman of the Town, The | UA |
| Woman on the Beach | RKO |
| Woman Who Came Back, The | Rep. |
| Wonder Man | RKO |
| **Y** | |
| Yearling, The | MGM |
| Years Between, The | Misc. |
| Yolanda & the Thief | MGM |
| Young Widow | UA |
| You're For Me | 20th-Fox |
| **Z** | |
| Ziegfeld Follies of 1946 | MGM |

## TITLE CHANGES

"Dangerous Men" (PRC) now PRAIRIE BAD MEN

"Ghost Busters" (Mono.) now SPOOK BUSTERS

## ADVANCE DATA
### On Forthcoming Product

SINBAD THE SAILOR (RKO) *Color. Principals*: Douglas Fairbanks, Jr., Maureen O'Hara, Walter Slezak. *Director*, Richard Wallace. *Plot*: Posing as the son of a king of a rich treasure isle, a sailor-adventurer plans to seek the treasure. He falls in love with an adventuress who, with a power-seeking noble, is also after the riches. After much adventure, all arrive at the isle. There the sailor finds a treasure greater than gold—his lady's love—and kills the noble, his rival.

I COVER BIG TOWN (Para.) *Mystery. Principals*: Philip Reed, Hillary Brooke, Robert Lowery. *Director*, William Thomas. *Plot*: Lorelei is assigned to the police beat by the Illustrated Press managing editor, Steve Wilson. They become involved in a murder when the two answer a police call. Lorelei solves the complicated story and proves she is capable of handling the tough assignment.

KATIE FOR CONGRESS (RKO) *Drama. Principals*: Loretta Young, Joseph Cotten, Ethel Barrymore. *Director*, H. C. Potter. *Plot*: A Swedish farm girl goes to the city to study nursing, loses her money and takes a job as maid to a Congressman. They fall in love. When the Congressman from the next district dies, the girl challenges the replacement the Party selects. She is named a candidate by the opposition. An attempt to defeat her by scandal is beaten, and the two lovers go to Congress together.

FEAR IN THE NIGHT (Para.) *Mystery. Principals*: Paul Kelly, Kay Scott, DeForest Kelley. *Director*, Maxwell Shane. *Plot*: A man commits murder while under a hypnotic spell, thinking it was a nightmare. But he learns the truth. Through the help of his sister's detective husband, he solves the killing, and is able to express his love for his girl friend.

**Our New Phone Number:**

**LOngacre 3-0121**

Editorial and Publication Offices

Showmen's Trade Review

1501 Broadway New York 18, N. Y.

## UNIVERSAL (Continued)

| Prod. No. | COMING | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 541 | Black Angel | D. Duryea-J. Vincent-P. Lorre | | 8/2/46 | |
| | Brief Encounter (D)A | Celia Johnson-Trevor Howard | 95 | | b2/16/46 |
| | Brute Man | Rondo Hatton- Jane Adams | | | |
| 540 | Canyon Passage *T | D. Andrews-B. Donlevy-S. Hayward | | 7/26/46 | a10/6/45 |
| | Cuban Pete | Desi Arnaz-Ethel Smith | | | a5/18/46 |
| 539 | Danger Woman | B. Joyce-D. Porter-P. Morrison | 60 | 7/12/46 | a4/20/46 |
| | Dark Horse | Phil Terry-Ann Savage | | | a4/6/46 |
| | Dead of Night | Michael Redgrove-Googie Withers | | | |
| 543 | Ghost Steps Out | Abbott-Costello-M. Reynolds | | 8/16/46 | a4/6/46 |
| 538 | Her Adventurous Night | Dennis O'Keefe-Helen Walker | | 7/5/46 | |
| 537 | Inside Job | A. Curtis-A. Rutherford-P. Foster | 65 | 6/28/46 | |
| 544 | Killers, The | Ava Gardner-Albert Dekker | | 8/30/46 | a5/25/46 |
| | Little Miss Big | Fay Holden-Beverly Simmons | | | a4/6/46 |
| 536 | Lover Come Back (C)A | G. Brent-L. Ball-V. Zorina | 90 | 6/21/46 | b6/15/46 |
| | Magnificent Doll | G. Rogers-D. Niven-B. Meredith | | | |
| | Michigan Kid | Jon Hall-Rita Johnson | | | a5/18/46 |
| | Mysterious Mr. M | Richard Martin-Pamela Blake | | | |
| | Notorious Gentlemen (D)A | Rex Harrison-Lilli Palmer | 110 | | b2/16/46 |
| | Oh Say Can You Sing | Sheila Ryan-Fred Brady | | | a5/25/46 |
| | Pirates of Monterey *T | Maria Montez-Rod Cameron-P. Reed | | | a5/25/46 |
| 535 | Runaround (C)F | Rod Cameron-Ella Raines | 86 | 6/14/46 | b6/8/46 |
| | Shahrazad *T | Decarlo-Donlevy-Aumont | | | a2/9/46 |
| | Smash-Up | S. Hayward-L. Bowman-E. Albert | | | |
| | Swell Guy | Sonny Tufts-Ann Blyth | | | |
| | Vigilantes Return *T | Jon Hall-Margaret Lindsay | | | |
| | White Tie and Tails | Dan Duryea-Ella Raines-William Bendix | | | |
| | Wicked Lady (D)A | M. Lockwood-J. Mason-P. Roc | 100 | | b1/12/46 |
| 542 | Wild Beauty | Don Porter-Lois Collier | | 8/9/46 | |
| | **Westerns (Current 1945-46)** | | | | |
| 1101 | Bad Men of the Border | Kirby Grant-Armita-Fuzzy Knight | 56 | 9/28/45 | |
| 1102 | Code of the Lawless | Kirby Grant-Fuzzy Knight | 55 | 10/19/45 | |
| 1104 | Gun Town | Kirby Grant-Fuzzy Knight | 53 | 1/18/45 | a12/22/45 |
| 1103 | Trail to Vengeance | Kirby Grant-Fuzzy Knight | 54 | 11/30/45 | |
| | **Westerns (Coming)** | | | | |
| | Rustlers' Roundup | Kirby Grant-Fuzzy Knight | | | |

## WARNER BROS.

| | CURRENT 1945-46 | | | | |
|---|---|---|---|---|---|
| 504 | Born for Trouble | Van Johnson-Faye Emerson | 57 | 10/6/45 | Reissue |
| 512 | Burma Victory (Wa)A | Documentary | 63 | 2/15/46 | b12/22/45 |
| 513 | Cinderella Jones (C)F | Joan Leslie-Robert Alda | 88 | 3/9/46 | b2/16/46 |
| 515 | City for Conquest | James Cagney-Ann Sheridan | 98 | 4/13/46 | Reissue |
| 506 | Confidential Agent (D)F | C. Boyer-L. Bacall-P. Lorre | 118 | 11/10/45 | b11/3/45 |
| 508 | Danger Signal (D)F | Faye Emerson-Zachary Scott | 78 | 12/15/45 | b11/17/45 |
| 517 | Devotion (D)A | O. deHavilland-L. Lupino | 107 | 4/20/46 | b4/6/46 |
| 518 | Her Kind of Man | Z. Scott-F. Emerson-D. Clark | 78 | 5/11/46 | a12/22/45 |
| 503 | It All Came True | Humphrey Bogart-Ann Sheridan | 97 | 10/6/45 | Reissue |
| 505 | Mildred Pierce (D)A | Joan Crawford-Jack Carson | 111 | 10/20/45 | b9/29/45 |
| 510 | My Reputation (D)F | Barbara Stanwyck-George Brent | 94 | 1/26/46 | b1/22/46 |
| 516 | No Time for Comedy | James Stewart-Rosalind Russell | 93 | 4/13/46 | Reissue |
| 519 | One More Tomorrow (C)F | Ann Sheridan-Dennis Morgan | 88 | 6/1/46 | b5/18/46 |
| 501 | Pride of the Marines (D)F | J. Garfield-E. Parker-D. Clark | 119 | 9/4/45 | b8/11/45 |
| 502 | Rhapsody in Blue (M)F | Joan Leslie-Robert Alda | 139 | 9/22/45 | b6/30/45 |
| 509 | San Antonio *T | Erroll Flynn-Alexis Smith | 110 | 12/29/45 | b11/24/45 |
| 514 | Saratoga Trunk (D)A | Gary Cooper-Ingrid Bergman | 135 | 3/30/46 | b11/24/45 |
| 511 | Three Strangers (D)A | Fitzgerald-Greenstreet-Lorre | 92 | 2/15/46 | b1/26/46 |
| 507 | Too Young to Know (D)F | Joan Leslie-Robert Hutton | 86 | 12/1/45 | b11/17/45 |
| | **COMING** | | | | |
| | Appointment in Tokyo (Wa) | Documentary | 54 | | b12/1/45 |
| | Beast With Five Fingers | R. Alda-A. King-P. Lorre | | | a3/23/46 |
| | Big Sleep | H. Bogart-Lauren Bacall | | | a2/16/46 |
| | Cheyenne | Dennis Morgan-Jane Wyman | | | |
| | Cloak and Dagger | Gary Cooper-Lilli Palmer | | | |
| | Cry Wolf | Errol Flynn-Barbara Stanwyck | | | |
| | Deception | Bette Davis-Paul Henreid | | | |
| | Escape Me Never | E. Flynn-I. Lupino-G. Young | | | a3/9/46 |
| | Humoresque | J. Crawford-J. Garfield-O. Levant | | | |
| 520 | Janie Gets Married (CD)F | Joan Leslie-Robert Hutton | 89 | 6/22/46 | b6/8/46 |
| | Life with Father *T | I. Dunne-W. Powell-E. Taylor | | | |
| | Never Say Goodbye | Errol Flynn-Eleanor Parker | | | a12/1/45 |
| 523 | Night and Day | C. Grant-A. Smith-J. Wyman | 128 | 8/3/46 | |
| | Nobody Lives Forever | J. Garfield-G. Fitzgerald | | | a3/23/46 |
| | Nora Prentiss | Ann Sheridan-Robert Alda | | | |
| 522 | Of Human Bondage | P. Henreid-E. Parker-J. Knowles | 105 | 7/20/46 | a8/16/44 |
| | Open Verdict, The | S. Greenstreet-P. Lorre-J. Lorring | | | a3/9/46 |
| | Secret, The | J. Crawford-Van Heflin-R. Massey | | | |
| | Shadow of a Woman | Andrea King-William Prince | | | a4/28/45 |
| 521 | Stolen Life (D)A | B. Davis-G. Ford-W. Brennan | 107 | 7/6/46 | b5/4/46 |
| | That Way With Women | S. Greenstreet-M. Vickers-D. Clark | | | |
| | The Man I Love | Ida Lupino-Robert Alda | | | a11/24/45 |
| | The Time, the Place & the Girl *T | D. Morgan-J. Carson-J. Wyman | | | a12/1/45 |
| 524 | Two Guys From Milwaukee | Dennis Morgan-Joan Leslie | 90 | 8/17/46 | a3/23/46 |
| | Two Mrs. Carrolls | H. Bogart-B. Stanwyck-A. Smith | | | a11/24/45 |

## MISCELLANEOUS

| | | | | | |
|---|---|---|---|---|---|
| | A Boy, a Girl and a Dog (D) | Harry Davenport-Sharyn Moffett | | Film Clas | a10/4/44 |
| | Accent on Horror | Bela Lugosi-Nat Pendleton | | SGP | |
| | Adventure For Two (D)F | Laurence Olivier-Penelope Ward | 89 | | b12/22/45 |
| | Adventure in Music (M) | Jose Iturbi & Others | 62 | | b5/27/44 |
| | Battle for Music (Doc.)F | London Philharmonic | 74 | Four Conts | b10/30/45 |
| | Bedelia (D)A | Margaret Lockwood-Ian Hunter | 90 | Eagle-Lion | b6/8/46 |
| | Bella Donna | M. Oberon-G. Brent-C. Korvin | | UWP | a5/25/46 |
| | Captive Heart (D)A | Michael Redgrave-Rachel Kempson | 108 | Eagle-Lion | b4/13/46 |
| | Caravan (D)A | Steward Granger-Jean Kent | 122 | Eagle-Lion | b4/20/46 |
| | Crainquebille (D)A | French Cast | 59 | Hoffberg | b10/28/44 |
| | Curley *T | Frances Rafferty-Larry Olsen | | Hal Roach | a5/25/46 |
| | Dark Is the Night (D)A | Irina Radehenko-Ivan Kuznetsov | 70 | Artkino | b3/23/46 |
| | Dark Mirror | O. deHavilland-Lew Ayers | | UWP | a4/6/46 |
| | 1812 (Hist.) | Russian Cast | 95 | Artkino | b9/16/44 |
| | Fall of Berlin (Doc.)F | | 70 | Artkino | b9/15/44 |
| | Flight to Nowhere | A. Curtis-E. Ankers | | SGP | a5/18/46 |
| | Here Comes Trouble* | William Tracy-Patty Morgan | | Hal Roach | |
| | I Know Where I'm Going (D)F | Wendy Hiller-Roger Livesay | 91 | GFD | b1/5/46 |
| | Journey Together (D)F | Ed. G. Robinson-Bessie Love | 80 | Eng. Films | b3/9/46 |
| | Love on the Dole (D)A | Deborah Kerr-Clifford Evans | 89 | Four Conts | b10/20/45 |
| | Man From Utah | Russell Hayden-Inez Cooper | | SGP | |
| | Open City (D)A | Aldo Fabrizi-Anna Magnani | 100 | Mayer-Bur'n | b3/9/46 |
| | 'Neath Canadian Skies | Russell Hayden-Inez Cooper | | SGP | |
| | Ramrod | J. McCrea-V. Lake-D. DeFore | | Enterprise | |
| | Strange Holiday (D)F | Claude Rains-Robbie Stebbins | 57 | Elite | b10/27/45 |
| | Years Between, The (D)A | Michael Redgrave-Valerie Hobson | 100 | Eagle-Lion | b4/13/46 |

# SHORT Booking GUIDE

## 1945-46 PRODUCT

## COLUMBIA

### ALL-STAR COMEDIES (20)

7404 A Bird in the Head.....Fair ..... 17 .. 4/13/46
7434 A Hit With a Miss.....Good ..... 16 .. 3/ 2/46
7410 Ain't Love Cuckoo?..... 19 .....
7432 A Miner Affair.....Poor ..... 18½..11/10/45
7403 Beer Barrel Polecats..... 17 .....
7436 Blonde Stayed On, The..... 16½.....
7423 Calling All Fibbers..... 16½.....
7422 Dance, Dunce, Dance!....Funny ..... 18½..10/27/45
7426 Get Along Little Zombie ..... 17 .....
7433 High Blood Pressure.....Fair ..... 19 .. 3/16/46
7425 Hiss and Yell..... 18 .....
7401 If a Body Meets a Body..... 18 .....
7438 Jiggers, My Wife!..... 18 .....
7421 Mayor's Husband, The...Funny ..... 16 ..11/10/45
7402 Micro-Phonies ..... 17 .....
7437 Mr. Noisy ..... 16½.....
7407 Monkey Businessmen ..... 18 .....
7435 Spook to Me.....Funny ..... 17 .. 3/ 2/46
7406 Three Troubledoers ..... 17 .....
7405 Uncivil War Birds..... 17 .....
7409 Vine, Women and Song (Billy Vine) ..... 22½.....
7224 When the Wife's Away..Good ..... 17 .. 5/ 4/46
7431 Where the Pest Begins..... 17 .....

### COLOR RHAPSODY (5)

7503 Picnic Panic ..... 6 .....
7502 Polar Playmates ..... 8½.....
7501 River Ribber ..... 6 .....

### COMMUNITY SINGS (10)

7651 No. 1 (Leibert) Cowboy Hit Tunes.....Good ..... 9½..11/17/45
7652 No. 2 (Baker) You Belong to My Heart..... 10 .....
7653 No. 3 (Don Baker) Dream .....Fair ..... 10 .. 3/ 2/46
7654 No. 4 (Baker) Good, Good, Good .....Fair ..... 11 .. 2/23/46
7655 No. 5 (Leibert) No Can Do .....Good ..... 10 .. 4/13/46
7656 No. 6 (Baker) That Feeling in the Moonlight..... 9 .....
7657 No. 7 (Leibrt) Chickery Chick ..... 10 .....
7658 No. 8 (Baker) Symphony.....
7659 No. 9 (Baker) Aren't You Glad You're You.....
7660 No. 10 (Leibert) Let It Show .....

### FILM VODVIL (5)

7956 Dick Stabile & Orch.....
7951 Milt Britton & Band..... 11 .....
7952 Randy Brooks & Orch..... 10½.....
7953 Morale's Copacabana Orchestra .....Excellent ..... 11 .. 2/23/46
7954 Three Sets of Twins....Good ..... 10 .. 5/ 4/46
7955 Art Mooney & Orch..... 11 .....

### FLIPPY

7601 Catnipped .....Amusing ..... 7½.. 3/ 2/46

### FOX & CROW

7752 Foxey Flatfoots ..... 6 .....
7751 Phoney Baloney ..... 7 .....
7753 Unsure-Runts ..... 7½.....

### PANORAMICS

7902 Strange Hunger .....
7901 The Magic Stone..... 10 .....

### PHANTASIES (4)

7702 Kenge Roo ..... 6 .....
7701 Simple Siren ..... 6½.....
7703 Snap Happy Traps.....

### SCREEN SNAPSHOTS (10)

7851 No. 1 (25th Anniversary Special) ..... 9 .....
7852 No. 2 (Harlow Wilcox & H. Von Zell)..... 10 .....
7853 No. 3 (Fashions, Rodeo, etc.) .....Interesting .... 9 .. 2/23/46
7854 No. 4 (Hollywood Celebrations) .....Interesting .... 9 .. 2/23/46
7855 No. 5 (Movie Stunt-men & Doubles) ..... 9 .....
7856 No. 6 (Wendell Niles and Prindle) ..... 9½.....
7857 No. 7 (Victory Show) ..... 9½.....
7858 No. 8 (Looking Back) .....
7859 No. 9 (Judy Canova Radio Show) ..... 10 .....
7860 No. 10 (Famous Fathers & Sons) .. .....

### SPORT REELS (10)

7801 Champion of the Cue..... 7½.....
7802 Puck Chasers ..... 10 .....
7803 Cadet Cagers ..... 8½.....
7804 Mermaid's Paradise .....Good ..... 9½.. 3/ 9/46
7805 Rasslin' Romeos ..... 8½.....
7806 Canine Champion ..... 8½.....
7807 Timberland Athletes .....
7808 Diving Aces .....
7809 Horse Racing (untitled) .....

### SERIALS (3)

7160 Hop Harrigan ..... 15 Chaps. 4/13/46
7120 Jungle Raiders ..... 15 Chaps.
7140 Who's Guilty? ..... 15 Chaps.
Chick Carter, Detective..... 15 Chaps.

## METRO-GOLDWYN-MAYER 1945-46

### CARTOONS (16)

W-731 Flirty Birdy ..... 7 .....
W-733 Quiet Please .....
W-732 Wild and Woolly..... 8 .....
W-734 Lonesome Lenny .....Fair ..... 8 .. 4/ 6/46
W-735 Springtime for Thomas..Good ..... 9 .. 4/ 6/46
W-736 Milky Waif .....Good ..... 7 .. 6/ 1/46

### TRAVELTALKS (12)

T-714 Glimpses of Guatemala.....
T-713 Land of Mayas.....
T-717 Looking at London.....Excellent ..... 10 .. 6/ 1/46
T-712 Merida and Campeche....Good ..... 8 ..12/ 1/45
T-715 Visiting Vera Cruz.....Interesting .... 9 .. 4/ 6/46
T-711 Where Time Stands Still.Good ..... 9 ..12/ 1/45
T-716 The Mission Trail.....

### MGM SPECIALS (4)

A-701 A Gun in His Hand..... 10 .....
A-702 Purity Squad .....Excellent ..... 20 ..11/24/45

### PETE SMITH SPECIALTIES (10)

S-756 Badminton .....Good ..... 9 .. 1/ 5/46
S-753 Bus Pests .....Funny ..... 10 .. 1/ 5/46
S-759 Equestrian Quiz .....Funny ..... 10 .. 6/ 1/46
S-757 Fala at Hyde Park.....Interesting .... 11 .. 1/26/46
S-751 Football Thrills of 1944..Excellent ..... 8 ..12/ 1/45
S-755 Gettin' Glamor ..... 9 .....
S-752 Guest Pests .....Very Funny ... 9 .. 1/19/46
S-754 Sports Sticklers .....
S-758 Studio Visit .....
S-760 Treasures from Trash....Good ..... 10 .. 6/ 1/46

### PASSING PARADE (6)

K-774 Golden Hunch .....Excellent ..... 10 .. 2/ 9/46
K-771 Great American Mug.....Very Good ..... 10 ..11/24/45
K-773 People on Paper.....Excellent ..... 11 ..12/ 1/45
K-775 Magic on a Stick.....
K-776 Our Old Car.....Excellent ..... 10 .. 5/ 4/46
K-772 Stairway to Light.....Good ..... 10 ..11/24/45

### MGM MINIATURE (6)

M-781 Strange Destiny .....Good ..... 10 .. 1/26/46
M-782 Spreadin' the Jam.....Fair ..... 10 ..11/24/45
M-783 Musical Masterpieces ..Excellent ..... 10 .. 4/ 6/46

## PARAMOUNT 1945-46

### GEORGE PAL PUPPETOONS (8)

U5-1 Jasper and the Beanstalk.Good ..... 8 ..10/27/45
U5-2 My Man Jasper.....Fair ..... 8 .. 3/16/46
U5-3 Olie for Jasper..... 7 .....
U5-4 Together in the Weather..... 7 .....
U5-5 Jasper's Derby .....Excellent ..... 8 .. 6/ 1/46

### LITTLE LULU (6)

D5-1 Man's Pest Friend.....Good ..... 8 .. 2/ 9/46
D5-2 Bargain Counter Attack...Good ..... 7 .. 6/ 1/46
D5-3 Bored of Education.....Passable ..... 7 .. 6/ 1/46
D5-4 Chick and Double Chick.....

### NOVELTOONS (6)

P5-1 Friendly Ghost .....Very Good ..... 7½.. 2/23/46
P5-2 Cheese Burglar .....Fair ..... 7 .. 6/ 1/46
P5-3 Old MacDonald Had a Farm .....Very Good ..... 7 .. 6/ 1/46
P5-4 Sheep Shape ..... 7 .....
P5-5 Spree for All .....

### MUSICAL PARADES (6)

FF5-1 Little Witch .....Very Good ..... 20 ..11/10/45
FF5-2 Naughty Nanette .....Entertaining .. 20 .. 2/16/46
FF5-3 College Queen .....Limited ..... 2 .. 6/ 1/46
FF5-4 Tale of Two Cafes..... 18 .....
FF5-5 Double Rhythm .....

### POPEYE (8)

E5-1 House Tricks .....Funny ..... 8 .. 5/11/46
E5-2 Service With a Guile....Fair ..... 6 .. 4/13/46
E5-3 Klondike Casanova .....Swell ..... 8 .. 6/ 1/46
E5-4 Peep in the Deep..... 7 .....
E5-5 Rocket to Mars.....
E5-6 Rodeo Romeo .....

### POPULAR SCIENCE (6)

J5-1 No. 1 .....Interesting .... 10 ..11/17/45
J5-2 No. 2 .....Interesting .... 10 .. 2/16/46
U5-3 No. 3 .....Interesting .... 10 .. 3/16/46
J5-4 No. 4 .....Interesting .... 10 .. 5/11/46
J5-5 No. 5 ..... 10 .....
J5-6 No. 6 .....

### SPEAKING OF ANIMALS (6)

Y5-1 Animal-ology .....Very Funny ... 9 ..11/ 3/45
Y5-2 Hillbillies .....Very Good ..... 9 .. 2/23/46
Y5-3 In the Postwar Era.....Fair ..... 9 .. 3/16/46
Y5-4 In the Wilds.....Good ..... 9 .. 6/ 1/46
Y5-5 Lonesome Stranger .....
Y5-6 (Untitled) .....

### SPORTLIGHTS (10)

R5-1 What a Picnic.....Interesting .... 9 ..10/18/45
R5-2 Paddle Your Own.....Good ..... 9 ..11/17/45
R5-3 Running the Team.....Good ..... 9 .. 2/23/46
R5-4 Good Dog ..... 10 .....
R5-5 Dixie Pointers ..... 10 .....
R5-6 Rhythm on Blades.....Excellent ..... 9 .. 3/16/46
R5-7 Testing the Experts..... 9 .....
R5-8 Riding the Hickories.....Excellent ..... 9 .. 6/ 1/46
R5-9 Birds Make Sport.....
R5-10 Feminine Class .....

### TWO-REEL SPECIALS

T5-2 Don't Be a Sucker..... 18 .....

### UNUSUAL OCCUPATIONS (6)

L5-1 No. 1 .....Interesting .... 10 .. 2/16/46
L5-2 No. 2 ..... 10 .....
L5-3 No. 3 .....Good ..... 10 .. 3/16/46
L5-4 No. 4 .....Interesting .... 10 .. 4/13/46

## RKO RADIO 1945-46

### DISNEY CARTOONS (18)

64103 A Knight for a Day.....Good ..... 7 .. 6/ 1/46
64101 Canine Patrol ..... 7 .....
64105 In Dutch .....Funny ..... 7 .. 3/16/46
64102 Old Sequoia .....Funny ..... 7 ..10/13/45
64104 Pluto's Kid Brother.....Good ..... 7 .. 5/11/46
64106 Squatter's Rights ..... 7 .....

### EDGAR KENNEDY (6)

63401 Big Beef, The.....Good ..... 17 ..11/24/45
63402 Mother-in-Law's Day ..... 15 .....
63403 Trouble or Nothing.....Funny ..... 18 .. 2/16/46

### FLICKER FLASHBACKS (7)

64201 No. 1 .....Funny ..... 7 ..11/17/45
64202 No. 2 .....Funny ..... 7 .. 1/26/46
64203 No. 3 .....Amusing ..... 7 .. 2/ 9/46
64204 No. 4 .....Good ..... 8 .. 3/16/46
64205 No. 5 .....Good ..... 7 .. 4/13/46
64206 No. 6 .....Entertaining ... 8 .. 6/ 1/46
64207 No. 7 ..... 7 .....

### HEADLINER REVIVALS (4)

63201 The Derby Decade..... 22 .....
63202 Russian Dressing ..... 13 .....
63204 Sea Melody ..... 19 .....
63203 Twenty Girls and a Band..... 18 .....

### LEON ERROL (6)

63701 Beware of Redheads..... 17 .....
63702 Maid Trouble .....Funny ..... 13 .. 2/23/46
63703 Oh, Professor Behave..... 13 .....
63704 Twin Husbands ..... 18 .....

### RAY WHITLEY WESTERN MUSICALS (4)

63501 Western Welcome ..... 18 .....
63503 Ranch House Romeo..... 17 .....
63502 Sagebrush Serenade ..... 19 .....
63504 Rhythm Wranglers ..... 19 .....

### SPECIAL

571 The House I Live In....Excellent ..... 18 ..10/13/45

### SPORTSCOPES (13)

64310 Aqua Queens ..... 8 .....
64304 Arcaro Up .....Fair ..... 8 .. 2/ 9/46
64301 Athletic Items .....Good ..... 8 ..11/24/45
64302 Battling Bass .....Good ..... 8 ..11/17/45
64308 Black Ducks and Broadbills .....Good ..... 8 .. 5/11/46
64309 Tenderfoot Trail ..... 8 .....
64303 Ten Pin Titans.....Good ..... 8 .. 2/ 9/46
64307 Quarter Horses .....Good ..... 8 .. 3/ 9/46
64305 Ski Master .....Good ..... 8 .. 5/11/46
64306 Winning Basketball .....Good ..... 8 .. 4/ 6/46

### THIS IS AMERICA (13)

63102 T. V. A.....Interesting .... 18 .. 1/26/46
63101 Airline to Everywhere....Excellent ..... 17 .. 1/ 5/46
63103 Great Lakes .....Excellent ..... 16 .. 2/16/46
63107 No Place Like Home.....Illuminating ... 16 .. 6/ 1/46
63104 Report on Japan.....Interesting .... 19 .. 3/ 9/46
63105 Street of Shadows.....Excellent ..... 18 .. 4/13/46
63106 Two Million Rooms.....Excellent ..... 15 .. 5/ 4/46

### WAR ACTIVITIES

Here Come the Yanks....Interesting .... 19 ..10/16/45

## 20th CENTURY-FOX 1945-46

### MOVIETONE ADVENTURE (10)

6260 Across the Great Divide.....
6258 Along the Rainbow Trail.Excellent ..... 8 .. 4/13/46
6254 Bountiful Alaska ..... 8 .....
6259 Cradle of Liberty.....
6253 China Carries On.....
6256 Louisiana Springtime ..... 8 .....
6257 Lost Lake .....
6252 Magic of Youth.....
6251 Memories of Columbus.....
6255 Song of Sunshine..... 8 .....

### SPORTS REVIEWS (6)

6353 Diving Dandies .....
6355 Golden Horse .....
6301 Pins and Cushions.....Interesting .... 8 .. 3/ 2/46
6351 Ski Aces .....Excellent ..... 8 .. 2/23/46
6352 Time Out For Play..... 8 .....
6354 Sea Sirens .....

### TERRYTOONS (26)

6506 Bad Bill Bunion.....Funny ..... 7 .. 3/ 2/46
6517 Dinky Finds a Home..... 7 .....
6511 Fortune Hunters ..... 7 .....
6502 Fox & the Duck.....
6520 Golden Hen .....Excellent ..... 7 .. 5/11/46
6514 It's All in the Stars.....Excellent ..... 7 .. 6/ 1/46
6518 Johnstown Flood ..... 7 .....
6501 Mighty Mouse in Gypsy Life ..... 8 .....
6506 Mighty Mouse Meets Bad Bill Bunion..... 7 .....
6505 Mighty Mouse in Krakatoa .....Amusing ..... 7 .. 3/ 9/46
6513 My Old Kentucky Home.Very Good .... 7 .. 5/ 4/46
6519 Peace-Time Football ..... 7 .....
6503 Swooning the Swooners.....
6510 Svengall's Cat .....Amusing ..... 7 .. 3/ 2/46
6509 Talking Magpies .....Good ..... 7 .. 3/ 9/46
6507 The Exterminator ..... 7 .....
6515 Throwing the Bull..... 7 .....
6516 Trojan Horse ..... 7 .....
6504 Watch Dog .....
6512 Wicked Wolf .....Good ..... 7 .. 5/11/46
6505 Who's Who in the Jungle.Good ..... 7 .. 3/ 2/46

### MARCH OF TIME (18)

1 Palestine Problem .....Informative .... 17 .. 3/15/46
2 American Beauty .....Interesting .... 18 .....
3 18 Million Orphans.....Excellent ..... 17 ..11/ 3/45
4 Justice Comes to Germany .....Impressive ..... 21 11/24/45
5 Challenge to Hollywood...Interesting .... 18 .. 1/ 5/46
6 Life With Baby.....Very Good .... 20 .. 2/ 2/46
7 Report on Greece.....Very Good .... 19 .. 3/ 2/46
8 Night Club Boom.....Good ..... 21 .. 4/ 6/46
9 Wanted—More Homes ...Informative .... 20 .. 5/ 4/46
10 Tomorrow's Mexico .....Timely ..... 20 .. 6/ 1/46

## UNIVERSAL 1945-46

### NAME BAND MUSICALS (18)

1309 Banquet of Melody.....Good ..... 1 .. 5/11/46
1304 Cuban Madness .....
1301 Solid Senders .....Very Good ..... 15 ..11/24/45
1302 Hot and Hectic.....
1306 Melody Stampede .....Good ..... 15 .. 1/26/46
1321 Sing and Be Happy.....Very Good .... 19 .. 3/ 2/46

| | | | | |
|---|---|---|---|---|
| 1307 | Swing High, Swing Sweet. | Entertaining | 15 | [illegible] |
| 1303 | Syncho-Smooth Swing | ...Good | 15 | .. 2/23/46 |
| 1310 | Swingin' Down the Scale. | Good | 15 | .. 6/ 1/46 |
| 1308 | Takin' the Breaks | ...All Right | 15 | .. 6/ 1/46 |
| 1305 | Tin Pan Alley Tempos | ...Fair | 15 | .. 2/23/46 |

**PERSON-ODDITY (15)**

| | | | | |
|---|---|---|---|---|
| 1361 | Gabriel Heatter Reporting | ...Interesting | 9 | .11/17/45 |
| 1362 | Hill-Billy Artist | ...Interesting | 9 | ..10/27/45 |
| 1366 | Maestros of the Comics | ...Interesting | 9 | .. 3/ 2 46 |
| 1363 | Paper Magic | ...Interesting | 9 | . 11/10/45 |
| 1364 | Pottery Poets | ...Good | 9 | ..12/ 1/45 |
| 1365 | Front Line Artists | ...Good | 9 | ..12/ 1/45 |
| 1367 | Wings of Courage | | 9 | |
| 1368 | Cartune Crusader | | 9 | |
| 1369 | Scientifically Stung | ...Interesting | 9 | .. 6/ 1/46 |
| 1370 | Lone Star Padre | | | |
| 1371 | Artist's Antics | | | |
| 1372 | Picture Pioneer | | | |

**SERIALS (4)**

| | | | | |
|---|---|---|---|---|
| | Lost City of the Jungle | ..Juvenile | 20 | .. 5/11 46 |
| | Royal Mounted Rides Again | ...Actionful | 18 | .. 1/19/46 |
| | Scarlet Horseman | | | |
| | Secret Agent X-9 | | | |

**SING AND BE HAPPY**

| | | | | |
|---|---|---|---|---|
| 1381 | Sing and Be Happy | ...Very Good | 10 | 3/ 2/46 |
| 1382 | Merrily We Sing | ...Fair | 10 | .. 5/11/46 |

**SPECIAL FEATURETTES**

| | | | | |
|---|---|---|---|---|
| 1201 | Tiny Terrors of the Timberlands | | | |
| 1203 | Roosevelt—Man of Destiny | | 18 | |

**TECHNICOLOR CARTOONS (13)**

| | | | | |
|---|---|---|---|---|
| 1324 | Apple Andy | ...Good | 7 | .. 2/16/46 |
| 1326 | Bathing Buddies | | | |
| 1323 | Mousie Come Home | | | |
| 1322 | The Poet and Peasant | ...Very Good | 7 | ..10/27/45 |
| 1321 | Loose Nut | | | |
| 1325 | Who's Cooking Who | | | |

**VARIETY VIEW (13)**

| | | | | |
|---|---|---|---|---|
| 1348 | Chimp on the Loose | | 9 | |
| 1347 | Dog Tale | ...Fizzles | 9 | .. 6/ 1/46 |
| 1342 | Go North | ...Very Good | 9 | 10/13/45 |
| 1364 | Grave Laughter | ...Amusing | 9 | ..11/24/45 |
| 1344 | Doctor of Paintings | | | |
| 1345 | Jungle Capers | ...Amusing | 9 | .. 2/23/46 |
| 1341 | Queer Birds | ...Interesting | 9 | ..11/10/45 |
| 1346 | Script Teas | | 9 | |

## VITAPHONE-WARNER BROS. 1945-46

**BLUE RIBBON CARTOONS (13)**

| | | | | |
|---|---|---|---|---|
| 2307 | Daffy Duck & Egghead | | | |
| 2306 | Fresh Fish | | | |
| 2303 | The Good Egg | | | |
| 2305 | Little Lion Hunter | | | |
| 2302 | Lyin' Mouse | | | |
| 2301 | Sunbonnet Blue | | 7 | |
| 2304 | Trial of Mr. Wolf | | | |

**BUGS BUNNY**

| | | | | |
|---|---|---|---|---|
| 2721 | Hair Raising Hare | ...Hilarious | 7 | .. 6/ 1/46 |

**FEATURETTES (6)**

| | | | | |
|---|---|---|---|---|
| 2101 | Barbershop Ballads | ...Fair | 20 | .. 8/25/45 |
| 2102 | Star in the Night | ...Outstanding | 20 | ..10/27/45 |
| 2103 | All Star Musical Revue | ..Entertaining | 20 | ..12/ 1/45 |
| 2104 | Good Old Corn | ...Good | 20 | ..12/ 1/45 |
| 2106 | Hitler Lives? | ...Excellent | 20 | .. 1/ 5/46 |
| 2105 | Musical Shipmates | | | |

**MELODY MASTERS (10)**

| | | | | |
|---|---|---|---|---|
| 2601 | Spade Cooley, King of Western Swing | ...Excellent | 10 | .. 8/25/45 |
| 2605 | Headline Bands | ...Very Good | 10 | .. 3/ 2/46 |
| 2602 | Here Comes the Navy Bands | ...Fair | 10 | ..10/13/45 |
| 2606 | Jan Savitt & His Band | ..Good | 10 | .. 4/ 6/46 |
| 2603 | Musical Novelties | ...Fair | 10 | ..11/17/45 |
| 2607 | Rhythm on Ice | ...Good | 10 | .. 5/ 4/46 |

**MERRIE MELODIES—LOONEY TUNES**

| | | | | |
|---|---|---|---|---|
| 1716 | Baby Bottleneck | ...Very Funny | 7 | .. 3/30/46 |
| 1717 | Elmer's Hare Remover | ...Excellent | 7 | .. 3/30/46 |
| 1718 | Daffy Doodles | ...Very Good | 7 | .. 5/11/46 |
| 1719 | Hollywood Canine Canteen | .Funny | 7 | .. 6/ 1/46 |
| 1720 | Hush My Mouse | ...Good | 7 | .. 6/ 1/46 |

**SPECIAL**

| | | | | |
|---|---|---|---|---|
| 2901 | The Nine Hundred | ...Outdated | 10 | ..10/27/45 |

**SPORTS PARADE (13)**

| | | | | |
|---|---|---|---|---|
| 2507 | Fin 'N Feathers | | | |
| 2506 | Let's Go Gunning | ...Interesting | 10 | .. 5/ 4/46 |
| 2501 | Sports Go to War | ...Outdated | 10 | ..10/13/45 |
| 2502 | Holiday on Horseback | | | |
| 2503 | Michigan Ski-Daddle | | | |
| 2505 | Snow Eagles | ...Excellent | 10 | .. 3/30/46 |
| 2504 | With Rod and Gun in Canada | ...Very Good | 10 | .. 4/ 6/46 |

**TECHNICOLOR ADVENTURES (6)**

| | | | | |
|---|---|---|---|---|
| 2801 | Fashions for Tomorrow | | 10 | |
| 2802 | In Old Santa Fe | | | |
| 2803 | All Aboard | ...Fair | 10 | .. 4/ 6/46 |
| 2804 | Facing Your Danger | ...Exciting | 10 | .. 6/ 1/46 |
| 2805 | Girls and Flowers | ...Beautiful | 10 | .. 6/ 1/46 |

**TECHNICOLOR SPECIALS (8)**

| | | | | |
|---|---|---|---|---|
| 2001 | Frontier Days | ...Good | 20 | |
| 2002 | Forest Commandos | ...Excellent | 20 | .. 3/ 9/46 |
| 2003 | Movieland Magic | ...Good | 20 | .. 3/30/46 |
| 2004 | Gem of the Ocean | ...Excellent | 20 | .. 6/ 1/46 |
| 2006 | Hawaiian Memories | ...Excellent | 20 | .. 6/ 1/46 |

**VITAPHONE VARIETIES (6)**

| | | | | |
|---|---|---|---|---|
| 2401 | Alice in Jungleland | ...Interesting | 10 | ..11/17/45 |
| 2402 | Miracle Makers | | 10 | |
| 2405 | Peeks at Hollywood | ...Interesting | 10 | .. 3/ 2/46 |
| 2406 | Smart as a Fox | ...Excellent | 10 | .. 6/ 1/46 |
| 2404 | So You Think You're Allergic | ...Fair | 10 | .. 1/19/46 |
| 2403 | Story of a Dog | ...Interesting | 10 | .. 8/25/45 |

# CLASSIFIED ADVERTISING

**Ten cents per word (10 words minimum). No cuts or borders. No charge for name and address. 5 insertions for the price of 3. Money order or check with copy. Ads will appear as soon as received unless otherwise instructed. Address: Classified Dept., SHOWMEN'S TRADE REVIEW, 1501 Broadway, New York 18, N. Y.**

## COMIC BOOKS

COMIC BOOKS WILL INCREASE YOUR KID MATINEES. Latest and best standard 10 cent comic books. Most popular titles in stock. Minimum order 200. Price 3 cents each. Check with order. Sidney Ross, 334 W. 44th St., New York City.

## NEW EQUIPMENT

NEW 8′ PEDESTAL FANS, 24″ BLADES, with rebuilt motors, $76.75; Gum Remover, $1.95 gallon; Lavatory Clean-a-Pipe Machines, $9.95; Lavador Automatic Deodorizers, $7.50; Flashlite Batteries, 5 cents; Intercommunication System, Master, 3 sub-stations, $69.50; 1000W 8-mm. Projectors, $135.00; Navy Surplus—Dimmers—2450W, $22.50; 2000W, $19.95; 1650W, $15.95; 1350W, $13.50; Sound screens at old prices until August First—Crystal Beaded, square foot, 44½ cents; Super Flextone Plastic Coated, guaranteed fungus-proof, washable, 37½ cents. Samples free. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

NEW GARVER 30 AMPERE RECTIFIERS, $120.00 pair; 15 ampere rectifier bulbs $5.55; Simplex type BB movements $59.50; Super-lite screens 36 cents; 35 per cent discount on Simplex and Powers parts. What do you need? Star Cinema Supply Co., 440 West 45th St., New York 19, N. Y.

## SOUND EQUIPMENT

PORTABLE 35-MM. SOUND PROJECTORS, DeVry $195.00; RCA 2000′, $195.00; send for list; New 12″ PM Speakers, $14.95; New Multicellular Hi Frequency Horns, unit, filter network, $125.00; New 868 type Photocells, $1.95; Record Changer, $29.75; New 30W Theatre Amplifiers, $125.00; S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York, N. Y.

## STUDIO EQUIPMENT

BELL & HOWELL STUDIO TRIPODS, $69.50; Magazines, 1000′, $95.00; 400′, $59.50; Mitchell early model Studio Camera, 3 lenses, 400′ magazines, tripod, $2450.00; DeVry Motorized 35-mm. Newsreel Camera, 400′ magazines, 3 lenses, tripod, $695.00; Moviolas, $195.00; Densitometer, $125.00; 2000W Fresnol Spots, $57.50. Send for list, S.O.S. Cinema Supply Corp., 449 W. 42nd St, New York, New York.

## THEATRE GAMES

DIE CUT BINGO CARDS—$22.50 in 10,000 lots. Smaller quantities, $2.50 per 1,000. 1-75, 1-100 IMMEDIATE DELIVERY. S. Klous, c/o Showmen's Trade Review, 1501 Broadway, New York City 18. N. Y

FOR YOUR BINGO GAMES. Buy your cards from us—controlled or uncontrolled, dye cut, play right, priced right—service supreme. Samples on request. Premium Products, 354 W. 44th St., New York 18, N. Y.

CAN YOU USE $5,000.00 extra yearly profit? Boost your worst week night's attendance with Foto-Nite, which gives you Banknight's advantages without illegality. Write—Foto-Nite Shows, Div. American Theatre Supply Co., Inc., 1504—14th at Pike, Seattle 4, Wash.

## THEATRE SEATING

250 PORTABLE ASSEMBLY CHAIRS, SECTIONS OF TWO, per chair $3.60; 2000 Stadium Chairs, $4.35; 400 American late model metalined reupholstered padded backs, boxspring cushions, rebuilt $7.95; 150 rebuilt, reupholstered American panelback boxspring chairs, $5.95; 300 American rebuilt reupholstered red striped velour padded back, boxspring, metal lined, $7.95; 408 American ditto, $7.95; Cardinal Red leatherette, 52″ wide, 100 yards per roll, $1.14 yard; cut lengths, $1.25. Wire for stock list. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York, N. Y.

## USED EQUIPMENT

POWERS 6B MECHANISMS, REBUILT, RENICKELED $99.50; Simplex movements, good, $4.95; 4 column candy machine $39.50; 2 unit Gold Seal ticket machine $129.50; Lamphouses at bargain prices. Star Cinema Supply Co., 440 W. 45th St., New York 19, N. Y.

NO GAMBLE WHEN YOU BUY THESE ARMY THEATRE BOOTH Outfits—Holmes professional latest type sound projectors, 2000′ magazines; lens; Strong Arclamps; rectifiers; motors; adjustable heavy pedestals; 30W amplifiers; monitor; 2 way Multicellular horn system, reconditioned and guaranteed, $1995.00. S.O.S. Cinema Supply Corp., 449 West 42nd St., New York, N. Y.

TICKET MACHINES HAND OPERATED, WENZEL THREE UNIT, $135.00; General Four Unit, $195.00; Silvertone roller screens, 9′ x 9′, $29.50; Beautiful Box Office, 8′ x 4′ square, $79.50; 16-mm. Reels or Cans, 400′—23 cents; 800′—34 cents; 1200′—44 cents; Heavy Duty Vacuum Cleaner, rebuilt, $97.50; Coinometers with Pennies, $69.50; Send for Catalog, S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

TWO HOLMES P-8 EDUCATORS, Strong Arclamps, Rectifiers, Twoway Horn system, complete, like new $1290.00 Delivered. Suprex Lamps $400. Pair, Forest Twinarcs 65/65 M.C.S. Rectifier $484.00 like new. American Theatre Supply Co., Inc., 1504—14th at Pike, Seattle 4, Wash.

PAIR REBUILT POWERS 6 B. Projectors with Sound Heads—$300.00; Pair Reflector Arc Lamps with Automatic Feed—$100.00; Pair Gen. Elect. Mazda Equipment Complete Ready to Use—$60.00; Pair New 30 Amp. Rectifiers—$180.00; P. Sabo, 916 N. W. 19th Ave., Portland 9, Oregon.

## WANTED TO BUY

WE'LL PAY TOP PRICES—WHAT'VE YOU GOT? BOX 716, c/o Showmen's Trade Review, 1501 Broadway, New York, N. Y.

Simplex, Powers, Sound equipment, lamphouses, etc. Star Cinema Supply Co., 440 W. 45th St., New York 19, N. Y.

AIR CONDITIONING EQUIPMENT, compressors, Condensers, etc. Refrigerant type. Carrier, York, Carbondale, Curtis, Westinghouse, G.E. or other standard makes. Any size up to 300 tons, centrifugal preferred. Send full details. Box 716, Showmen's Trade Review 1501 Broadway, New York, N. Y.

# the BIG 3

## KEY TO SUCCESSFUL SHOWMANSHIP










Successful Showmanship requires these Three . . .

1. Good Pictures . . .
2. The Skill of a Trained Projectionist . . . and Simplex
3. World's Finest Projector and Sound System . . .

First Choice of Leading Exhibitors Everywhere

DISTRIBUTED BY
NATIONAL THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc

Simplex
REG. U.S. PAT. OFF.

MANUFACTURED BY
INTERNATIONAL PROJECTOR CORPORATION
*A General Precision Equipment Corporation Subsidiary*
90 GOLD STREET • NEW YORK 7, N. Y.

OCIB 27052

# SHOWMEN'S TRADE REVIEW

THE SERVICE PAPER OF THE MOTION PICTURE INDUSTRY

REVIEWED IN THIS ISSUE


| | |
|---|---|
| Beware of Pity | 21 |
| Her Adventurous Night | 21 |
| Perilous Holiday | 21 |
| The Man Who Dared | 21 |


**PRODUCT GUIDES**
Begin on Page 39


Vol. 44 No. 24

JUNE 29, 1946

Entered as second class matter February 20, 1940, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly by Showmen's Trade Review, Inc., 1501 Broadway, New York 18, N. Y., U. S. A. 10 cents a copy, $2 a year.

CHARLES E. 'CHICK' LEWIS
Editor and Publisher





Harry Sherman (See Page 6)

## MONOGRAM, UNIVERSAL REVEAL PRODUCT LINEUPS FOR 1946-47

(See Pages 8 and 9)


"ZIEGFELD FOLLIES OF 1946"
Technicolor
"THREE WISE FOOLS"
"POSTMAN ALWAYS RINGS TWICE"
"HOLIDAY IN MEXICO"
Technicolor
"TWO SISTERS FROM BOSTON"
"EASY TO WED"
Technicolor

# THE GREEN YEARS



## AGAIN M-G-M IS RIGHT ON THE BUTTON!

**Every Opening Rings The Bell!**

CINCINNATI
ATLANTA
RICHMOND
ST. LOUIS
HOUSTON
WASHINGTON
BOSTON

**Confirming all predictions during its record-breaking 7 weeks at Music Hall**

## "The Green Years is a Wonderful Motion Picture!"

# IT'S A FACT THAT THEY'RE WILD OVER GUILD and "SOMEWHERE IN THE NIGHT"



"EXCITING!"
—N. Y. Daily News

"BEAUTIFUL!"
—PM

"TANTALIZING!"
—Herald Tribune

"EASY-TO-LOOK-AT!"
—Daily Variety

"ATTRACTIVE!"
—Film Daily

"ZINGY!"
—Variety

"INTRIGUING!"
—The Exhibitor

"VIVID!"
—Showmen's Trade Review

"WILL GO DOWN IN HISTORY AS THE PICTURE THAT INTRODUCED NANCY GUILD!"
—New York Mirror

JOHN HODIAK • NANCY GUILD in "SOMEWHERE IN THE NIGHT" with LLOYD NOLAN • RICHARD CONTE and Josephine Hutchinson • Fritz Kortner • Margo Woode • Sheldon Leonard • Lou Nova • Directed by JOSEPH L. MANKIEWICZ • Produced by ANDERSON LAWLER Screen Play by Howard Dimsdale and Joseph L. Mankiewicz • Adapted by Lee Strasberg • From a Story by Marvin Borowsky

20th CENTURY-FOX

NEW STAR - NEW HIT!

# THE EDITORIAL PAGE

## TAIL TRIES TO WAG DOG

From out the fabulous city of Hollywood comes a call to all picture industry leaders for self-regulation. And as has been the case for all too long, the exhibition branch of the industry is most conspicuous by its absence (except for the theatre interests represented by the theatre-owning producers) from consideration.

There has come about in our business a most peculiar philosophy that seems to ignore or pass off lightly the exhibition field as an integral part of this industry. Yet, dollar for dollar, the exhibition branch of this industry has a bigger stake and a bigger investment than any other branch of the industry.

No self-regulation ever can work or be effective or respected by the industry as a whole unless the independent exhibitors are represented. You can't self-regulate one branch of the industry while one or two other branches are flying at each other's throats; hurling charges and counter-charges; suing or being sued; throwing mud or getting spattered with it.

Nor can unity or self-regulation be achieved until there is a far more liberal attitude between distribution and exhibition on the basis of earnings and profits. On one hand you now have the former branch making more money than any distributor ever dreamed could be made by a picture, while the average exhibitor is told he should be content with a most modest profit.

The urge for every sales department to make a better showing than its competitors is very commendable but hardly consistent with sound business practices or the necessity for sharing the prosperity or spreading it around a bit.

Because some Hollywood executives like to spout about ours being an art, and not just any other kind of a business, is supposed to give the industry the right to shoot for higher grosses and greater company revenue. We agree thoroughly with the former because it comes through the box-office windows of the nation's theatres. We disagree with the latter because it is not predicated upon real cost-plus basis.

Maybe we are not sufficiently artistic-minded or perhaps the background of our many years as an exhibitor asserts itself too strongly. But we were brought up on the theory that any piece of merchandise should return its costs plus a fair and reasonable profit. Any manufacturer who can save money on his merchandise in the making, scales his price to the middle-man accordingly.

But in film business costs to the middle-man (Mr. Exhibitor) are always going up regardless of the ratio of profit that is accruing to the producer and distributor. It matters not whether the particular piece of picture-merchandise is good, bad or indifferent, if it can be forced into a higher allocation, that is what is done. The silly idea that if a picture flops the exhibitor can ask for an adjustment, is one of the worst practices of our business. Such adjustments, or requests for them, put the exhibitor in the very awkward position of something resembling a beggar whereas he actually is merely asking for the return of something he should never have been required to give up in the first place.

Yes, our business—the whole business, not just part of it—certainly needs self-regulation, but not the kind Hollywood has been talking about. The various branches of this industry need, nay, MUST have a better understanding of each other's problems and a far better appreciation of the meaning of equitable benefits. There can be no peace, no self-regulation, no widespread prosperity so long as one branch makes millions upon millions while another branch must be content to take the pennies.

Somewhere there is a solution. We don't claim to know the answers. But if the determination is to find it, it will be found.

There are some who maintain that the solution lies in a revision of prices and terms after a company earns sufficient to cover its production costs, distribution costs, stock dividends, and a reasonable amount for financial reserves.

There are others who believe the film rental prices and percentages for one season be determined by the profit of the preceding season.

The more practical business-minded man might use the very impressive argument that by this time the companies can determine in advance how much their year's operation will cost and how much revenue they will require to meet their obligations and other fixed charges, etc., and that selling prices and terms be determined on such a basis.

We don't pretend to know the correct answer. We only know that it is not healthy to go on year after year demanding and getting higher prices, stiffer percentages and increased high allocations regardless of how much this leaves the exhibitor.

There must be some common ground on which the solution can be worked out. Why must it be considered

(*Continued on Page* 6)

## NATIONAL NEWSREEL

# One Collection in '47? Odds On It's March of Dimes Only

By BILL SPECHT
News Editor

Doughnuts will get you dollars that if theatres affiliated with the American Theatres Association have one audience collection drive next year it will be for The March of Dimes exclusively.

And an equally sure shot is that theatres affiliated with other exhibitor units such as Allied, Conference of Independent Exhibitors' Association and the Motion Picture Theatre Owners of America—all of whom favor one drive in which to raise funds for all the welfare groups which have been using the theatres for that purpose—will either have to stand up and slug it out with the March of Dimes or go along on the same basis.

This trend, which has manifested itself in various way for some time crystalized Wednesday when March of Dimes, which is already preparing for its next drive, made it emphatically plain that it would not join any movement to share theatre collections with anyone and almost simultaneously it was learned the American Red Cross took the same stand on cooperative drives.

### Red Cross Out

The Red Cross, because of repercussions from several chapters on audience collections was said to be willing to forego theatre collections in 1947. The March of Dimes infantile paralysis is set for a drive and probably will follow an aggressive policy to get it backed up. Both organizations however want the screen for propaganda purposes.

That the ATA would favor a drive in favor of the March of Dimes alone as a way out of a difficult situation seemed almost certain. ATA officials have said nothing publicly about it, but they did visit Washington recently where they conferred with Basil O'Connor, president of the March of Dimes and head of the American Red Cross.

Neither side has discussed this meeting, but reliable Washington reports indicated that O'Connor, aware of Red Cross chapters opposition to theatre drives, might be willing to forego a Red Cross Collection Drive in favor of one for the March of Dimes, especially if he were pledged full cooperation of the screen for propagandizing the Red Cross fund in 1947.

Attempts to reach O'Connor, who has been traveling between Washington, Philadelphia and New York and who Wednesday conferred with an international Red Cross official, were unsuccessful.

However Frank Hoerscher of the Atlantic Division said:

"There will not be theatre collections for the Red Cross during 1947. We've had this year a lot of resentment to soliciting in the theatre." Hoerscher added that it is impossible for the Red Cross to join drives in association with other organizations because of its federal charter. The matter had been discussed at a meeting with the American Theatres Association he said.

D. Walker Ware, director of organization for The March of Dimes said:

"We do not join with any organization in

(*Continued on Page* 15)

### INDEX TO DEPARTMENTS


| | |
|---|---|
| Advance Data | 45 |
| Box-Office Slants | 21 |
| Feature Booking Guide | 39 |
| Feature Guide Title Index | 39 |
| Hollywood | 36 |
| Newsreel Synopses | 35 |
| Regional Newsreel | 27 |
| Selling the Picture | 22 |
| Shorts Booking Guide | 46 |
| Theatre Management | 16 |
| Short Subject Reviews | 35 |


## The EDITORIAL PAGE

(*Continued from Page* 5)

a crime of the first magnitude if an exhibitor happens to make a lot of money? Hasn't he made a substantial investment in his theatre, his time and his effort? Suppose that investment, that time and that effort does bring him a handsome return. The distributors are NOT justified in saying that because a theatre is doing a good business they are entitled to a greater return for their pictures unless the distributor is not making a satisfactory profit himself. In that case he most definitely is entitled to a better deal.

But so long as both parties are making money why should one resent the other doing well? There is the sore spot. There is the pivot around which churns, not turns, all the controversy, the cries of unfair practices and recriminations.

If a particular picture grosses a fabulous figure, it finally got that way through its exhibition in the theatres. Therefore, the theatres that brought that fabulous gross are also entitled to enjoy some of the prosperity it brought to the producer or distributor. And if the exhibitor were charged a reasonable percentage and paid it, what on earth more could the distributor ask for.

Yes, we repeat. This industry can effect self-regulation and equitable prosperity for all branches. It can expand and grow, consistent with local demands where theatres are concerned or in Hollywood where the supply should meet the demand and where a measure of good business judgment dictates the selling policies rather than the determination to achieve a greater revenue than the other guy.

If you succeed in building the better mouse-trap, fine and dandy. You are very definitely entitled to the return of your investment plus a good profit. But, please, leave the middle man a few bucks in token of his part in the building of that better mouse-trap.

—"CHICK" LEWIS

# Seeks $5,000 Annual Wage for Studio Help

By JAY GOLDBERG

Studio workers should be guaranteed a salary of $5,000 a year under present living costs and conditions, Herbert K. Sorrell, president of the Conference of Studio Unions, told a meeting of the Conference at the Hollywood Legion Stadium Sunday night.

Sorrell explained that he was holding out for a 36 hour week with the same take home money involved in order to make room for apprentices whom he said were badly in need of jobs. He charged the major producers with making counter proposals which would actually have the effect of cutting salarier and he attacked the IATSE leadership declaring that if the producers close the studios the IATSE members would probably "do something about their officers."

William Easterman, legal counsel for the CSU charged that Motion Picture Association of America President Eric Johnston with "pussyfooting" and "mouthing words with no meaning" while Ed Mussa of the Set Designers and Decorators Local 1421 charged there was a "definite pattern of union busting" noticeable in the present situation.

The meeting was held in the midst of another seething Hollywood jurisdictional battle which reportedly had slowed down Technicolor work. The CSU International Machinists who claim jurisdiction over repairing cameras, was being backed by other CSU unions who refused to paint Technicolor sets for the various studios on the grounds that the machines to photograph them were being repaired by non-CSU members. Studios retaliated by discharging those who refused to work and the number of such dismissals reportedly had passed 700 this week.

### Harry Sherman

(The Man on the Cover)

Producer whose current work is an ambitious western drama titled "Ramrod" and which is being filmed under the banner of Enterprise Productions with Veronica Lake, Joel McCrea and Arleen Whelan among the principals. Sherman is a veteran of the Hollywood producing scene and ranks among the foremost makers of western pictures, a field in which his "Hopalong Cassidy" series occupies a prominent place as one of the most popular, and profitable box-office attractions. "Ramrod," the first of several important productions announced by the new Enterprise company to get under way, is now well along with location scenes.

**SHOWMEN'S TRADE REVIEW**

*Title and Trade Mark Registered U. S. Patent Office*
Published every Friday by Showmen's Trade Review Inc., 1501 Broadway, New York 18, N. Y. Telephone LOngacle 3-0121. Charles E. 'Chick' Lewis, Editor and Publisher; Tom Kennedy, Associate Editor; James A. Cron, General Manager; Ralph Cokain, Managing Editor; Harold Rendall, Equipment Advertising Manager; West Coast Office, 6777 Hollywood Boulevard, Hollywood 28, California; Telephone Hollywood 2055; Ann Lewis, manager. Chicago representative, Harry W. Brown, 932 Wrigley Building, Chicago 11, Illinois. London Representative, Jock MacGregor, 16 Leinster Mews, London, W. 2; Australian Representative, Gordon V. Curie, 1 Elliott St., Homebush Sydney, Australia. Member Audit Bureau of Circulations.
All contents copyright 1946 by Showmen's Trade Review, Inc.
Address all correspondence to the New York office. Subscription rates: $2.00 per year in the United States and Canada; Foreign, $5.00. Single copies, ten cents.

NATIONAL NEWSREEL

# 5 Defendants Agree to Sell Features Singly

## *Reach Accord with U. S. to Stop Price Fixing; Will Offer Proposals Oct. 7*

Five of the eight major defendants in the "consent decree" case—Paramount, MGM, Warner's, RKO, 20th Century-Fox—Tuesday reached an agreement with federal attorneys in New York whereby certain provisions of the contemplated decree (including single selling of features without conditioning the sale on the buying of any other features) would be shortly put into effect.

Three other defendants—United Artists, Columbia, and Universal—made no agreement on any of the points concerned in the decree.

The meeting was held in the chamber of United States Circuit Court Judge Augustus N. Hand, with Judge Hand and Federal District Court Judge John Bright present. The third of the three judges who sat in the federal statutory court which handed down the opinion and who will pass upon the final decree—Federal Judge John Goddard—was absent due to illness.

After several hours of consultation the five defendants which the government has termed the "major" defendants, agreed, in addition to the picture sales clause, to:

Immediate abandonment of distributor fixing of theatre admissions.

Dropping of formula, franchise and master deals as soon as possible. (It is thought this would be accomplished by Sept. 1.)

Disbanding of pools within a year.

The agreeing defendants pointed out that it would be impossible to sell pictures on a competitive basis (another point in the court opinion) immediately.

United Artists, Columbia and Universal reportedly believe that their position requires different handling and were not ready to take any action at Tuesday's meeting. Columbia reportedly

(*Continued on Page* 15)

## *Opposes Auction Plan*

**Opposition to placing films on the "auction" block and selling them to the highest bidder was voiced in New York Wednesday by the executive committee of the Motion Picture Theatre Owners of America meeting to study the "consent decree" opinion.**

**The committee stated that such a policy would "skyrocket" film prices and "well result in the ruination of independent theatre owners . . . by competition from ruthless 'big money' sources." It also believes that the selling plan and priorities should take in consideration a buyer's business reputation and the rights of an old customer and that there should be provision for penalties on over-buying.**

**The report will be submitted to the organization at large which will determine whether MPTOA will seek to appear in the case as "friend of the court" should an appeal be taken to the United States Supreme Court.**

**A committee was also appointed to talk to Confidential Reports on the matter of local checkers. Applicants for the paid post of executive secretary were also interviewed.**

## *Trade Practices at Law*

**Legal action on trade practices which was either faced or was about to face the industry this week included:**

**Announcement in Chicago that Monroe Theatres had retained Seymour Simon, formerly with the motion picture section of the United States Attorney's anti-trust division and a participant in the Crescent and Schine cases, as attorney to represent them in a contemplated court fight on Chicago clearance. Monroe claims that the clearance granted first run houses in Chicago's loop area together with that granted McVicker's Theatre in which Balaban and Katz hold an interest, restrains subsequent runs in the loops.**

**A declaration in court by the defendants in the case of H. Schoenstadt and Sons of Chicago who seek over $7,000,000 damages under the anti-trust laws in connection with clearance and trade practices affecting their Piccadilly Theatre, claiming that the acts which Schoenstadt claims harmed his theatre and business took place over five years ago and consequently are outlawed by the time element.**

**The Jackson Park Theatre case in Chicago seeking additional damages and a revision of trade practices by injunction; pending.**

**The Linden Theatres of Baltimore anti-trust suit against the several majors and circuits, now pending in Washington.**

**The Haford Theatre anti-trust suit which seeks $90,000 damages against practically the same defendants as the Linden for similar causes; pending in court.**

# Berge Asks Speed on Decree; Files Government Suggestions

## *U. S. Would Limit Theatre Buying to Cases Where It Would Not Mean Expansion*

United States Assistant Attorney General Wendell Berge this week filed a letter and a brief with the three judge federal statutory court in New York, suggesting provisions which would effectuate the Court's opinion in the "consent decree" case and noting in an accompanying letter certain changes and additions which the Attorney General thought advisable.

The government suggestion is not final. Defendant distributors will have the opportunity to file their versions of the decree and the court will decide the final form. Conferences were held this week in the chambers of United States Circuit Court Judge Augustus N. Hand by both sides to discuss procedure in the matter.

In his letter to Judge Hand, Berge urges prompt court action to make the decree final in order presumably that the way may be cleared for an appeal to the United States Supreme Court. The case, Berge wrote, contains "issues which may deserve the consideration of the Supreme Court and (we) would therefore like to aid the court in expediting the entry of judgment which will have finality for appellate purposes."

For the most part the decree submitted by the government follows the court opinion. It's main differences are in the paragraph covering purchase of additional theatres by distributor-owned circuits and in fixing time limits for making other paragraphs of the opinion applicable. In the theatre purchasing angle, Berge told the court the change had been made to clarify what the United States attorney's thought was the court's actual intent. As Berge views it the clause would not allow such purchases if such produced an expansion of a distributor circuit.

The suggested decree presented by Berge in brief:

Prohibits distributor fixing of admissions upon theatres, distributor agreements to maintain clearance systems, granting of clearance between non- competitive houses and outlaws unreasonable clearance.

Prohibits pools, franchise, master or formula deals. (The Government suggests to the court that the time limit ending these be fixed at one year from the date of final judgment. The Government also asks that the defendants be required to supply information on these deals within 90 days after entry of judgment and to submit quarterly reports thereafter. The original court opinion did not cover the time limits.)

Prohibits feature forcing by requiring an exhibitor to buy several films in order to get a special picture.

Allows more than one picture to be sold at a time, provided they are sold singly, but allows the exhibitor a percentage cancellation privilege if he has bought the pictures prior to trade showing. (The Government suggests the cancellation figure at 25 per cent.)

Requires with the exception where a distributor is booking his pictures into his theatres in which case he may do as he pleases) that pictures be offered in the open market to the highest "responsible bidder having a theatre of size and equipment adequate to show the picture upon the terms offered." (The government asks that the phrase "of size and equipment" be eliminated, "leaving suitability as a general qualification. Size and equipment," Berge contended, "appear to be only two factors to be considered in determining quality, neither of which may be of controlling importance.")

Prohibits ownership of theatres by two distributors and ordering such partnerships dissolved. (The government asks that such arrangements be dissolved within a year after the decree's finality.)

Outlaws ownership of theatres by a distributor unless the distributor's interest is either five per cent or less or 95 per cent or more. (In this

(*Continued on Page* 15)

# NATIONAL NEWSREEL

## In Spotlight At Universal Sales Meeting


J. Cheever Cowdin


N. J. Blumberg


Cliff Work


J. J. O'Connor


E. T. Gomersall


E. L. McEvoy


John Joseph


Maurice Bergman

# Universal Policy to be Flexible Until Decree Settled-Scully

Universal will retain a "flexible" sales policy until the "consent" case decree is finally handed down Vice-President and General Sales Manager W. A. Scully told the 250 delegates to that organization's sales meeting in New York Wednesday when it was announced that the company's 1946-47 schedule would comprise a total of 46 features of which 12 would be contributed by outside producers.


Wm. Scully

In addition there are to be three J. Arthur Rank productions. The Universal schedule also calls for seven westerns, four serials, 36 shorts as well as the 104 Universal Newsreel releases.

The outside product includes:

Six from Enterprise—"Arch of Triumph" with Ingrid Bergman, Charles Boyer, Lewis Milestone directing; "Ramrod"; "The Other Love" with Barbara Stanwyck; "The Burning Journey" with John Garfield; "Maggi July" with Ginger Rogers; "Coup de Grace."

Three from Jack Skirball and Bruce Manning —"Magnificent Doll" with Ginger Rogers, David Niven, Burgress Meredith,, Frank Borzage directing; "Portrait in Black," and "Sunny River," with music by Sigmund Romberg, to be made in Technicolor. Walter Wanger will make "Smash Up" with Susan Hayward and Lee Bowman; Michael Todd will produce "Great Son" from a Ferber novel and Diana Productions are to deliver Joan Bennett in "The Secret Beyond the Door." Mark Hellinger will produce a "Swell Guy" with Sonny Tufts, Frank Tuttle directing.

The remainder of the feature program is:

Two Deanna Durbin pictures, "I'll Be Yours," and the Broadway musical by Sigmund Romberg "Up in Central Park" in Technicolor; Bud Abbott and Lou Costello will make Cole Porter's "Mexican Hayride," "Buck Privates Come Home," "Shahrazad," with Yvonne DeCarlo, and "Flame of Tripoli; Maria Montez will be starred in a pair of Technicolor pictures, "Pirates of Monterey," and "Algerian Nights"; Phyllis Calvert, in "Time Out of Mind"; Donald O'Connor in "Kathleen," which will be his first to be followed by another.

Other features on the program: "White Tie and Tails"; "Knave of Diamonds"; "The Michigan Kid," a Cinecolor, with Jon Hall, Victor McLaglen, Rita Johnson. "Vigilantes Rides," in Cinecolor with Jon Hall, Margaret Lindsay; "Little Miss Big" with Beverly Simmons; "The Flirt," with Peggy Ryan, from a story by Booth Tarkington; "Hell's Kitchen"; "The Mark of Rajah"; "Yukon Trail"; "Bad Sister"; "Shanghai Lady"; "Back to God's Country"; "My Pal Treve"; "Claude's Wife" and "She Meant No Harm." Seven other pictures will be of a topical and exploitation nature. Universal also will produce seven Westerns, starring Kirby Grant with Fuzzy Knight.

The four serials are: "The Mysterious Mr. M," "The Yukon Sky Patrol," "The Scarlet Horseman Rides Again," and "The Evil Eye."

The short subjects program consists of 104 issues of the Universal Newsreel, released twice weekly, 13 Walter Lantz Cartunes in Technicolor, 13 name band musicals, two special featurettes and two series, "Sing And Be Happy" and "The Answer Man."

## Depinet Will Open RKO Meet Monday at Waldorf

Opening of RKO's 15th annual four day sales meeting will take place at the Waldorf-Astoria Monday (July 1) following a screening of "Sister Kenny" at the Normandie Theatre for the delegates.

Executive Vice-President Ned Depinet will open the business sessions and will introduce the morning speakers among whom are President N. Peter Rathvon and Vice-President and Sales Manager Robert Mochrie. Mochrie is to preside at all future sessions of the convention.

The second day's session will be devoted to product announcements with Depinet outlining the program for 1946-47 and Rathvon afterward discussing future product plans.

Wednesday's session will be devoted to foreign product with Foreign Operations Vice-President Phil Reisman telling the meeting what RKO is doing toward realizing its market under present conditions. Thursday will be taken up with divisional meetings.

## Allied Intervention Possible in 'Decree' Case

Possibility that either Allied or the Conference of Independent Exhibitors Association would seek to intervene in the "consent decree" case a "friend of the court" was seen in Atlantic City last Friday as the 27th annual convention of Allied of New Jersey came to a close.

The convention heard CIEA President Jesse Stern tell it that the court opinion widened the gap between affiliated and unaffiliated theatre interests and that this in turn mitigated against independents belonging to any organizations which include affiliated theatres in their membership.

The convention considered 16-mm. competition, use of local checkers by Confidential Reports, passed a resolution against the American Theatres Association and elected the following officers:

Edward Lachman of Boonton to succeed Harry H. Lowenstein of Newark as president (Lowenstein had announced he would not run again), Simon Myers of Moorestown and Sam Frank of Hammonton, vice-presidents; Morris Fogelson, Denville, assistant treasurer; Joseph Siccardi, Plainfield, sergeant at arms. The following directors were elected for one year terms: Louis Gold, Newark; Ralph Wilkins, Pitman; Wilbur Snaper, South River; John Marwan, Mt. Ephrain; Joe Siccardi, Plainfield.

## MPTO of N.-S. Carolina Will Meet July 21-23

The Motion Picture Theatre Owners of North and South Carolina will hold its summer convention at the Francis Marion Hotel, Charleston, S. C., July 21, 22, 23, Mrs. Walter Griffith, Secretary, announced this week. Among the speakers will be American Theatres Association Board Chairman Ted Gamble.

## Gomersall Appointed Enterprise Sales Head

Appointment of E. Gomersall, formerly assistant general sales manager of Universal as Enterprise sales manager was announced Thursday at the Universal sales meet by Enterprise President Charles Einfeld.

# NATIONAL NEWSREEL

## *Urges Dry Screen*

**Motion Picture Producers were urged this week to set an example in favor of not looking upon the wine when it is red in the cup, the whiskey when it is brown in the jug or ale when it is golden in the glass when the Methodist Rock River Conference at Aurora, Ill., went on reference in favor of another resolution. The resolution asks the producers to drop scenes of social drinking in pictures.**

## PRC Program for 46-47 To Approximate 26—Thomas

PRC will distribute approximately 26 features next year, none of which will be budgeted under $500,000 President Thomas said in New York last week supplementing the announcement that the company would act as a distribution medium for independently produced features as well as its own productions.



Harry Thomas

Thomas acknowledged there was a possibility that PRC might change its name but insisted that the company would stay in the producing field as well as in distribution. Production would be in the Eagle-Lion studios and in other studio space which was now being acquired, he said.

Thomas said PRC released 23 to date on a program which had sold 34. "Enchanted Forest," he said had booking in 11,000 theatres, the company has added 3,000 new accounts during 1946 and "The Wife of Monte Cristo" is expected to gross a million, Thomas said. He refused to say whether he was a candidate for the Eagle-Lion presidency stating that he would not answer Eagle-Lion questions and that this was "a PRC party . . . Remember," he added.

Sam L. Seidelman, interviewed at the same time explained that he was foreign manager for both PRC and the American Eagle-Lion, the latter of which he described as a separate entity from British Eagle-Lion.

Seidelman said PRC would sell its product abroad on percentage through agents but would not establish exchanges. Eagle-Lion will open exchanges in Latin America but PRC will not.

## Republic to Release Six Color Cartoons

Republic will move into the cartoon production field with a series of six Trucolor cartoons scheduled for 1947, President Herbert J. Yates announced this week.

By an arrangement with the newly formed Bob Clampett Productions, Republic expects to have the first of its series ready for Christmas with a schedule of one to be released every two months thereafter.

## Universal Declares 50c

Universal this week announced payment of a quarterly dividend of 50 cent per share on common stock payable July 31.

# Monogram Programs 48 Features; Two Specials to be Sold Separately

Monogram will release 48 features during 1946-47, two of which will be million dollar specials sold separately, President Steve Broidy Thursday told approximately 200 delegates who attended the 15th annual Monogram three day sales convention at the Drake Hotel in Chicago.



Steve Broidy

The two specials which will be sold either singly or in a group of two are "It Happened on Fifth Avenue," produced and directed by Roy Del Ruth with Victor Moore, Ann Harding, Gale Storm and songs by Harry Revel; and "The Hunted," a King Bros. production with Belita and Barry Sullivan.

Broidy also told the meet that the 1946-47 sales quota had been placed at $15,000,000.

The remaining 46 productions on the program include 32 straight pictures and 14 westerns. In the feature group, Broidy announced the following:

"Black Gold," a story of the Kentucky Derby; "Trail to Alaska," based on a story by Jack London; "Sweetheart of Sigmi Chi," a college musical starring Phil Regan, Bonita Granville, Phil Brito, Slim Gaillard trio, Ross Hunter and Frankie Carle's orchestra; "High Conquest"; "In the Fog," based on the novel by Richard Harding Davis; "The Maze"; "One Way Street"; "Wife Wanted," drama exposing the matrimonial racket, starring Kay Francis with Paul Cavanaugh; "Louisiana"; "Decoy"; "Ginger," a dog story; "Dangerous Alibi"; "Gentleman Joe Palooka," adapted from the Ham Fisher feature, with Leon Errol with Joe Kirkwood, Elyse Knox and Guy Kibbee; "Bringing Up Father," featuring Joe Yule and Renie Riano. Other releases scheduled for the year are "Under Sealed Orders"; "Front Page Girl"; "Gates of San Quentin."

In the series division, there will be four Cisco Kid outdoor dramas, starring Gilbert Roland; Four Bowery Boys comedy-dramas; three Charlie Chan detective comedy-dramas, starring Sidney Toler; and four Teen-Agers high-school musicals with Freddie Stewart, June Preisser and name bands.

The western will include eight dramas starring Johnny Mack Brown, four of which will be specials, and 6 musicals starring Jimmy Wakely.

"Though this sets a high goal for our company," Broidy said speaking of the $15,000,000 sales quota, "I am definitely of the opinion that we should be able to attain it.

The convention opened on June 27, with Broidy presiding. Present from the Hollywood home office were Executive Director Trem Carr, Board chairman W. Ray Johnston, Executive Vice-President George D. Burrows, Ad and Publicity Director Louis S. Lifton, Liaison Representative George B. West and Auditor William Z. Porter.

From the New York office came Vice-President Edward Morey, who was scheduled to deliver an organization talk, Director Paul Porzelt, General Sales Manager Maurice Goldstein, Sales Director Jack Schlaifer, Eastern District Manager Arthur Greenblatt, and Monogram International President Norton Ritchey.

Producers who attend were listed as: Roy Del Ruth, Maurice King, Frank King, Herman King, Scott R. Dunlap, Jeffrey Bernerd, Jan Grippo, James S. Burkett, Hal E. Chester, Lindsley Parsons, Joe Kaufman, Barney Gerard, Oliver Drake, Jack Bernhard, Bernard Brandt, and Walter Mirisch.

## Played Lead Roles at Monogram Convention



W. Ray Johnston



Trem Carr



Norton V. Ritchey



Edward Morey



Maurice Goldstein



George D. Burrows



Jack Schlaifer



Louis Lifton

# NATIONAL NEWSREEL

## PICTURE PEOPLE

MGM Publicity Chief **Herb Crooker**, who does a bit of serious writing or so on the side has had his novel "Man About Broadway" brought out in pocket edition format and has a story scheduled for the July issue of **Pic.** It's called "Week End for Sailors."

**E. V. Richards**, President of Paramount-Richards Theatres, is one of the directors of Greater New Orleans, Inc., a non-profit making corporation whose purpose is to advertise New Orleans to the world. Paramount-Richards is assuming part of the cost for the program within Louisiana—since the general advertising fund can be spent only outside of Louisiana.

**Edward Ugast**, formerly with Paramount and United Artists has joined Monogram International to head its Cuban office.

**Jenia Reissar**, European representative for David O. Selznick is in Hollywood discussing plans with Selznick executives.

**Alec Moss** has moved from Paramount's exploitation desk to a similar post with Howard Hughes.

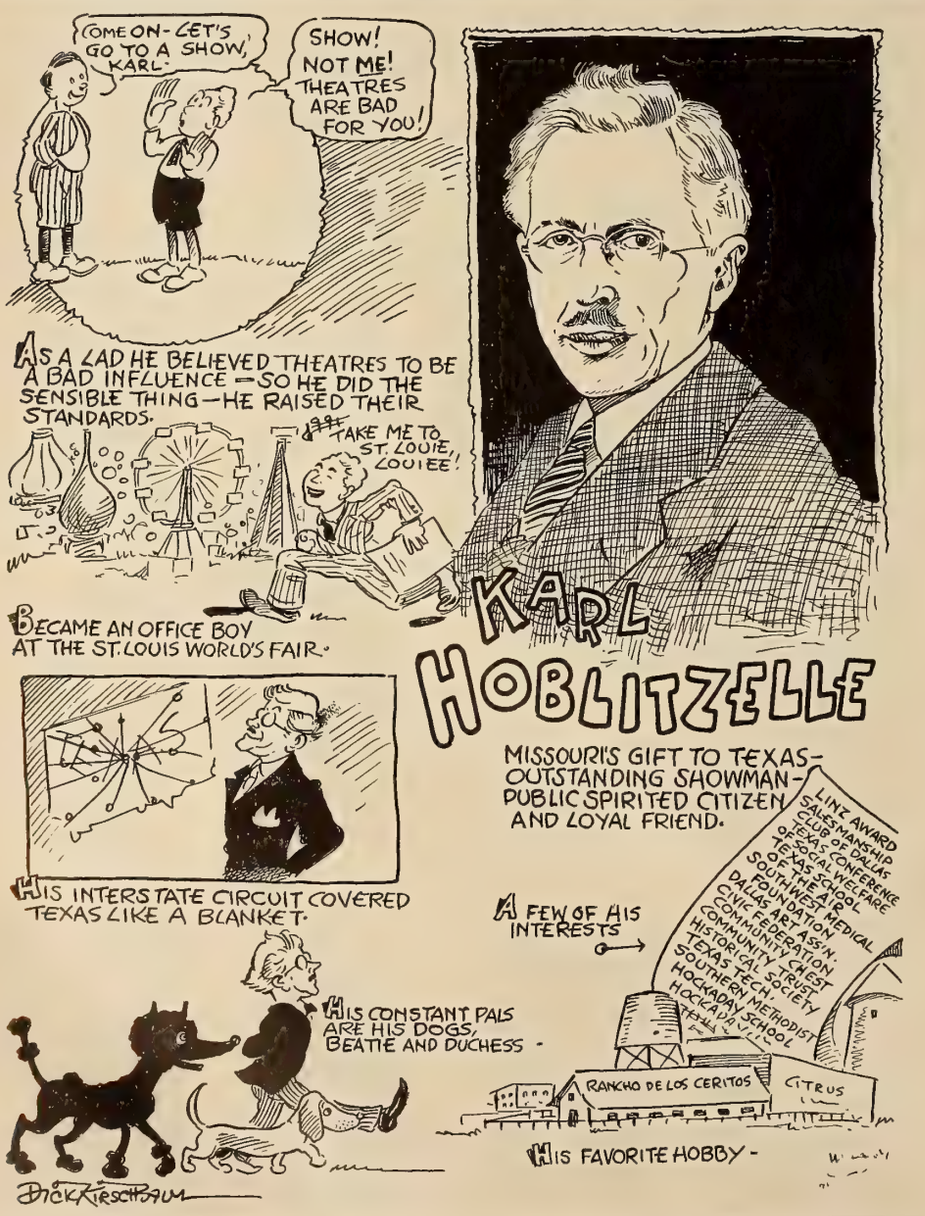
Paramount International President **George Weltner** is back in New York. Paramount, incidentally is said to be the first American film company to announce its participation in the International Film Festival which opens at Cannes, France on Sept. 20.

**Sam Eckman, Jr.**, chairman and managing director of MGM Pictures, Ltd., of England, has been elected to the directorate of Loew's International.

RKO Producer **Jesse Lasky** is back in Hollywood after conferring with President Ned Depinet.

**Jack L. Warner** of Warner Bros. has added 12 new scouts to scour the summer drama classes in universities, civic theatres, as well as stock companies to find new talent.

## SHOWMEN'S SILHOUETTES by Dick Kirschbaum




**Next Week** ..... **GRADWELL SEARS**

## Warner Adds Division With Ayers as Head

Norman Ayers this week was promoted from eastern district manager to head the newly formed southern division of Warner Bros., Vice-President and General Manager Ben Kalmenson announced.



Norman Ayers

The change, which is effective July 15, was made to insure a closer contact between home office and the field and puts Ayers in charge of Philadelphia, Washington, Charlotte, Atlanta, New Orleans, Memphis, Dallas and Oklahoma City.

It also realigns the eastern Jules Lapidus, and Roy Haines' western divisions, from which the southern division was carved, as follows:

Eastern—New York, Albany, New Haven, Boston, Buffalo, Cleveland, Cincinnati, Pittsburgh, Indianapollis and the Dominion of Canada.

Western—Detroit, Chicago, Milwaukee, Minneapolis, Omaha, Des Moines, Kansas City, St. Louis, Denver, Salt Lake City, Los Angeles, San Francisco, Seattle and Portland.

Ayers joined Warner's in 1926 as a Vitaphone salesman in Washington, serving successively as branch manager in several localities. In 1941 be became eastern district manager. He is succeeded in this post by Sam Lefkowitz who rejoins Warners' whom he left in 1942.

### Add Circuit to Sound Celebration

Warner Bros. this week announced that it would have the cooperation of all important circuits in the Milwaukee territory to help the 20th Anniversary of Sound Pictures and that in the Kansas territory Fox Circuit, Fox Topeka Theatres and the Commonwealth circuit had joined the celebration.

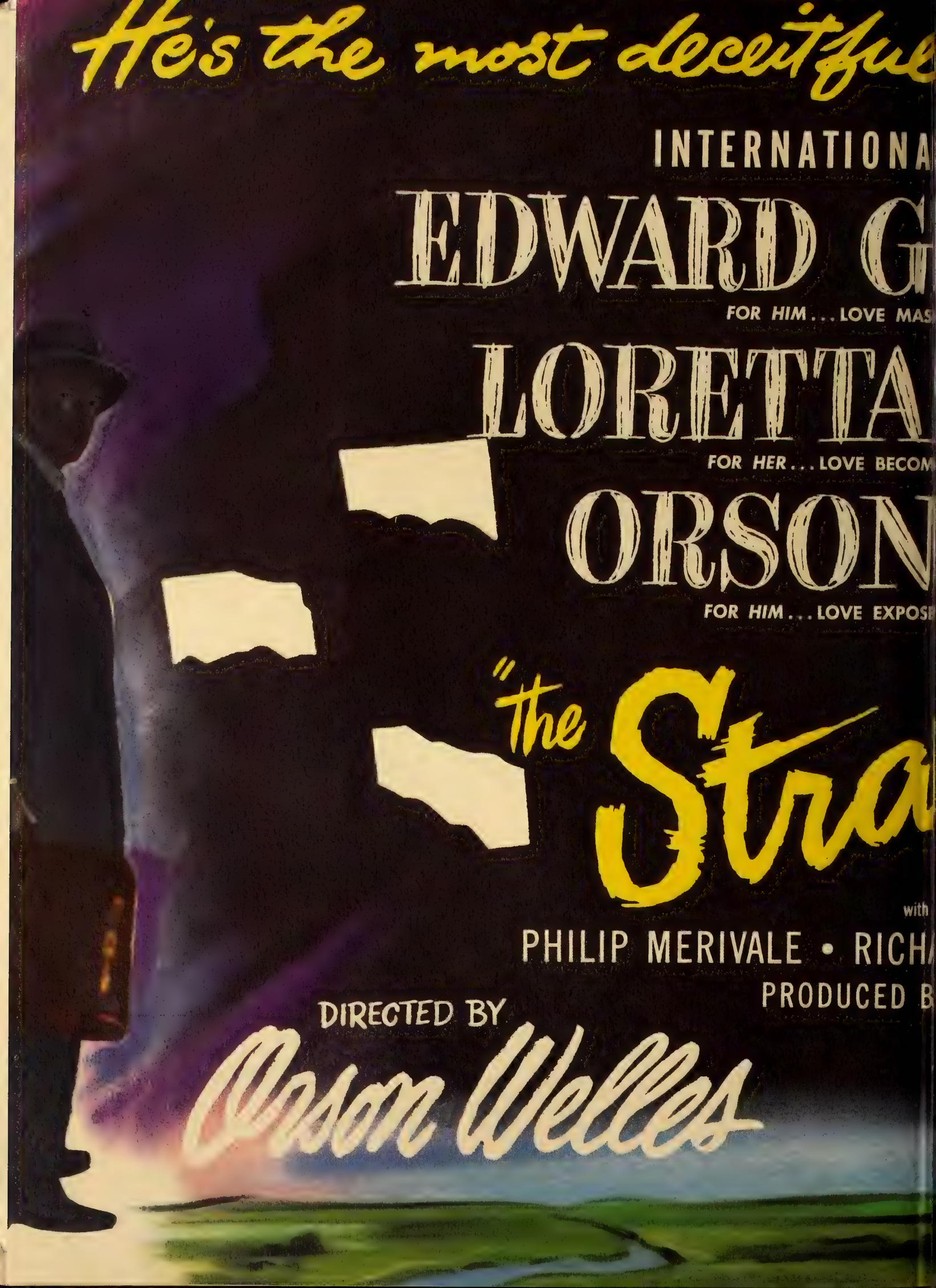
### Amusement Taxes Rise

Federal admission taxes on amusements for the month of May 1946 were $39,499,268.76 compared with $31,923,364.52 for the same period in 1945.

### Technicolor 25c Dividend

Technicolor this week declared a 25 cent common stock dividend payable July 16.


ONLY ONE MAN
IN THE WORLD
KNOWS WHO
the Stranger
REALLY IS!


He's the most deceitful
INTERNATIONA
EDWARD G
FOR HIM... LOVE MAS
LORETTA
FOR HER... LOVE BECOM
ORSON
FOR HIM... LOVE EXPOSE
"the Stra
with
PHILIP MERIVALE • RICHA
PRODUCED B
DIRECTED BY
Orson Welles


an a woman ever loved!
CTURES presents
ROBINSON
OVERWHELMING FEAR!
YOUNG
SHAMEFUL ALLIANCE!
WELLES
HAUNTING GUILT!
nger"
D LONG • BILLY HOUSE
. P. EAGLE
Story by VICTOR TRIVAS and DECLA DUNNING
Screenplay by ANTHONY VEILLER
AN INTERNATIONAL PICTURE
Released through RKO RADIO PICTURES


EDWARD G. ROBINSON
LORETTA YOUNG
ORSON WELLES
"The Stranger"
MILLIONS
WILL MEET
the Stranger
THROUGH 28,410,344
COPIES . . . . . .
of national magazines . . . through full page ads, most of them in 2 colors, in publications such as
LIFE (2 insertions)
—SATURDAY EVENING POST
—COSMOPOLITAN—TRUE STORY
—LOOK—TIME—LIBERTY and the
FAN LIST.
INTERNATIONAL PICTURES, INC.
THAT'S TELLING THE WORLD AGAIN THAT "GOOD ENTERTAINMENT IS INTERNATIONAL

# NATIONAL NEWSREEL

## Berge Asks Speed on Final Degree for Appeal

(*Continued from Page 7*)

clause the government attempts to limit the right of the distributor to increase his theatre holdings to acquire the necessary 95 per cent for permissible ownership with a sentence: "No such interest of a co-owner may be purchased by a defendant unless this Court shall first find that such purchase will promote competition in the exhibition of motion picture." It sets 90 days as the time limit for the defendant to advise the court how he has complied with the order and to outline his future plans to carry out the order and asks that the Attorney General be informed of such contemplated purchases and be allowed to be heard upon them.)

Limits expansion of distributor circuit holdings subject to court approval. (Here the government explains to the court that it rewrote the paragraph of the original opinion in order to make clear what "we assume to be the intent of this provision." The government-written clause would authorize such additional theatre purchases only provided "no expansions in theatre holdings would result therefrom.")

Provides arbitration for disputes and asks that defendants submit within 90 days after the decree's finality their proposals for the creation of arbitration and appeal board machinery.

Provides for the inspection of defendant records by the United States after reasonable notice, for payment of court costs by defendants, for continued jurisdiction of the court over the case.

Defines an independent, for the purposes of the decree, as "any person not a party to this suit."

Dismisses the complaint against Screen Gems, Inc., and Universal Pictures Company as being producers only and dismisses the complaint against the other defendants in their producer functions. (The defendants now are: Paramount Pictures, Inc., Paramount Film Distributing Corporation; Loew's Inc., RKO Corporation, RKO Radio Pictures, Inc.; Warner Bros. Pictures, Inc.; Vitagraph, Inc.; Twentieth Century-Fox Film Corporation; Columbia Pictures Corporation; Columbia Pictures of La., Inc., Universal Corporation; Universal Film Exchanges, Inc.; Big U Film Exchange, Inc.; United Artists Corporation.)

## N. Y. Screen Publicists Reject Employer Demand

Rejection of a counter proposal on wages and working conditions made by the distributors to the Screen Publicists Guild of New York, a CIO affiliate, was announced Tuesday by the publicists who said they were preparing to seek support of other organizations in their fight.

The publicists had sought a 30 per cent wage increase, guarantee of 70 per cent closed shop in their field and a firmly established severance pay system. The distributors reportedly are standing fast against the majority of the proposals, especially mediation in the case of dismissals.

### Stop Theatre Building

A total of 2,350 construction jobs begun in violation of the veterans' housing order, including motion picture theatres in four states, were stopped in May, CPA reported this week in Washington.

## *Schine Petitions Denied*

**Divorcement of Schine Theatres appeared nearer possibility this week as Federal Judge John Knight, Tuesday in Buffalo denied two Schine petitions which have had the practical effect of staying further court action.**

**The first petition was for a stay of proceedings pending a determination of an appeal to the United States Supreme Court. The second asked for master to be appointed to take further testimony.**

## Majors, Gov't Agree On Single Feature Selling

(*Continued from Page 7*)

has few pool deals, but with Universal has sold a year's production block. United Artists has been selling features singly.

All the defendants were granted until Oct. 7 to file their proposals for what the final decree should contain. All agreed that these proposals should be made available to the federal attorneys for study by Sept. 15.

Meanwhile the conference inaugurated Tuesday between government and the defendants will continue through the summer months. Both parties will try to reach a common ground of agreement on the various clauses of the court's opinion which will be made effective when the decree is handed down. The points agreed upon probably will be accepted by the court without question. The points upon which the parties disagree will have to go to the court for final action.

## Tri States MPTO May Protest 'Decree' Decision

A move to get petitions of protest against the "consent decree" decision apparently was under way in the mid south this week as the Motion Picture Theatre Owners of Mississippi, Arkansas and Tennessee, which met Monday in Memphis, heard M. A. Lightman of Malco Theatres speak for such action.

Lightman, after hearing National MPTOA President Fred Wehrenberg and American Theatres President Si Fabian say the decision might be catastrophic to the distributor moved that delegates officially sign such a protest and urged the national MPTOA to seek signature of protest from the nation's 16,000 theatres.

The Association voted to leave the question of an ATA affiliation to its directors.

## Close With Independents

Hollywood's Independent Producers Association and the Conference of Studio Unions this week closed a general contract retroactive as of Jan. 1, 1946 providing for a 26.5 per cent salary increase, a 36 hour week and guaranteed work calls for 10 out of the 11 CSU unions.

### Goldwyn Announces 5

Samuel Goldwyn announced this week that his 1946-47 program would include "The Bishop's Wife," expected to go into production in November; "Earth and High Heaven" in Technicolor; "The Best Years of Our Lives," "The Secret Life of Walter Mitty," and general release of "The Kid from Brooklyn."

## March of Dimes May Be Only Collection in '47

(*Continued from Page 6*)

collections in theatres or anywhere else. Where they have a community chest we never allow our local chapters to participate in these chests. Our collections are all free-will offerings; we never set a quota and 50 per cent of all the funds collected remain in the county where they are collected to be expended there."

The present indications, uncomfirmed are that ATA will go along with The March of Dimes and make its annual drive a solicitation for that purpose. The basis for this belief is that O'Connor was said to have reminded the ATA representatives with whom he met in Washington that the March of Dimes was more or less the result of the motion picture industry's efforts and they had a strong interest in it for that reason.

Just what the attitude of the March of Dimes in refusing to take part in any cooperative drive will mean to Allied, CIEA or MPTOA is problematical.

CIEA President Jesse Stern was certain that his organization had in mind that more than one organization would participate in the one drive it approves. Advised of the March of Dimes stand, he replied:

"I don't know. It's something that will definitely have to be settled They still have to have the theatres to get the collections."

Fred Wehrenberg, president of the MPTOA, in New York for an executive meeting, informed of The March of Dimes policy, declared:

"Well, they'll be out if they don't share in a cooperative drive. The individual theatre owner owns his screen. If he wants to go along on their policy that is his business, but as far as this organization is concerned we're committed to one drive for all."

A spokesman for the American Cancer Society said in New York Thursday that the Cancer Society could not say whether there would be a theatre collection drive next year due to the stand taken by the majority of exhibitors that there would be but one drive a year.

"It would not be against our policy," he said, "to share in a cooperative drive. In fact I think we are trying to take leadership in such a drive. We feel that in such a way we can help a lot of organizations."

## Iowa-Neb. IOTA Moves Against Collections

A move to ban theatre collections from the houses belonging to the Independent Theatre Owners of Iowa-Nebraska was seen in Des Moines this week as that body closed its annual convention here with a resolution requiring the approval of its executive committee for all future collections.

The following were elected:

Howard Brooking of Oakland, Iowa, president, to succeed Leo Wolcott of Eldora, who has moved up to the newly established position of executive committee chairman (Woolcott has been president for the past 12 years), and George March of Wayne, Neb., as vice-president of that state. Tim Evans of Clinton was named executive secretary, which under the new setup is a paid job, and temporary treasurer.

The ATA committee will report to a statewide meeting set for Oct. 14-15 in Des Moines.

# THEATRE MANAGEMENT



## The Brass Tacks of Efficient Picture Theatre Management

### *5000 MILES ALONG THE THEATRE TRAIL*

***By Jack Jackson***

With my lumbar regions again ensconced in the personality-moulded upholstery to which they have become accustomed, I can complacently and contendedly reminisce about a personally conducted five-week, and five-thousand mile cross-country quiz program with the exhibitors of some 15 states giving the answers.

It was a long trip but a mighty pleasant one. I am afraid I imposed seriously on theatremen along the line who graciously lent their influence to the securing of hotel rooms and gave so willingly of their time to broaden my IQ about the whens and wheres, why and hows that enabled them to weather the war years.

To all of these men I am tremendously grateful and only hope that I will be able to properly present the experiences and ideas they so willingly divulged to enable their fellow showmen who read these articles to benefit.

It will take time for me to properly distill into readable matter the enormous amount of information I gathered from the many sources I explored. So-o-o, in this particular effort I'll just set the scene by glossing over the highlights of the trip and relate a few of the experiences that were mine.

### Fain Relates Story of Customer's Complaint

In Woodville, a small East Texas town, I visited with Wood Fain, operator of some five theatres in the vicinity. Among much other information passed along, he related a complaint from one of his ebony-hued customers about the re-issues of Gene Autry's early screen performances. It appears the colored man had been a consistent Autry fan and had kept pretty much abreast of the Western star's cinema efforts as well as his Army career. Fain had not gotten around to playing the re-issues until after Autry's release by Uncle Sam. After the negro had seen two or three of the old films he cornered Fain on the street and questioned whether the exhibitor had personally seen any of the Autry's being shown at his theatre. When Fain replied in the affirmative the old negro commented: "The Army sure played heck with that man—he ain't no good at all no mo'."

In a small Louisiana town I noticed a theatre advertising "War Bond Awards" and stopped to inquire whether the stimulus was needed because of poor business. This was in the Bayou territory where moss-laden trees conjure almost weird visions of ghost-like sentinels garbed in tattered shrouds and standing limb-to-limb to warn against trespass into eerie pastures of the swamps whose borders they guard. Here "The Surrey With the Fringe on Top" is a reality, not a song in a musical hit, and for miles and miles the clop-clop of horses' hooves provide contrasting tempos to the clatter of jalopy and the whir of sleek motor cars. This is the Evangeline country—scene of Gabriel's futile search for his Acadian sweetheart and shrine of their lost love—where Time is not "of the essence" but seems to be enjoying a languid vacation with a "do not disturb" sign inferred though not displayed. The countryfolk, their habits, the very atmosphere seems permeated with the primitive flavor of the Longfellow poem of our schooldays and the principal language is an inheritance from Acadian ancestors known popularly as Cajun.

### Product Scarce, So Award Nights Are His Salvation

Forgive me for digressing but that country is at once so distractingly beautiful and restful it "sends me." I wish I lived there.

Getting back to that exhibitor and his award night. Inquiry developed that business was excellent but had not always been so. When he first started, product was mighty scarce and the award nights had been his salvation. Later a distributor-exhibitor squabble had brought some top line films and resultant queues of waiting customers.

(*Continued on Page* 20)

## Good Citizenship Part Of Good Management

National Theatres' newspaper *Action* pays considerable attention to Theatre Management as such and frequently comes up with an illustration of its advocation of good management with a caption that tells a story in itself. In a current issue of the publication is another example of the editors' thinking along these lines with a headline, "Good Citizenship is a Part of Good Management."

The caption heads a story that tells about Milton Sturm of the Fox Hermosa Theatre, who has been assisting leaders of the Hermosa Beach Chamber of Commerce in distributing trash barrels as part of the Chamber's campaign to clean up its city. It also tells about Elbert Trapp, manager of the Fox Hippodrome, being decorated by the Veterans of Foreign Wars as Taft, California's "Man of the Year" for his various war-time bond and drive activities. The VFW made a public ceremony of the event and *Action* shows photographs of the two theatremen doing their civic best to be part and parcel of their own communities.

*Action's* editors stated that they had thought of captioning the two cuts with the line, "There's more than one way to skin the civic cat!" but thought that would be too undignified. Dignity or no dignity, however, they succeeded in forcefully telling the story that "Good Citizenship is Part of Good Management."

## Wise Showmen Aid Community Drives

To win goodwill and stimulate box-office returns, wise showmen are aiding in various community drives. Just recently this department carried reports about the California theatreman who aided Boy Scouts in their membership drive and the Chicago exhibitor who held food matinees to aid the starving peoples of Europe. There have been many others.

Some time ago Harland Rankin, owner of the Plaza Theatre, Tilbury, Ont., Canada, cooperated with the Lions Club in a Clothing Matinee. So large was the turnout of children that continuous shows were necessary,, and five ton trucks were filled to capacity with clothing donated by the youngsters. The theatre's manager, Vannie Chauvin, was the guest of the Lions Club at a luncheon at which the president and members voted a hearty vote of thanks to himself and Rankin.

When it comes to being of service to the community, few institutions can rival the theatre whose manager is alert and enterprising.

## *No Wooden Leg?*

**A man entered the office of H. D. Carroll, manager of the Esquire Theatre in Kansas City recently and asked: "Did anyone turn in a set of false teeth I left here?" Theatre attendants had found the teeth on a seat. The choppers were returned to their owner, who then said wistfully: "I also lost a pair of shoes here." No shoes were found, however.**

THEATRE MANAGEMENT

# Varied Problems Beset Those Who Guide Preview Theatres

The problems endured by managers in the operation of preview theatres—those showplaces in the Hollywood area where producers hold sneak previews of their latest pictures—are graphically revealed in an article which appeared in a recent issue of *Action,* a National Theatres publication. If you think you have troubles, then see what happens to those who run preview theatres:

" 'How about Spearmint gum for Mr. Mayer?' It's the manager of a preview theatre talking. 'And peanut brittle for Eddie Mannix?'

"Those are just two of the minor preparations a manager of a preview theatre makes in advance of a special studio showing. And these two matters are rather pleasant things to take care of. When Louis B. Mayer comes to a preview of an MGM picture he likes his Spearmint gum. Managers know this and are prepared for him. In fact, it has become something of a game, with Mayer betting the manager will fail him and the manager scouring the concession department for Spearmint, just to prove to the executive that if it can be done, Fox West Coast Theatres will do it. The same applies to Eddie Mannix and his favorite confection, peanut brittle.

## Psychologists, Diplomats

"There are four theatres in the Los Angeles area that get most of the preview showings: the Academy at Inglewood, the Academy at Pasadena, the Alex in Glendale and the California in Huntington Park. The managers of these houses—Roy Evans, James A. Laurent, C. H. Meeker and James Bradley—have to be combination psychologists, diplomats and seers. A studio will call up and want a preview tonight. The manager is told that Producer Blank will bring 75 people. The manager has to do a good job of outguessing the studio because 200 people may show up instead of the 75 he has reserved seats for.

"Many of the stars want to be seen, but they pretend they want to be incognito. The manager has to know his celebrities and how to handle each one of them. Some will sign autographs and mix with the patrons for hours; others want to show evidence of graciousness and then hustle for their cars. On preview night the manager is usually in a sweat.

## Technicians Test Sound

"Before a preview, a whole brigade of studio sound technicians arrive at the theatre. Tests, tests and more tests are made to see that everything is in order. The preview houses have two sets of equipment, the 'dummy heads' which simply carry the sound track and the regular projection equipment that carries the picture. With this dual system there is plenty of opportunity for the picture to 'get out of sync,' and when it does, all hell is to pay!

"There is also a fader control downstairs where the producer of the picture can control the sound level. One preview manager still wakes up at night and thinks about a time a famous producer threw the sound up as high as it could go at the conclusion of a certain big production. The equipment wouldn't take it; in fact, no equipment could take it. The sound system 'mushed out' and the irate producer tore the fader from the seat in his anger.

"Another producer doesn't listen to the picture at all. His staff scatters a bunch of microphones through the house and connects them all to a set of earphones for him. All he does during the picture is listen to the audience reaction. 'I know the picture by heart,' he says. 'All I want to hear is the audience reaction.' His latest production is killing them.

## Two Immovable Objects

"One of the biggest producers in Hollywood arrived at the theatre with his film in his car. About 1500 people were on hand to see the preview which had, of course, been advertised in the usual manner: a searchlight playing in the sky. When he got into the lobby he spotted a trade paper reporter. The producer told the manager he would not preview the picture while the reporter was in the audience. The manager asked the reporter to go to some other show but the representative of the press, having bought his ticket, refused. There was nothing to do about the matter. The producer bundled his picture into his car and departed. The manager had to give about a thousand refunds.

"Another similar instance worked out a little better. A certain producing company with its theatres in Los Angeles had arranged a sneak preview of a big picture at one of its own houses and did not want any of the stars of the picture to see it. Lo and behold, the 'big name' showed up. Although two reels of the picture had already been shown, the film was stopped and the studio people rushed the film out to one of our four preview houses. The actor, however, was not to be thwarted. Somehow he managed to trail it and in due time showed up. Our manager was in a quandary. He couldn't let him in, he couldn't turn him down. He decided that frankness was the best policy. 'Listen, Mr. Big Shot,' he pleaded, 'for some reason unknown to me they don't want you to see this picture yet. If you go in there they'll stop it and I'll have a thousand patrons sore at me. Won't you please go home and leave me in peace?'

## Arrived Without Film

"The star was a good sport, but he couldn't refrain from speaking his mind. Disgusted, he said: 'You'd think that this was Hitler's Germany when a man can't even see his own picture.'

"The most interesting experience occurred recently at the Alex in Glendale. A very famous producer decided to preview his latest picture, but he didn't know that the cutting room was not ready for a preview. He and about 200 studio folk showed up without the film. Shortly a station wagon arrived with two reels, and the manager was advised that the others would be coming along as needed. As the operators neared the end of each reel, they notified the manager. Several times he was on his way down to the stage to announce 'a slight delay,' but each time—in the nick of time—the next reel showed up. Finally, the show was completed, and no one—not even the producer—was the wiser. But by that time the manager was fit to be tied.

"When a preview is scheduled, it is not advertised in the usual manner. The preview houses are equipped with powerful searchlights which can be turned on in short order. The neighborhood sees them and it takes only a few moments to assemble a houseful of paying customers. But this is not an unmixed blessing to the manager. It's nice to be able to get all this extra business quickly but not always so nice to meet the patrons in the lobby after the show is over. When the lights play in the sky the potential patron has visions of seeing some tremendous production. Frequently it's not. On these occasions the manager hides in his office."

There now. Your good old Bijou Theatre on Main Street isn't such a bad place to be after all, is it?

## *Watch Those Doors*

**Keep a watchful eye on that stage door and other entrances to the theatre. Children are on vacation now, and many of the more daring youngsters will be testing their prowess at "crashing the gate" via the back door. If there is no doorman, be sure the cashier has a full view of possible entrances in the front of the theatre.**

# Carson Keeps Promise, Plays Week at Tower

"If I make good and become a 'name' I'll come back and play a week for you at the Tower."

That vow, made eight years ago by Jack Carson to Barney Joffee, manager of the Tower Theatre, Kansas City, when the two were trying to crash Hollywood and Joffee elected to return to Kansas City, was fulfilled this week when Carson, now a Warner Bros. star, began a week's engagement at the Tower.

Back in 1938 Carson had completed a year and a half as master of ceremonies of the Tower stage shows under Joffee's management, and had attained a following as a comedian and singer. At the behest of Joffee, he decided to try Hollywood on condition that the theatreman go with him. Both took tests which failed at 20th-Fox; Joffee came back home, but Carson went on to study dramatics under Ben Bard, take a few bit parts in RKO pictures and finally to land on the Warner lot where he rose to stardom.

Carson's price for a week's theatre engagement is reported around $12,500. His price for the Tower engagement: nothing, just the fulfillment of a promise made to an old friend.

## Search the Theatre

Before turning out the lights and closing the theatre at the end of he day, search the theatre for children who might have fallen asleep during the performance. Many a child has been discovered pounding on the door long after the theatre had closed.

## Rainy Day Service

One never knows when a sudden shower may be unloosed. Wouldn't it be a good gesture toward your departing patrons to have an attendant or two with umbrellas escort patrons to their cars or taxis?

## LEADING EXHIBITORS SAY:

**Walter Reade, Jr., Walter Reade Theatres**—"Our circuit is going to play 'Don't Be A Sucker' on the 4th of July in every town in which we have theatres."

**Harry M. Warren, Central States Circuit**—"We are most happy to have the opportunity to run this subject in all of the theatres."

**Earl J. Hudson, United Detroit Theatres**—"This is an extremely important subject and . . . we should all exert ourselves to have it seen by the greatest possible number of people."

**Kermit C. Stengel, Rockwood Amusements**—"I wish to assure you that 'Don't Be A Sucker' will be booked in our theatres."

## NATIONAL LEADERS SAY:

**J. Edgar Hoover**—" 'Don't Be A Sucker' has a lesson of vital concern to the preservation of the American way of life."

**Rear Admiral W. N. Thomas**—"I was deeply impressed with the masterly way in which it presented the truth that I consider vital to our national life."

**Henry A. Wallace**—"This picture proves more graphically than articles or speeches that the people of the United States are . . . neighbors and friends and not members of antagonistic groups."

**Major Gen. Lewis B. Hershey**—"The penalty paid for intolerance has seldom been portrayed with such dramatic force."

## LEADING TRADE PAPERS SAY:

**M.P. Daily**—"Carries an impact that should register strongly with theatre audiences."

**Film Daily**—"Film houses throughout the nation should show this one."

**The Exhibitor**—"A swell two-reeler . . . of the highest calibre."

**M. P. Herald**—"It is highly effective, dramatic and educational."

D

SU



FOR

THI

With PAUL LUKAS, FELIX BRESSART
Commentary spoken by LLOYD NOLAN
Produced by U. S. Army Signal Corps
Distributed without profit,
as a public service, by

PARAMOUNT

# ON'T

# BE A

# CKER"

IE SAKE OF A SAFE AND SANE AMERICA, THOUSANDS ARE SHOWING

ENSATIONAL SHORT JULY 4th, OR LATER. WON'T YOU JOIN THEM?

## THEATRE MANAGEMENT

# Jackson Visits Showmen on 15-State Theatre Tour

(*Continued from Page* 16)

The exhibitor's reason for continuing the practice in the face of prosperity,—delivered with a pronounced Cajun accent—was that Bank Night had been good to him so he intended being good to Bank Night. Loyalty seems to be another quality with which the Cajuns are thoroughly impregnated.

I later found that Bank Night is licensed in the state of Louisiana and that exhibitors generally are inclined to keep the practice alive to avoid possible legislation that might interfere with its revival when needed at some future date.

I had quite a time in New Orleans visiting with Maurice Barr, public relations head for Paramount-Richards, Norman (Turk) Carter, president of the company, Gaston Dureau, buyer and booker, and other former buddies. Barr offers a terse definition of his job that would serve excellently as a wall motto in every theatre office: "Use your noodle and do what your common sense dictates."

I stopped in Columbus, Miss., for a visit with MPTOA prexy Ed Kuykendall, his charming wife, "Pete" and their dazzlingly beautiful daughter (still wonder how Ed kept her away from talent scouts.) Ed, after some eighteen months in a wheel chair, is improving. His sight seems to be coming back and he told me that he manages a few steps with the aid of canes every now and then. If ever there was an example of an agile and active mind animating a severely handicapped body, Ed Kuykendall is it. He is as alert to industry problems as in his heyday—keeps abreast of things through letters from friends that are read to him by "Pete" or a secretary. I felt kinda flattered that he was in accord with some of the ideas expressed in this column, particularly as concerned the handling of charity drives and fitting financial recompense for service personnel. He loves to get letters so you fellows who know him should write him regularly.

In Nashville, I enjoyed a two-day visit with the men of the Crescent, Rockwood and Bijou Amusement companies. K. C. Stengel of Rockwood; Elmer Baulch, who has taken Mr. Tony's chair with Crescent; "Miss Mary" Brockett, Johnny Lawrence, Lee Castleberry, Russ Parham and on along to the girl receptionist were all considerably depressed due to the recent death of their beloved Mr. Tony Sudekum. I garnered considerable valuable information from my conversation with those mentioned as well as with Evans Sprott of the Bijou outfit and too many others to enumerate. I intend passing all of my findings along as soon as I can catalogue them for intelligent presentation.

In a previous issue I related a few experiences here and in the hills of Kentucky as well as a highly interesting adventure in West Virginia. Old Jupe Pluvius caught up with me in Pennsylvania and I had to scat for New York or invest in pontoons for the car. However, on the way back I had a visit with the Velas executives who operate in Western Pennsylvania and Ohio and enjoyed very much a Greek party in Springfield, Ohio with Phil Chakeres of the Chakeres-Warner Theatres and the Chakeres Theatres operations in Southern Ohio and Northern Kentucky.

Phil and his gang—Frank Ryan, Mike Chakeres, Oliver Nichols, Bill Luibel, George Bauer, to mention but a few—crashed a Greek birthday party where I was an interested spectator to native folk dances. And I did a swell job of keeping the coffee pot below flood stage and made considerable inroads on the high-piled food platters—but were I to have imbibed at the bar of Bacchus as frequently as invitation was extended I now might be playing the lead role on "The Lost Decade."

I spent some time with Bob Shaw, general manager of the Gus Sun Booking Agency who supplies acts and units to theatres throughout the central and southeastern states, and had quite a chat with the Suns, senior and junior. Tried to see Pete Wood in Columbus but he was out in the territory and also missed my good friend Harry Schrieber of RKO.

Jupiter Pluvius really put on his best act—with clashing sound and dazzling lighting effects—while I was trekking through Indiana and Illinois, so there was little chance to observe anything much less stop to see old friends like Mark Margolis, Harry Stern and many others. In East St. Louis I had a nice visit with two of Henry Sticklemeier's Irish cohorts named O'Leary and Murphy, manager and assistant respectively of the Majestic Theatre.

In St. Louis Fred Wehrenberg was at his usual task of attending meetings, so I bothered the boys downtown, particularly Ted Barker of Loew's. The principal contribution to my fund of knowledge at this point concerned the success of those cartoon matinees and the "now you see it and now you don't" policy of the newspapers who were in the throes of a newsprint shortage and unable to say from one minute to the next what the space limits on theatre advertising were to be. It was keeping Ted up nights writing ads that were being turned down each morning and telephoning for authority to convert ad funds to radio which would have to be reconverted to the newspapers on an instant's notice.

The St. Louis theatres were soliciting signatures in their lobbies to discourage the passing of a proposed five per cent municipal tax. But, due to some misunderstanding, they were not presenting a united front with some houses refusing to show the trailers and present petitions for fear of offending politicians.

(A little unity of action on the part of ALL theatres will most assuredly bring sufficient signatures to scare the pants off the highest of politicos. Let's hope that where similar action is necessary that theatres will profit by the St. Louis mistakes).

I was a guest of Kenneth King in Searcy, Arkansas (I intend to tell you a lot about that fellow in the near future) and visited with Mrs. Haliburton of the Capitol, and Dick Jones of the Royal, (both of which are Robb and Rowley houses) before returning to Texas.

From the foregoing you will have some idea of the variety and scope of sources yielding the material I gathered about prices, wages, policies, advertising procedures, maintenance, booking, buying and all the other phases of operation in which you readers are vitally interested.

As mentioned previously, my only hope is that I will be able to put the wealth of information I have at hand together in a readable form that will give it the color and emphasis needed to command the attention it deserves.

# Institutes 'Matinee Tea' Policy

**How to appeal to the tired office worker and the housewife and thus build supper show patronage will be an experiment of Odeon Theatres in Montreal when the Kent Theatre will institute a policy of serving a special "matinee tea" from Monday through Friday from 5 to 6:30 p.m. The Kent is the only theatre in the city with an air-conditioned dining room.**

**On the assumption that four o'clock in the afternoon will find prospective patrons in no mood to cook supper after a hard day's work in the office or the house. Art Bahan, manager, in cooperation with Gordie Dann, Odeon's head in Montreal, will offer salad suppers for much less than similar dishes would be obtainable elsewhere. The cost of the meal is to be included in a special admission ticket, with patrons not wishing to partake of the food enabled to enter at the usual price.**

**Extensive newspaper advertising is being scheduled to plug the new policy, assisted by a weekly five minute radio program to be aired each Friday via station CFCF. The air program is to be called "The Kent News Reporter" with a format of Hollywood gossip, talk about new films, etc., and a questions and answer feature, bearing on the next week's film program. Listeners will be invited to contribute answers with guest tickets going to a limited number of winners.—MO.**

# THE BOX OFFICE SLANT

## The Man Who Dared

Columbia Mystery 65 mins.

**AUDIENCE SLANT: (Adult) Mediocre offering that tries, unsuccessfully, a new approach to the old murder plot.**

**BOX-OFFICE SLANT: Will be an indifferent filler for lower part of double bill, with names and entertainment value missing.**

Cast: Leslie Brooks, George Macready, Forrest Tucker, Charles D. Brown, Warren Mills, Richard Hale, Charles Evans, Trevor Bardette, William Newell. Credits: Producer, Leonard Picker. Director, John Sturges. Screenplay, Edward Bock. Story, Maxwell Shane and Alex Gottlieb. Additional dialogue, Malcolm Stuart Boylan. Photography, Philip Tannura.

**Plot:** A newspaper columnist, noted for his crusade against circumstantial evidence, is on trial for the murder of a gangster. Awaiting the jury's verdict, he explains he planned the entire thing as part of his crusade, and that the alibis he has for himself are being brought to court. But he is nearly executed before he can clear himself, with the aid of an erudite copyboy.

**Comment:** This picture suffers from talkiness, lack of action and miscasting. Dialogue is too formal, lacking in warmth and understandable lines. The plot goes through a tortuous route before finally emerging. George Macready, a really fine actor, is ill at ease, however, in the role of the protagonist. Outstanding performance is delivered by Warren Mills as the precocious copyboy who helps Macready solve the case. The producer's attempt to get away from the formula murder mystery stuff fails to jell. At best "The Man Who Dared" will get by as a bottom-rung second feature.

## Her Adventurous Night

Universal Comedy 75 mins.

**AUDIENCE SLANT: (Family) This should evoke chuckles and guffaws from anyone and everyone. It could happen in any family (the Lord forbid) which makes it all the more delightful.**

**BOX-OFFICE SLANT: Not strong enough to play singly but good as the leader on any double-bill program.**

Cast: Dennis O'Keefe, Helen Walker, Tom Powers, Fuzzy Knight, Charles Judels, Scotty Beckett, Bennie Bartlett, Milburn Stone, Betty Compson. Credits: Original screenplay, Jerry Warner. Directed by John Rawlins. Associate producer, Charles F. Haas. Executive producer, Marshall Grant. Photography, Ernest Miller.

**Plot:** Scotty Beckett's vivid imagination, hypoed by reading detective stories, has brought him into constant conflict with school authorities. His father, Dennis O'Keefe, and mother, Helen Walker, are at wit's end to keep the youngster out of further trouble. When O'Keefe goes on a fishing trip and leaves behind a pistol he had found years before, Scotty takes it to school where he drops it. Confronted by the police, he makes up a story about a real murder that had happened years before involving his parents, the murderer, and a few more characters he just throws in to heighten the interest. He really discovers the killer, however, and his mother and father change from long-suffering but gallant parents to understandably bragging extroverts.

**Comment:** The plot of "Her Adventurous Night" has little to do with the title, but this does not detract in any manner from the really funny and at times howlingly hilarious antics of the principal characters as they trace their pre-marital adventures in flashback through the imaginative medium of Scotty Beckett's story to the police. This is how it should have happened, he reasons, therefore it must have happened that way. The direction moves at a fast, sure pace, the story is just screwy, enough to be very funny and the producers have recognized its worth and given it the production values it deserves. The entire cast give spectators the feeling that each of them is having a deliriously good time —consequently the audience enjoys itself hugely. This is really a fine, light farce, with comedy honors taken over capably by Dennis O'Keefe and Helen Walker, with Scotty Beckett doing an extremely convincing and capable job of acting. Audiences will love this. Although it is not strong enough to play singly, it can top a double-feature program.

## Legion of Decency Ratings

**(For Week Ending June 29)**

**SUITABLE FOR GENERAL PATRONAGE**

God's Country — Two-Fisted Stranger

**SUITABLE FOR ADULTS ONLY**

Centennial Summer — Rendezvous With Annie
Stormy Waters — Strange Triangle

**OBJECTIONABLE IN PART**

Traffic in Crime



**RECORDING ON WIRE. Irene Dunne, making "Life With Father" at the Warner Bros. Studio, is shown registering speech over the new compact wire recording equipment under supervision of Col. Nathan Levinson (right), head of the studio's sound department and the man who helped the Warners launch talking pictures 20 years ago. Director Michael Curtiz looks on. The new recording method, worked out by Col. Levinson and his staff, uses wire for registering sound effects, then re-records the sound on film.**

## Perilous Holiday

Columbia Drama 88 mins.

**AUDIENCE SLANT: (Adult) Fast-moving story, with excellent performances and skillful direction.**

**BOX-OFFICE SLANT: Should do well because of Pat O'Brien's name, plus favorable word-of-mouth comment.**

Cast: Pat O'Brien, Ruth Warrick, Alan Hale, Edgar Buchanan, Audrey Long, Willard Robertson, Eduardo Ciannelli, Minna Gombell, Martin Garralaga, Eddie LeBaron and his orchestra. Credits: Producer, Phil L. Ryan. Director, Edward H. Griffith. Screenplay, Roy Chanslor. Story, Robert Carson. Photography, Charles Lawton.

**Plot:** A secret agent in Mexico on a mysterious mission is assigned to get information from an American woman columnist with whom he promptly falls in love. He also meets a blonde manhunter from the states and she causes complications. The three are trapped by a gang of counterfeiters, but police arrive in time to round up their entire gang and free the Americans.

**Comment:** Pat O'Brien is at his best in this well-written, smoothly directed action drama of Mexico. As an easy going, Irish secret agent, O'Brien handles the excellent dialogue given him in flawless style. Ruth Warrick looks lovely as the woman columnist, and makes a perfect mate for O'Brien's banter. The remainder of the cast is also better-than-average, with the ever-reliable Edgar Buchanan turning in another true-to-life acting job. Buchanan ought to be a strong challenger for Academy honors at the rate he is going, giving unusual strength to whatever role he portrays. Director Edward H. Griffith deserves a hand for his skill in keeping the drama moving rapidly and constantly. Technical departments are well above par. The picture will be a real crowd-pleaser wherever played.

## Beware of Pity

**(Reviewed in London)**

Eagle Lion Drama 105 mins.

**AUDIENCE SLANT: (Adult) Unusual romance with strong appeal to women; good production values and first rate characterization.**

**BOX - OFFICE SLANT: Provocative theme, several names and the woman's angle make this an interesting gamble for showmen in search of the unusual.**

Cast: Lilli Palmer, Albert Lieven, Sir Cedric Hardwicke, Gladys Cooper, Linden Travers, Emrys Jones, Ernest Thesiger, Ralph Truman, Frederic Wendhausen, John Salew, Freda Jackson and others. Credits: Produced by W. P. Lipscomb, Maurice Elvey. From the novel by Stefan Zweig. Screenplay by W. P. Lipscomb. A Two Cities film directed by Maurice Elvey.

**Plot:** Lieven, an officer in a pre-1914 war Balkan state, is invited to dine with Thesiger, a baron, and meets his daughter, Lilli. Unknown to him she is a cripple and he asks her to dance. In embarrassment, he leaves the house only to send flowers and an apology next morning. He has compassion for her and spends much time at the castle. To his discomfort she falls in love with him, but he later proposes out of pity. Fearing that his

(*Continued on Page* 26)

# SELLING THE PICTURE

## $1,000 Prize Offer Sparks Republic's 'Name' Contest

Republic Pictures has announced an unique, nation-wide contest in connection with the forthcoming release of "My Pal Trigger," Roy Rogers outdoor film, in which $1000 in cash prizes will be donated to the authors of best names for twin colts sired by Trigger, star movie horse. Birth of the twin colts is an integral part of the film's plot. The contest has been especially designed to enable participating exhibitors to stage local contests, coincident with their showing of the film.

While Republic has announced that $1000 in cash will be divided among 18 national winners, selected from the best five entries from each theatre participating, there is nothing in the contest rules to prevent exhibitors from promoting additional prizes locally for the best five local entries, these to be selected by the exhibitors or by a board of judges of their own choosing.

Contest aids have been prepared by Republic, including two-color window cards suitable for lobby display; contest blanks telling the contest story; special publicity stories planned for local planting with newspapers, etc. Contest blanks are intended for distribution through schools, stores, clubs, milk companies, etc. All contests aids are to be made available to exhibitors without charge.

The press book for "My Pal Trigger" suggests that exhibitors contact local branches of the Roy Rogers Fan Club for assistance in exploitation plans for the picture.

Entries in the colt-naming contest close December 31, 1946.

## Stars, Press to Attend Premiere of 'Passage'

Under plans formulated last week, the first big press-player premiere junket since the war will be staged by Universal and Walter Wanger when "Canyon Passage" has its world premiere in Portland, Ore., on July 13.

Wanger, his wife Joan Bennett, and a large contingent of screen celebrities will be flown to Portland with the Hollywood press corps on July 12 for two crowded days of civic celebration climaxed by the premiere of the picture.

The event will be tied-in with the centennial anniversary of the signing of the Oregon Treaty between this country and Great Britain, with dignitaries from Canada, Washington and Idaho attending as special guests. Oregon's Governor Snell will act as official host.

## Martin Leaves FWC to Join MGM Ad Dept.

Dave Martin, who has been with Fox West Coast Theatres for the past 12 years, is leaving that organization at the end of this month to join the advertising department of the Metro-Goldwyn-Mayer studios, where he will work under the direction of Frank Whitbeck.

Martin, who entered show business in 1926, has been assistant to Seymour Peiser, head of the company's advertising and publicity department, for the past two years.



**PLAN CAMPAIGN. Mrs. J. J. Parker (seated), president of the J. J. Parker Theatres, Portland, Ore., works out extensive plans for the Portland engagement of United Artists' "Caesar and Cleopatra." Shown here in conference with her are (standing) W. E. Calloway, UA west coast district manager; M. B. Orr, UA western sales manager; A. J. Sullivan, UA Washington-Oregon branch manager, and Harold Lake, comptroller of J. J. Parker Theatres.**

## City-Wide Celebrations Mark 'Smoky' Premieres

Gala city-wide celebrations marked the world premieres of 20th Century-Fox's "Smoky" in Denver and Salt Lake City last week.

Peggy Ann Garner, Kurt Kreuger, Annabel Shaw and David Street, from the company's studio in Hollywood, attended the premieres and Smoky, the four-year-old black stallion who played the title role, was transported by airplane from Hollywood to Denver and Salt Lake City for the occasion.

The governors of Colorado and Utah took part in the premiere activities which included rodeo parades, personal appearances of the stars and skywriting in color.

"Smoky" also opened in more than 100 cities in Colorado, Utah, Montana, Wyoming and Idaho, simultaneously with the Denver and Salt Lake City premieres.

## Bathing Beauty Contest Set By Loew's Theatres

Applications at all Loew's theatres were awaiting prospective beauty queens this week as plans got under way for Loew's Theatres annual bathing beauty contest to select "Miss New York of 1946."

Preliminary contests will be held in 30 neighborhood Loew theatres, with semi-finals in Brooklyn, Queens, Bronx, Manhattan and Westchester.

A final contest at which "Miss New York" will be chosen, will take place at one of the large Loew New York theatres. United States Savings Bonds and other valuable prizes will be awarded the winners.

## Develop Premiere Plans For 'Centenial Summer'

Plans for 20th Century-Fox's publicity and exploitation campaign on its world premiere of "Centennial Summer" in Philadelphia, July 10th, continue to develop apace with the latest announcements from Philadelphia giving the information that:

The executive committee of the Mayor's Citizen's Committee held its first luncheon to consider plans for the world's premiere.

At the luncheon Arthur W. Binnds, president of the Philadelphia Convention and Visitors' Bureau, pledged the "facilities and resources" of the organization.

Judge Vincent A. Carroll announced that he would confer with Chestnut and Market Street merchants to arrange a route for a parade on the morning of the premiere.

Roger W. Clipp, general manager of radio station WFIL, and head of a sub-committee arranging a luncheon at the Bellevue Stratford, said that 3000 invitations had been issued.

Rodney Bush and Sidney Blumenstock, director and assistant exploitation heads of the film company, promised that "all available" stars of the company not working on the lot would be brought to Philadelphia for "possibly two or three days."

Irving Kahn, 20th-Fox radio director, disclosed that at least five major radio shows would originate in this city during the five-day period of the celebration.—PH.

## Record Musical Campaign Set for 'Night and Day'

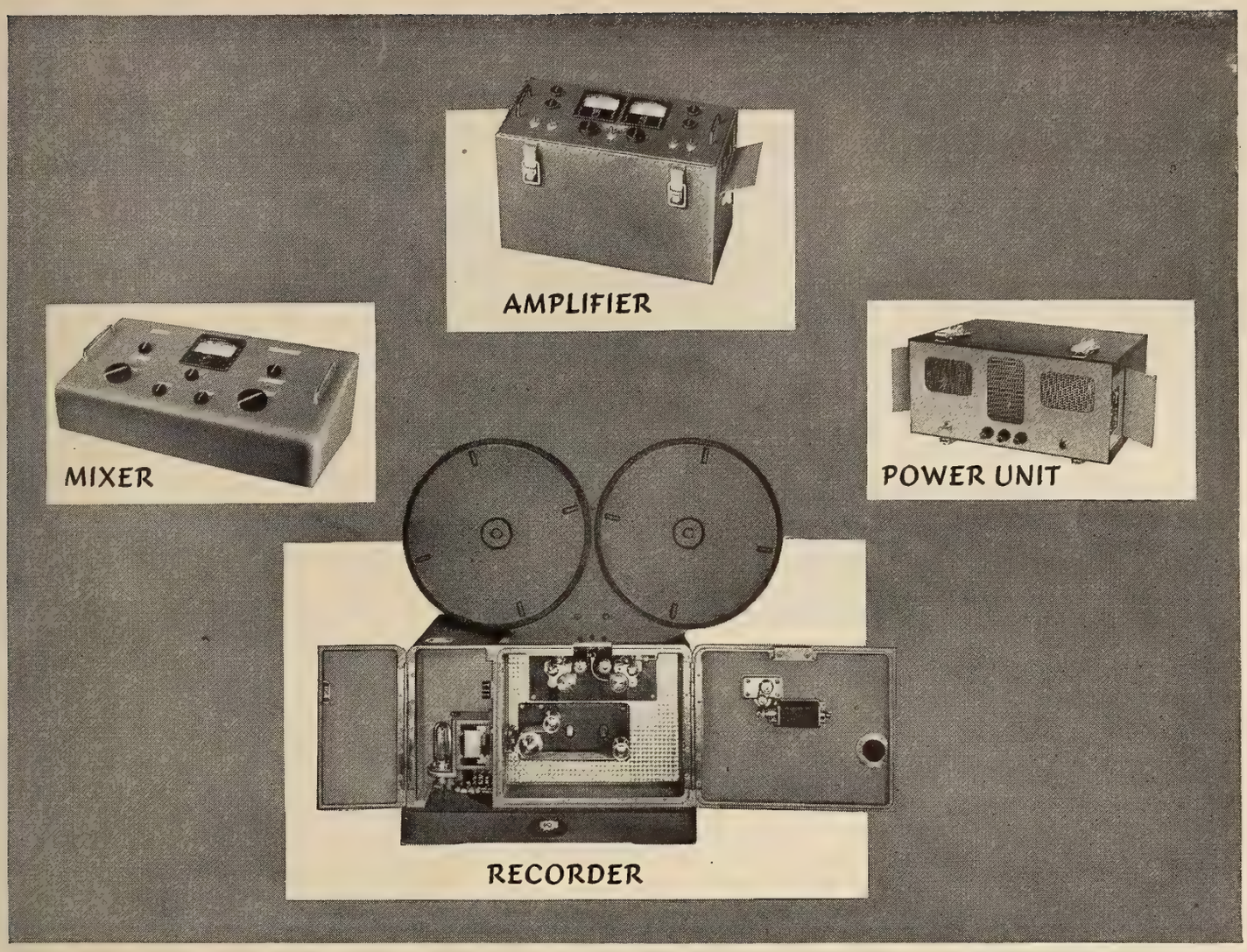
Utilizing 160 recordings of Cole Porter music released or about to be released, Warner Bros. have arranged one of the heaviest musical promotions ever accorded a film as part of the national campaign on "Night and Day," Technicolor musical based on Porter's life, chosen to keynote the company's Twentieth Anniversary of Talking Pictures.

Every radio network, top name orchestra, recording artist and music shop in the country will be tied in with the campaign. RCA Victor, Decca and other recording companies are readying special "Night and Day" and Cole Porter albums dedicated to the sound anniversary for release in August. Among leading artists who already have waxed Porter song hits are Fred Waring, Dave Rose, Mary Martin, Rise Stevens, Allan Jones, Ginny Simms, Bing Crosby, Frank Sinatra and others.

Ten new recordings of the song Night and Day and 22 disks of Begin the Beguine will be on the market during the anniversary celebration, and Warners have arranged for top radio shows to feature special Cole Porter melodies.

## 'Night and Day' Preview

A screening of "Night and Day," Cole Porter musical chosen to keynote Warners' 20th Anniversary of Talking Pictures, is being held in San Francisco for local musicians, publishers and critics preparatory to extensive promotional activities for the film's opening there.




# *Preview* OF YOUR *New* RECORDING SYSTEM

**TECHNICALLY SPEAKING**

Some of the new features which make this equipment more efficient and versatile:

1. Lighter in weight and more compact than any other comparable system.
2. Oil damped filter practically eliminates flutter.
3. Modulator can be moved laterally to record on either edge of 16mm film.
4. Magnetically sealed light valve.
5. Readily adaptable for either 50 or 60 cycle synchronous operation.
6. Operates from 1200 or 1440 RPM interlock motor systems by simply changing a set of gears.

Here's a completely new sound recording system—improved in many ways to make it far more versatile and adaptable to your needs. The first of a new line of postwar equipment, it is typically Western Electric in dependability and in the high quality of its recording.

It's called the Type 300 Recording System—and can be used as a main channel or for standby or portable service, with either 35mm or 16mm film. The change from one size to the other can be made readily with simple tools. Designed on the "building block" principle, the system can be added to or altered to meet changing conditions.

Present production schedules should make this equipment available within a few months.

*Electrical Research Products Division*
OF
*Western Electric Company*
INCORPORATED
233 BROADWAY, NEW YORK 7, N. Y.
Hollywood Office—6601 Romaine Street

# SELLING THE PICTURE

## Fine Display Fronts in London




**THAT THE FRONT for the showing of United Artists' "Spellbound" at the Tivoli, London, was an eye-catcher is proved by the long queue of patrons waiting to gain admission to the theatre.**

With electric and neon signs still taboo in London because of the fuel shortage, do-or-die showmen are still managing to contrive theatre fronts whose massiveness and general design catch the public eye.

Recently, this department carried a story and picture of the enterprising front used by B. J. Dudman, United Artists' advertising manager, at the London Pavilion for the engagement of UA's "Abilene Town."

Now Dudman has gone in for canvas—erecting the largest display of that type yet seen in England.

Reproduced at the right, the sign is 90 feet long and 30 feet wide, took three days to erect and covers the entire frontage of this famous cinema in Piccadilly Circus.

American showmen could take a cue from Dudman by displaying the time of shows just as he has done.

The time schedule emphasis was responsible for highly favorable comment from Londoners, and greatly helped both the theatre staff and police in controlling the amazing crowds that flocked to both the Pavilion and the Tivoli to see David O. Selznick's UA release, "Spellbound." All-time records were broken at both cinemas, and the film is likely to run concurrently for some time to come.

The impressive front (see above) used for the Tivoli, which used to be the GB key house before the Gaumont was opened, and which, for a time, has been running second choice features, has a big center display that is flanked on either side with gripping moments from the film which lead the eye right into the center sign. British showmen deserve a deep bow for the fine job they are doing in selling the picture in the face of present-day restrictions.

Where there's a will, there's a way—a true axiom in this instance.




**Above: London Pavilion's canvas display.**

## Call Customers By Phone In Newspaper Shortage

Jim Barnes, manager of the Warner Theatre, Memphis, used ingenuity to cope with the inability of many local businesses to get newspaper advertising space last week.

Barnes assigned a crew of girls to make telephone calls, going all through the directory, and greeting the subscribers as follows:

"Hello . . . This is the Warner Theatre. . . . Due to the newspaper shortage, we are calling to inform you of one of the most outstanding pictures of the year. . . ." and after telling about the picture and cast, the girls wound up with, "We hope we shall have the pleasure of seeing you at the Warner Theatre."

Barnes reports highly favorable results.

## That "Follies" Girl Again

That "Ziegfeld Follies" girl continues to be the hallmark of all campaigns for the picture, even where no real girls are used for beauty contests. Local merchants cooperated with Karl Sutherland of the Von Castle in Greencastle, Ind. for a full page coop ad in which they offered prizes for the best coloring of the Ziegfeld girl reproduced in the ad.

## Safety Campaign a Hit In Exploiting 'Renegades'

Columbia's exploiteers have hit upon a "natural" idea to promote the company's "Renegades," and in the first two test spots have garnered considerable newspaper space and civic cooperation based on the idea. Briefly, the stunt consists of obtaining the cooperation of a newspaper in a safety drive, with the newspaper, civic officials and automobile travel agencies adopting the slogan "Stop the modern Renegades . . . keep your Blank City safe!"

In Denver, where the film had a tri-theatre premiere at the Denver, Webber and Esquire, the Denver *Post* led off with a story and cut of Evelyn Keyes announcing a $100 essay contest on safety, giving the film plenty of credit even to the point of announcing that entries in the contest were to be mailed to the "Renegades Editor."

"Stop the Renegades" signs and posters were tacked up on traffic stanchions, traffic lights, gasoline pumps, in garages, in automobile supply store windows and other important locations where they might do the most good for the theatres and for the safety drive.

Another highlight of the campaign was posting "Renegades" six-sheets right on the highway itself. Permission for the posting was given by authorities on the theory that the motorists' eyes would be kept directly on the road, instead of being distracted by roadside signs.

International News Service went for another gag in the campaign which consisted of having members of a newly formed Larry Parks Fan Club adopt a "No more Frank Sinatra" slogan. A Renegades Square Dance at a local night club and a large number of windows set up in line with suggestions contained in the press book were other highlights of the campaign.

## Ties Up 300 Juke Boxes On 'Casablanca' Music

Manager Harry Ashton tied up more than 300 of Salt Lake City's juke boxes through the local Wurlitzer distributor to publicize his showing at the Uptown Theatre of "A Night in Casablanca," the Marx Brothers' starrer for United Artists. The juke box outfit inserted cards in each machine carrying copy on "Casablanca" and the revival song hit, Who's Sorry Now.

Local night clubs and dance halls cooperated by plugging Who's Sorry Now while music stores in the downtown area featured window cards on the song and picture. Radio Stations KUTA and KDYL stressed recordings of the song on transcribed record shows with the announcer breaking in to credit "A Night in Casablanca."

The City Commission gave permission to the Uptown for a street bally which consisted of a pseudo Harpo Marx chasing Salt Lake City's fairer sex through the streets, meanwhile distributing 3,000 heralds announcing the picture's starting date.

## Ushers as Postmen

Several ushers dressed as postmen and carrying oversized special delivery letters announcing the film's opening were used as street ballyhoo for MGM's "The Postman Always Rings Twice" by Manager Ollie Geen of the Stuart Theatre, Lincoln, Neb.

# SELLING THE PICTURE

## Plants 5-Column Feature Story on 'Monte Cristo'

One of the features of Paul O. Klinger's campaign on PRC's "The Wife of Monte Cristo" at Loew's Poli Strand, Waterbury, was the planting of a five-column feature story with art in the Naugatuck *News* on how Ralph Faulkner, technical advisor on the film, taught Lenore Aubert how to fence. Klinger was smart enough to buy a preferred position ad on the film to appear in adjacent columns, making an auspicious start to his campaign.

Klinger also tied up with jewelry stores for window displays with distributors of the International Diamond Company and three large windows downtown were devoted to displays on the Welch Grape Juice tieup.

Another press book item that worked was the Parfait Powder Puff tieup through which the local Woolworth store devoted an entire Main Street window.

A contest in the Waterbury *Democrat* attempted to secure one or more copies of the original Dumas book, with grandiose prizes offered. Since very few ever were printed the chance of locating one was small.

Book marks were distributed to city libraries and through the library of the Waterbury Tool Company; 14x17 cards for window displays were distributed on the novel; the lobby was decorated with special setpieces, including a shadow box display in which fencing swords and other historical items were borrowed from the Mattatuck Historical Society.

A street ballyhoo of a man dressed in Monte Cristo attire was another highlight of the campaign.

## Baits Hook with Right Bait for 'Bad Bascomb'

The "Never Lose Sight of the Second Feature Club" has a prominent member in the manager of Famous Players' Dominion Theatre, Vancouver. Evidence of the gentleman's perspicacity is in a recent giveaway in which a menacing photo of Wallace Beery as "Bad Bascomb" dominated text which ran as follows: "They call me 'Bad Bascomb.' I'm a warning my enemies they had better git out of town—afore I come to the Dominion Theatre with my shootin' irons. Believe me, pardners. I'm bad—and rough—and ornery! And what's more, for company I got Boston Blackie, another slick scoundrel. He's in the Second Feature."

The author then printed full details about the cast of both features in small type and distributed them in the east end of Vancouver. Stated he hadn't lost sight of Margaret O'Brien either, but since these were to be distributed where the kind of copy would do the most good, he "had to bait the hook with the right kind of bait."—VA.

## Adapting a Gag

In a great many situations playing "Adventure" the MGM exploiteers have been getting full page coop ads with the gag "It is an Adventure to shop at (name of store):" This coop idea can be used also in a number of other cases where the title is adaptable. " 'The Best Years of Our Lives' are spent in this store"—or "Hands Across the Border—Hands Across the Counter." The thing can be developed almost endlessly and presents a chance for a fine tieup.




**EFFECTIVE. This effective lobby setpiece was designed by Manager Paul O. Klinger, Loew-Poli Strand, Waterbury, from material in PRC's press book. The Lenore Aubert figure appears to have been taken directly from standard paper, and mounted to form the eye-attraction of the setpiece.**

## Merchant Cooperation

Merchants of Bushnell, Ill., cooperated with D. Dillenbeck, manager of the Rialto Theatre, in offering cash prizes and free tickets to persons writing the best lines on "Adventure."

## Novel 'Virginian' Ad Elicits Wide Interest

A newspaper advertisement appearing in the Reading *Eagle* recently attracted considerable attention and elicited widespread interest with the novelty of its approach, the facts contained in it and the evidently careful research necessary to compile it. The ad was in the regular amusements section of the newspaper and was on Paramount's new Technicolor version of "The Virginian."

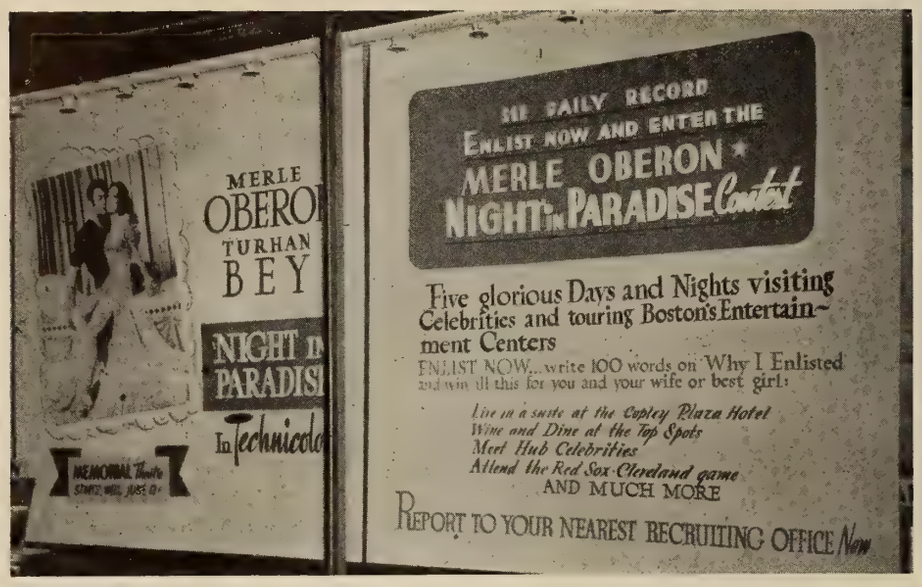
Just above a regular press book ad on the film, Paul E. Glase, manager of the Wilmer and Vincent-Fabian Embassy, headlined, "Historical Facts of 'The Virginian'." He gave five details about the origin of the picture, its author; that it was dedicated to the first Theodore Roosevelt; that it was first presented on the stage in 1904 with Dustin Farnum, and listed others in the cast; that it played Reading in 1904 with William S. Hart as its star; that as a silent picture it played Reading's old Arcadia Theatre in 1924 and that it was first produced in sound at the former State Theatre in 1929 and listed the cast.

Not the least important part of his ad was a statement by Glase that the facts contained in the ad were compiled from "our own records."

Incidentally, Glase has one of the largest individual collections of old programs, books and files of more than 150,000 old theatrical items covering the American stage for 150 years.



# SELLING THE PICTURE




**WINDOW DISPLAY ON CONTEST. Highlight of the campaign for Universal's "Night in Paradise" when that picture played the RKO Memorial Theatre, Boston, was a contest whereby young men were urged to enlist in the U. S. Army and write 100 words on "Why I Enlisted." The winner and his wife occupied a suite at the Copley Plaza Hotel, were wined and dined at various night spots, met many celebrities (including band leader Guy Lombardo), attended the Red Sox-Cleveland baseball game, and took part in other activities. Window display above announces contest, which had the cooperation of the local U. S. Army Recruiting Service center.**

## 'Duel' Quiz Contest Gets Second Break

Second national break in *Movieland* magazine's $5,000 quiz contest on "Duel in the Sun" appears in the July issue of the publication following the appearance last month (June issue) of a two-page spread announcing details of the contest and a full line-up of the 394 prizes offered for the correct answers to questions concerning the players in the David O. Selznick picture. The magazine will again feature the contest in its August, September and October issues.

All of the $5,000 in prize merchandise for the contest was promoted by Ted Baldwin, promotion and exploitation manager for Vanguard Films. Among the 394 prizes secured were Bulova watches, Motorola radios, Sperti sun lamps, Reynold pens, Chen Yu Sun Burst packages, nylon hose, 12 all-expense-paid vacations at Manitou Dude Ranch and two all-expense-paid vacations at the Last Frontier Hotel in Las Vegas, Nevada.

Exhibitors, it is declared, will reap the benefit of the campaign through the promotion now under way by *Movieland*. The magazine is backing up the tieup with special 26x40 truck banners for its distributor trucks; 25,000 newstand posters; 5000 two-fold direct mail pieces and 5000 blotters—all carrying full credit for "Duel in the Sun."

## Big Music Tieup

Exploiteers should feel very glad to see that Lauritz Melchior is in "Two Sisters from Boston," for he offers one of the biggest (in two senses) musical tieups you can find. Don Shane of the Paramount, Omaha thinks so, for through a tieup with the local RCA-Victor distributor, he got the benefit of tieups with all music shops in Omaha. The stores competed for prizes for best display on the latest Melchior record album and the picture.

## Morgan, Carson to Attend Premiere in Milwaukee

Dennis Morgan and Jack Carson, Warner Bros. stars who grew up in Milwaukee and are looked upon as "home town boys," will be in elaborate ceremonies that will launch the world premiere of their latest picture, "Two Guys From Milwaukee," at the Warner Theatre on July 25.

A big homecoming celebration is being arranged in honor of the film stars, with a parade, banquet and other civic events as part of the schedule. Mayor Kelly of Chicago will be among the distinguished out-of-town guests.

Following the local debut, "Two Guys From Milwaukee" will open at the New York Strand and the Warner in Atlantic City on July 26.




**HARTLY DOES IT. The "Heartbeat" window shown here is one of two installed by Emery, Bird and Thayer of Kansas City tieing in with the RKO picture's showing at the Orpheum. Tieup is based on the Pat Hartly Dress and was set by Lawrence Lehman of the Orpheum and RKO Field Man Gil Canfield.**

## Cowboy Star Appears For Cherry Festival

Climaxing the annual Cherry Festival, June 14-16, Jimmy James, owner of the Beaumont Theatre, Beaumont, Calif., arranged for a super-duper parade tieing-in with his house. James, chairman of the festival in the small town, some 80 miles out of Los Angeles, got Johnny Mack Brown to act as grand marshall for the last day and lead a procession down the principal street. A record crowd of more than 20,000 turned out to see the western star, who was starring "by coincidence" in a film at James' Theatre.

The Monogram cowboy actor signed autographs for over three hours, without letting up his arm or his famous smile. Exhibitors Service, a booking service out of Los Angeles which serves the Beaumont, helped cover the big event. Lloyd Goad, Exhibitors Service booker, snapped pictures throughout the day's festivities, and arranged for their distribution to the press. That's one Cherry Festival the town won't soon forget, thanks to an alert young showman!

## 'Outlaw' Dirigible Begins 11-State, 39-City Tour

Nationwide tour of Howard Hughes' dirigible, "The Outlaw," scheduled to take off from Culver City last week on a flight to 39 cities, was postponed until early this week in order to make additional preparations.

Illuminated with the title of the motion picture and the name of its producer, the dirigible is scheduled to make night circling flights over cities and will be moored under floodlights at each stop for public inspection. Flights between cities are scheduled by day.

# Box Office Slants

## Beware of Pity

(*Continued from Page* 21)

brother officers will think that he is marrying her for money, he denies the engagement and gets a posting to another unit without telling her. Realizing he really loves her, he manages to return only to find that, broken hearted, she has killed herself.

**Comment:** Beautifully produced and finely acted, this will appeal strongly to women. It is a sad, gloomy tale in which there is little humor, but it has undeniable charm. The story is told in flashback, and in this way the unhappy ending is somewhat lessened since the officer is warning a present-day airman of the danger of marrying for pity and stresses that there are two kinds—one that can heal and one that can destroy. The characterization is excellent. Lilli Palmer, who is at present in Hollywood, gives a moving performance as the cripple and Albert Lieven shows promise in the leading male role. Supporting parts are admirably cast, with Gladys Cooper and Sir Cedric Hardwicke essaying outstanding portrayals. The provocative theme of "Beware of Pity," its strong appeal to women and its several names make it an interesting gamble for exhibitors in search of the unusual. Smart showmen playing it will utilize its unusual attributes in their selling campaigns.

# REGIONAL NEWSREEL

## PITTSBURGH

The Fulton Theatre, Shea's first-run downtown house, will be remodeled and modernized within the next six weeks, and the seating capacity will be increased by 400. For the first time in years, this theatre will not close during the summer and the renovating will not interfere with operation. An air-conditioning unit, which this theatre has never had, will also be installed.

Enda Herr of 20th Century-Fox and Elmer Judd, ex-GI, will be married during July. Ruth Hartz, also of 20th Century-Fox, and Michael Smutko, ex-GI, were married last Monday.

Steve Forrest, theatrical booker, died in the Shady Side Hospital here last week as the result of an operation. Forrest was active in the theatre business for more than 25 years.

Mary Elizabeth McFadden, daughter of Mr. and Mrs. J. H. McFadden of the Rialto Theatre, Renovo, Pa., was married recently to James Renehan of that town.

The AMPTO of Western Pennsylvania, Inc., held a meeting in the William Penn Hotel on Tuesday last to discuss the district court's findings in the government case, anticipated increase in community theatre admission taxes, labor problems and other vital subjects. A large number of the members were present, and an open forum was held as part of the meeting.

## NEW ORLEANS

L. E. Downing, owner of the Haven Theatre, Brookhaven, Miss., is vice chairman of the Lincoln County UNRRA food collection which opened its drive a week ago Monday.

E. V. Richards, Jr., President of Paramount-Richards Theatres, one of the founders of the War Activities Committee of the Motion Picture Industry, and vice-president of the American Theatres Association, has been named state president of the Navy League of the United States.

City Judge Gus Voltz of Alexandria, La. branded "The Outlaw" as obscene, indecent, lurid and unfit for showing in that city. He fined Theatre Manager J. W. Sasser $100 and ordered him not to show the movie again. It was withdrawn.

Martial Capbern, former film director for Columbia Pictures in Hollywood, has returned to his home here to stay with his mother who is ill.

William "Bill" Lighter, owner of a circuit of theatres in Louisiana, is back home after a couple of weeks' confinement in a local hospital.

W. deJarnette, who heads his own Theatre Sound Engineer Company, is also a great sailboat racing enthusiast. Recently he won the first of a series of three races in the Lipton Cup series over the Southern Yacht Club course on Lake Pontchartrain.

Nolan Cruise, after three years with Fox West Coast Theatres in Vallejo, California, returned to New Orleans recently. Prior to that he was manager of Paramount-Richards Rex Theatre in Alexandria, La.

L. C. Montgomery of Ritz Theatres, is back at his desk after a week's absence during which time he visited Natchez, Miss., his farm near Jonesville, La. and Rayne, La. The latter in the interest of his new theatre, the Acadia, under construction.

Waddy Jones is back at the Strand Theatre here after spending a week in Ocean Springs, Miss. to supervise the management of the Illings Theatre, which was recently taken over by Joy Theatres.

## REGIONAL NEWS INDEX


| | |
|---|---|
| Albany | 33 |
| Atlanta | 28 |
| Boston | 30 |
| Bridgeport | 31 |
| Chicago | 31 |
| Cleveland | 34 |
| Columbus | 27 |
| Dallas | 34 |
| Denver | 34 |
| Des Moines | 32 |
| Harrisburg | 28 |
| Hartford | 30 |
| Indianapolis | 31 |
| Kansas City | 34 |
| Los Angeles | 29 |
| Memphis | 27 |
| Montreal | 33 |
| Milwaukee | 32 |
| New Orleans | 27 |
| New York | 32 |
| Oklahoma City | 34 |
| Omaha | 29 |
| Philadelphia | 35 |
| Pittsburgh | 27 |
| Portland | 33 |
| St. Louis | 27 |
| San Francisco | 28 |
| Toronto | 30 |
| Vancouver | 33 |
| Washington | 29 |


## MEMPHIS

Among those noted at the MPTOA convention this week were B. W. McDougal, of Monticello, Ark.; Mrs. Luez Mask, Bolivar, Tenn.; R. B. Clemons, Adamsville, Tenn.; Miss Emma Cox, Osceola, Ark.; William Malin, Augusta, Ark., and the first exhibitor in Arkansas; C. C. Munde, president of the Arkansas Independents Theatre Owners of Little Rock; William Ruffin, Covington, Tenn.; Gordon Hutchings, Corning, Ark.; Johnny James, Cotton Plant, Ark.; H. J. Brown, Fulton, Ky.; Shelby McClellan, Benton, Ky.; Lew Andrews, Cotter, Ark.; Arthur and Earl Elkins of Aberdeen, Miss.; Arthur Rush, Houston, Miss.

Tom Young, branch manager of 20th Century-Fox, has returned to his desk after a vacation in London, Rome, Naples, Paris, Capri and Dublin, given him by his company.

Buford Cranck, assistant manager of Loew's Palace, now is on his vacation.

Bill Kemp, manager of Loew's State, has returned from vacation and Col. Cecil Vogel, manager of the Palace, is leaving this week. Colonel Vogel will first visit New York then go to his country home in Indiana.

Mr. and Mrs. Charles G. Manley of Manley, Inc., Kansas City, attended the MPTOA meeting in Memphis and were hosts to the exhibitors present at the pre-convention cocktail party.

## COLUMBUS

A. A. Abel, who has operated the Oak theatre for the past 10 years, has relinquished operation to Russell Campbell, owner of the building in which the theatre is located. Campbell formerly operated the neighborhood Wilmar for two years.

James Art Dobbens, advertising representative for WBNS, is a new member of the Variety Club, Tent No. 2.

Tom Paskell, who was on the staff of Loew's Ohio before his entry into service, has been named manager of the neighborhood Northern Theatre, Paskell served in the Air Corps in the Pacific area.

The Palace upright sign, one of the largest in Central Ohio, has just been given a coat of glistening ebony and yellow.

The Grand, which has been juggling its opening days, is now opening on Thursdays, giving four first-run openings on that day. The Grand is running more first runs, a change from its regular diet of moveovers from the Palace.

Outdoor competition has been especially widespread in the Columbus area, including midget auto racing, thrill drivers, carnivals, ball games, and next week comes the Ringling circus for two days.

Pat Hannegan, former assistant manager of the Garden Theatre, has been appointed manager of the Goodale Theatre, according to an announcement by William Queen, operator of the Wilmar and the Goodale.

The Variety Club dining room has been moved to the card room for the summer season.

## ST. LOUIS

A jury in Circuit Court, found James T. Cooper, 24, former convict, guilty of having helped to steal a safe containing $5,500 from the Norside Theatre, last Fall and fixed his punishment at eight years in the Missouri State Penitentiary. It was the second conviction in connection with the robbery, and in both cases the State's chief witness was a small boy who testified he hid in the theatre and let the burglars into the building by opening a side door, through which the safe was carried to a waiting truck. It is believed that Cooper will appeal the decsion.

Harry Hynes, St. Louis manager for Universal Pictures, and other members of the local Universal staff attended the Universal sales convention in New York. In the party were Sol Hankin, city salesman; Joe Sarfaty, Southern Illinois salesman; Hugh Nesbitt, Eastern Missouri salesman, and Harry Hynes, Jr. of the booking staff.

Out-of-town exhibitors seen along Film Row included Ben Jones from the Kansas City territory; Lawrence Leber, Pacific, Mo.; Tom Baker, Bunker Hill, Ill.; A. H. Weicks, Staunton, Ill.; Ed Clarke, Mattoon, Ill.; Eddie Rosecan, Hannibal, Mo., and Bill Williams, Union, Mo.

Mayor John P. Huber of Trenton, Ill., has banned public gatherings of youngsters under 16 years of age since June 18, when three cases of infantile paralysis were reported in two

*(Continued on Page 28)*

# REGIONAL NEWSREEL

(*Continued from Page 27*)

families. A fourth child with symptoms was under observation. Trenton, a town of 1300 population, has one motion picture theatre, the Gem, 225 seats, operated by Mrs. Catherine Beckemeyer.

Tom Edwards, owner of the Ozark Theatre, Eldon, Mo., who has always taken a deep interest in civic matters, was recently named to serve as chairman of the citizens committee that will control the $25,000 air park for this Ozark community.

The Roxy Theatre in New Franklin, Mo., owned and operated by Al Brown, was reopened recently after undergoing an extensive remodeling and equipment program. Brown had closed the theatre when he entered civilian service with the Army as an engineer for the Army Motion Picture Service.

The estate of Stephen A. Kaimann, pioneer theatre owner of North St. Louis, was valued at $214,145 in an inventory filed with the St. Louis Probate Court. The appraised value of rearl estate was $185,000.

Griffith, Inc., of Wilmington, Del., owning and operating motion picture theatres, has been authorized to operate in Missouri as a foreign corporation. It plans to use $23,790 of its capital in Missouri. The president of the corporation is H. J. Griffith, who also heads the H. J. Griffith Theatres, Inc. of Kansas City, Mo.

Some of the English purists of the St. Louis press have been wisecracking because the sign on the door reads "Film Exchange Employe's Union" instead of "Employes' or Employees'."

## ATLANTA

John W. Mangham announces he has sold his interests in Film Classics in New Orleans and Memphis.

Manfred E. Wiman Sr., branch manager of Monogram Southern Exchanges died recently following a long illness, Born in Marquette, Kan., he had been associated with the industry for many years. He came to Atlanta in 1919, following service in World War I.

Friends of "Uncle" Billy Holmes, who has been connected with show business here for more than 60 years, are delighted he is recovering after a long siege of illness.

Sam Horowitz, midwestern and southern sales representative of Vanguard Films was a recent visitor.

Al Manley has taken over as house manager of Variety Club Tent 21.

Ben Joel, Jr., an old Atlantan, now with Loew's home office booking department, vacationing here and in Gatlinburg, Tenn.

Another Georgian, Bill Kemp, now manager of Memphis Loew's, is visiting here and with his family in Athens.

Arthur C. Bromberg, president of Monogram Southern, has returned from a visit to the Weis' Circuit, Savannah.

William Higgins, special sales representative of Film Classics is a visitor.

Merritt Davis, Republic's southern division manager, called a sales meeting that was attended by L. V. Seichnaydre, New Orleans branch manager; Harold Laird, Tampa; Jack London, representing Si Dillon, Charlotte, and Bill Taley, Atlanta.

Mrs. E. D. Peek of Universal's billing department died suddenly at her home recently.

J. W. Small, Warner Bros.' home office representative, visited the local branch.

C. West, head of Republic's shipping department, is recuperating after an operation.

## Theatre to Replace Canteen

**San Francisco's Stage Door Canteen, dark now that the war is over, will be replaced by a 400 seat house designed for the carriage trade and ready for the latter part of August, Irving C. Ackerman announced this week.**

**Ackerman, owner of the Nob Hill and Down Town Theatres, put the cost of his new venture at $50,000. It will also have a restaurant in the basement Admission is reportedly to be below the 85 cents top along Market Street and Ackerman said he will use "the cream of the studios in Hollywood and abroad."**

## SAN FRANCISCO

Forty MGM exchange employes enjoyed their annual dinner at the Trocadero and attended the "Ice Follies of 1946" at Winterland recently. J. W. Cayne, new office manager, was introduced to the sales organization with a luncheon given by Branch Manager L. Wingham.

"Adventure in Music" has been booked into the El Presidio and Nob Hill theatres by the Four Roses Film Exchange. The distribution organization was formerly known as Charles H. Rose Company and now includes, in addition to Charlie, sons Dick, Bill and Leonard.

The Golden Gate Theatre is planning to spend $200,000 in improvements during the next year. Plans include new seats, carpets, rest rooms, box office and lobby.

John Williams has been added to the staff at Columbia as a biller. Martha McGrath comes into the same exchange as a telephone operator.

Run Run Shaw, a Shanghai exhibitor, was visiting on the row arranging for new product.

Los Angeles Assistant Manager Ralph La Duke, Service Manager Lester B. Rapp and Archie McGlinckey, local service department head, are preparing for the opening of National Screen Service's trailer service in San Francisco.

PRC Branch Manager Sam Sobel and Ed Morris, salesman, are in Sacramento for a business trip. Helen Dougherty, secretary at the same exchange, back from a fight with poison oak.

Mary Gaffney from Port Costa is replacing Florence Ferrera as Warner Brothers' availability clerk. Ollie Younger at Warners has been ill with influenza.

E. R. Collins, new Republic western division manager, is in town for a sales meeting to get acquainted with the trade.

L. E. Tillman, branch manager at Columbia, has returned from the Chicago sales meeting. Mrs. Mary Norris, cashier at Columbia, is getting better at St. Francis Hospital.

The Warner Brothers exchange is still talking about their picnic under the chairmanship of Gladys Paull. Sigmund Stern Grove in San Francisco was the location.

A three cent admission tax is in effect in Chico, California. It applies to all admissions except servicemen and children, and will raise an estimated $30,000 a year for the city.

Walter G. Preddy Company is shipping $15,000 in old theatre equipment to the Orient, Mexico and Philippine Islands. It will be used for theaters bombed out during the war.

The Rio Theater in Richmond has been purchased by the Robert L. Lippert Theaters. Robert Whitley is the new manager.



**$12,000 FOR INFIRMARY. The Variety Club of Atlanta went all out in behalf of its pet project—Charity—by donating the sum of $12,000 to St. Joseph's Infirmary, Atlanta. The money, to be used for the Variety Wing of the Infirmary, is being handed to Hugh Spalding, chairman of the fund-raising drive, by Paul S. Wilson, Chief Barker of the Atlanta Tent. Others in the group are O. C. Lam, John Cunningham, Jack Dumestre, Jr., Fred Coleman, Mack Jackson and Jimmie Gillespie, of the Club's Heart Committee.**

## HARRISBURG

When a 49-year-old mortgage threatened to mar the deed of the site on which the new Steelton Theatre is being erected the Dauphin County Court permitted the lien to be expunged from court records. The mortgage, for $100, was recorded as having been given by Charles M. Couffer to the Baltimore Building and Loan Association of Baltimore City on January 5, 1897. Harry Chertcoff of the Steel Theatres Corporation, Lancaster, erecting his third house in Steelton, learned of the old mortgage, he was permitted by the court to have it expunged, since there is no longer a loan association of that name in existence. Work on both the Steelton house and Chertcoff's $150,000 house in nearby Camp Hill is progressing rapidly, with the latter expected to be ready by fall if building bans let up, it was reported. Chertcoff has returned to make a tour of his circuit, after attending a meeting of the board of governors of the Allied Independent Theatre Owners of Eastern Pennsylvania last week in Philadelphia.

Movies were interrupted for the 45-minutes of the Louis-Conn championship fight last

# REGIONAL NEWSREEL

Wednesday, when the three Fabian houses, the State, Colonial and Rio, broadcast the bout. They used extensive advertising in advance, bringing in excellent crowds. The exclusive RKO fight pictures were shown only at the Senate.

Dick Bennett, veteran Senate employe, was commended by city police for his quick action in pulling two persons from the Susquehanna River last week.

The theft of $57.65 from the Strand, Steelton, was reported by Manager Robert E. Miller, who said another room in the theatre was entered and the contests disturbed, but nothing stolen. Steelton police are working on the robbery.

Bob Sidman, Senate manager, is continuing his fight for homes for veterans, as chairman of the Veterans Housing Committee. His latest move was to demand the resignation of the Mayor and City Councilmen for their apparent lack of interest in the project. He also wrote a letter to competitor Gerry Wollaston, State manager, boosting the March of Time subject, "Wanted—More Homes," which Wollaston screened.

Cal Lieberman, former Senate manager, is now working at Claster's jewelry store.

## WASHINGTON

One of the winners in the Variety Club of Baltimore contest on May 30 was the Film Salesmen Club of Washington. The prize was a man's wrist watch.

Harry Anger, former managing director of the Earle Theatre, and a member of the Variety Club, Tent No. 11, has been named director of the pageant scheduled for September 7 in commemoration of the 100th anniversary of the founding of Arlington County, Virginia. Mr. Anger is a partner in the New York agency, Anger-Rosen Associates.

MGM Salesman Frank Scully celebrated his birthday on June 27.

Ida Barezofsky, MGM booker, wsa awarded a three-star pin from the USO representing approximately 3000 hours of service. She also received a certificate for meritorious service for work during World War II.

John J. Payette, general zone manager of Warner Bros., held special meetings with his out-of-town managers and District of Columbia theatremen to discuss plans for the commemoration of the company's 20th anniversary of talking pictures. Washington executives attending were George A. Crouch, assistant general zone manager; Harry Lohmeyer, D. C. district manager; Nat Glasser, Maryland district manager; Charles V. Grimes, Virginia district manager; Charles E. McGowan, contact manager, and Frank La Falce, director of advertising and publicity.

Local theatre managers included: Fred McMillan, Earle Theatre; John Marcon, Metropolitan Theatre; Robert Etris, Ambassador; William Rudden, Apollo; Theo. Lohmeyer, Avalon; Philip Rinaldi, Avenue Grand; James Glennon, Beverly; Kenneth Davis, Calvert; Walter Cannon, Central; Raymond Burch, Colony; Louis Hall, Home; Sidney Hoffman, Kennedy; Henry Coon, Penn; Ernest Wells, Savoy; George Page, Seco; Lawrence Snoots, Sheridan; Claude Land, Silver; Alex Kalabokos, Takoma; Alan Bachrach, Tivoli; Walter Cersley, Uptown; Robert Campbell, York.

Newest members of Variety Club, Tent No. 11 are: Edward A. Williford, vice-president of the General Aniline and Film Corp., New York; John G. Broumas, manager of Academy Theatre, Washington; Stanley G. Barr, manager of Colonial Theatre, Norfolk, Va.; Raymond Brown, Jr., account executive of Cowles Broadcasting Co.; Samuel J. Epstein, sales-office manager, Wheeler Film Co.; Edwin J. Sherwood, student salesman, Paramount Pictures; John D. Miller, partner, Little Theatre, Washington.

## LOS ANGELES

Charlie Kranz, associated with Ted Cunningham and Hal Glanfield in Special Attractions exchange, received a letter from a film man in Athens, Greece, written in French. Kranz had quite a time translating the missive until he finally tracked down some one who could read French. When the letter was translated, it revealed that the Greek motion picture executive was interested in cowboy pictures!

Florence Freedman, who works in the dispatching room of National Screen Service, is a happy girl these days. Her husband just returned after 15 months overseas.

Jack O'Loughlin, United Artists manager, was out for a spell with a bad cold.

Al Glazer, former L. A. and Santa Ana Theatre impresario, paid a visit to the Row. Also visiting were George Finck, Coronet and Metro, San Diego; and Charlie Sugarman and Bernard Kessel, sons of Cincinnati, Ohio theatre owners. The boys are in L. A. for a vacation, after driving cross country.

Eddie Ashkins, Columbia saleman, resigned to enter the furniture business.

Edythe Grothe, a newcomer to the film industry, is now secretary at Exhibitors Service.

Monte Schantz of the Sunset Theatre has been meeting with considerable success on his Friday night amateur kid shows. The local papers have cooperated, and a half dozen youngsters have already been signed by agents or studios because of their performances at Monte's house.

Norma Muhlman, secretary to Blumac-United's Cliff Giesseman, will trek to San Francisco, her home, over the 4th of July.

One of Los Angeles' theatrical landmarks, the downtown Grand Theatre, over 50 years old, will be torn down on July 9, to make additional parking space for J. W. Robinson department store.

All of the top Paramount executives were present to honor the four inductees of the "Twenty-Five Year Club" on June 18, when Ish White, Jack Curry, Chet Roeder and E. J. Hurley were inducted.

## OMAHA

Little Eric Younger, 3, in Omaha on a shopping trip with his mother, Mrs. Evelle Younger of Los Angeles, stopped in at the Omaha Theatre to see himself in action. Eric, whose grandparents live at Hastings, Neb., where he and his mother are visiting, plays the part of a small boy in the picture, "Danny Boy."

Ted Emerson, Orpheum Theatre manager, is on vacation.

T. B. Noble, Jr., of Colorado Springs and Walt Jancke of Lincoln, both with the Dent Circuit, were visitors here.

Betty Davis, Tri-States Theatres secretary, is back from a vacation in the Ozark country.

Ted Mendenhall, United Artists salesman, is

(*Continued on Page* 30)


★ *The Public Likes it!*




**$3,000 WORLD PREMIERE**

★ *The Critics Like it!*

**VARIETY (Says)**
Maximum grosses for this type of film can be expected.

**FILM DAILY (Says)**
Jordan rises to the occasion that will win. Jordan throws himself into his work with an enthusiasm that is commendable.

**SHOWMEN'S TRADE REVIEW (Says)**
Smart showmen can do pretty well with this.

**MOTION PICTURE HERALD (Says)**
It offers much to please.

★ *and* **YOUR BOX-OFFICE WILL LIKE**

**Louis JORDAN**

The Maestro With A Beat in

**BEWARE!**

with
VALERIE BLACK
MILTON WOODS · FRANK WILSON
EMORY RICHARDSON
LOUIS JORDAN and HIS FAMOUS TYMPANY ORCHESTRA

**RELEASED THRU ASTOR PICTURES CORP.**

# REGIONAL NEWSREEL

(*Continued from Page* 29)

back in the territory after missing a week due to illness.

Hoaper's mayor, Roy Bott, has sold the Amusu Theatre there to B. H. Heyne.

Mildred Coombs, 20th-Fox office manager, is vacationing in Colorado.

Frank Hannon, Warner Brothers district manager, spent several days in Kansas City attending a district meeting.

Paramount employes held their annual picnic June 24 at Peony Park.

Virginia Stahmer has quit her job at Warner Brothers to marry Frank Ramsey. The couple will live in Washington, D. C.

Alice Neal, Warners office manager, is spending her vacation in Minnesota.

Ruby Swetala, Metro inspectoress, is taking life easy on a Minnesota fishing trip.

Bob Ballantyne, theatre equipment company owner, is back from Chicago where he saw his new granddaughter, Coby Scott Augustine, for the first time.

Joe Chantry, the Osceola exhibitor, is back on the job following a vacation at his cabin on Lake Erickson.

Ira Adams has remodeled the front of his Rialto Theatre at Nelson, Neb., and soon will be ready for popcorn and candy buying as well as film patronage.

Five members of the Universal staff here left for the national sales convention in New York. They included Branch Manager H. B. Johnson, Salesmen Edward Cohen, Phil Monsky and Izzie Weiner and Booker George Nash.

## TORONTO

One bright spot in strike-torn Canada has developed at Winnipeg where a new contract has been signed for the six theatres of Famous Players Canadian Corp. with the International Operators' Local 299, according to announcement from the chain's Toronto head office. The dispute, with threatened strike, continued at 10 other Winnipeg houses operated by Western Theatres Limited and Allied Theatres. The projectionists were demanding the restoration of wage cuts which dated back to the depression days before the war.

Increased financial progress for the first quarter of 1946 is reported at the Toronto office of Theatre Properties (Hamilton) Limited, a subsidiary of Odeon Theatres of Canada which operates the Palace, Capitol and Savoy in Hamilton, Ont. Net profit for the 13 weeks was $13,361, equal to 14 cents a share, compared with $35,982, or 37 cents per share, for the 52 weeks of 1945. During the 1946 quarter first-mortage 5 per cent bonds totalling $15,000 were redeemed, leaving the total outstanding at $484,100.

The police finally caught up with a band of burglars who are believed to be responsible for a series of theatre robberies in Ontario when three armed men were captured in the Kent Theatre, Windsor, after they had taken $1,000 from the smashed safe. A wide variety of burglars' equipment and an automobile were seized by the police. During the previous week, the Hollywood in Toronto had been robbed of $712 while a break-in at the Tivoli in Windsor had netted $1,500 by similar methods.

Because of the disastrous tornado which swept the Windsor district in Ontario and a strip of nearby Michigan, killing 15 persons and wiping out scores of structures, the 10 theatres of Windsor were dark for practically two days when the power lines were broken. It was found impossible to hook up with the electric service in Detroit, across the river from Windsor, because the current on the Canadian side is 25 cycle while that for Detroit is 60 cycle. The storm brought no physical damage to any Windsor theatre.

A colorful veteran of Toronto film circles passed away in the death of H. I. (Bert) Wainwright, 70, at his home. He had been an exhibitor for 21 years, being the owner of the Oxford Theatre in the Danoforth district since 1929.

Following its condemnation of some pictures as injurious to juvenile mentality, the Toronto Board of Education asked the Motion Picture Theatres Association of Ontario to have neighborhood theatres distribute a weekly leaflet to indicate what programs are suitable for children. The MPTOA board tabled the demand, without taking action.

The Niagara Peninsula Theatre Managers Association held its final meeting of the season at Niagara-on-the-Lake, Ont., with the president Jack Allen, Tivoli Theatre, Thorold, in the chair.

**Gulistan Wilton Theatre Carpet**
**JOE HORNSTEIN *has it!***




**'BEWARE' PREMIERE COMMITTEE. Those comprising the committee handling the recent world premiere of Astor Pictures' first full-length feature, "Beware," starring Louis Jordan, are shown in front of the RKO Hamilton Theatre, New York, where the premiere was held. Left to right: Joe E. Elicker, Astor's vice-president in charge of advertising; R. M. Savini, president of Astor Pictures; Mrs. Blanche Mahler, Riverdale Children's Association; Berle Adams, personal manager of Louis Jordan, and Dirk Courtney, Adams' New York publicity representative. Total proceeds of the event, which exceeded $3,000, went to the Riverdale Children's Association.**



**EQUIPS HOSPITAL. The Variety Club of Baltimore, Tent No. 19, furnished $4,500 worth of equipment for two accident rooms and one waiting room of the West Baltimore General Hospital. Shown visiting an accident room are (l-r) William K. Saxton, chief barker; Elmer Nolte, member of the welfare committee; the superintendent of the hospital (not identified); Fred Schanberger, Jr., assistant barker, and Lauritz Garman, chairman of the welfare committee.**

## HARTFORD

Walter Lloyd, manager of the Allyn Theatre, and his wife, Margery, off to Florida for a three-week vacation. Stan Redmond is filling in for Walter during his absence.

Lou Cohen of Loew's Poli; Fred Greenway of Loew Poli Palace; Charlie Niles, theatre editor of the *Times,* and M. Oakley Christoph and H. Viggo Andersen of the *Courant,* made up the Hartford party attending the anniversary party for Jimmy Durante in New Haven last Monday.

George Landers of E. M. Loew's Theatre went to Boston this week to attend the farewell dinner at the Hotel Bradford for Philip Berler, circuit booker for E. M. Loew's for 25 years, now leaving to go into partnership with Musselman in his North Carolina Circuit.

Margaret Irving, stage and screen actress, escaped serious injury recently when she was thrown from a horse in Keney Park. She was taken to St. Francis Hospital suffering from head injuries, but was released shortly and is now recuperating at her home here. Miss Irving is the wife of Bill James of the Bridgeport *Herald.*

## BOSTON

James Winn, district manager of United Artists who has been slowly recovering from a severe illness, will spend two months on Cape Cod recuperating in the sun.

Frank Dervin, Republic district manager, has returned from a week-end spent in New York attending the general sales meetings of his company.

Walter Mitchell, president of Independent Exhibitors, was chosen to represent his class, that of 1911, at the Dean Academy exercises at Franklin last week.

Herbert Higgins is now booker for the Park Theatre at Spencer, owned by Charles Kane.

Ross Cropper, RKO district manager, has returned from an extended fishing trip.

Esther Bond, one of the few women shippers in the Boston film area, underwent an operation

# REGIONAL NEWSREEL

at Forest Hills Hospital last week and is recovering rapidly.

"Henry the V" has entered its twelfth week at the Esquire Theatre and is still playing to capacity.

Sig Horowitz, Vermont and New Hampshire salesman for 20th-Fox, is the proud papa of a new baby daughter named Claire Anne.

The Archduke and Duchess of Austria, Franz Joseph, have been the week-end guests of Mr. and Mrs. E. M. Loew for the past three weeks, coming down from their summer home in New Hampshire.

Irving Zussman of Metro Premiums has purchased the four story building at 3-32 Church Street in the film district from Joe Chatis of Reliable Arts.

Gilbert Steele has resigned as manager of the Park Theatre in Fall River and is being replaced by Norman Zalkind.

The first Allied States national convention will be held in Boston September 16 to 18 inclusive at the Hotel Copley Plaza. Special events will be handled by James Morrison.

Ruth Rossman is a new member of the PRC staff.

Fred Stone, former manager of E. M. Loew, Portland, Maine, theatre, has been promoted to chief booker of that circuit, replacing Phil Berler who has joined the Meiselman circuit in Charlotte, North Carolina.

## BRIDGEPORT

The Loew-Poli New England Theatres made a gala occasion of Monday when three New England states paid tribute to the 30th anniversary of Jimmy Durante in show business and, incidentally, to plug the new MGM picture, "Three Sisters from Boston," which opened at the Loew-Poli here Thursday. Moving spirits in arranging the celebration, which was held at the Seven Gables Town House, New Haven, were Harry F. Shaw, division manager of the Loew-Poli New England Theatres, and Les Brown, publicity head of the circuit. The newspapers in New Haven and other New England cities gave the event a big play with color stories and pictures.

Frances Connors, assistant to Manager Harry A. Rose of the Majestic, is away on a three-week vacation.

Four anniversaries were celebrated by Bridgeport motion picture theatre people this week. Don C. and Helen Felix had a wedding anniversary. Don is manager of the Klein Memorial, which alternates between pictures, legitimate productions and opera. Also celebrating a wedding anniversary were Jack and Hannah Schwartz. Jack is the owner-manager of the West End Theatre. Harry F. Shaw, general manager of the New England division of Loew's Theatres had a birthday and Harold C. ("Hank") Kilborn, doorman at Loew's Majestic, and his wife, Amelia, had a wedding anniversary.

Herbert Alpert, assistant to Manager Al Domian, of Loew's Globe, is off on a month's leave of absence. Pearl Rosen is substituting.

Gene Tierney, the screen star who lives at Greens Farms, near Bridgeport, got tired of waiting for a new car. So she wrote a personal letter to Henry Ford. Now she is driving a brand new auto.

Michael Piccirillo, formerly assistant manager at Loew's Globe, has been transferred from Meriden to the Loew house at White Plains, N. Y.




**AIMS FOR HIGH SCORE. The Warner Chicago branch is out for a tremendous total of participation by theatres in the Twentieth Anniversary of Talking Pictures celebration set for August. Above are Harry Seed, midwest district manager; Jack Shumow, branch manager, and Alex Halperin, film buyer and booker for Warner Theatres in the Chicago zone, chalking up the latest figures on theatres signed for bookings for the Anniversary Week.**

## CHICAGO

William F. Kruse of Bell & Howell, who is chairman of the Photographic Industry Coordinating Committee, recently sent a plea to Governor Bacon of Delaware asking that the state resist the efforts of various clergymen to bring censorship to Delaware. Kruse strongly stated his organization' stand, pointing out that speech and the press are free, and so should be the screen.

Samuel T. Traynor of Princeton, Ill. announces that the ownership of the Bailey Theatre circuit will remain with the family, following the recent death of John W. Bailey, head of the circuit, and his two children in a fire at his home.

Bob Engel, DeVry's general sales manager, on his recent trip through the southwest appointed the Theatre Equipment Co. of Charlotte as distributor of DeVry products in both North and South Carolina.

Seen about Chicago: Clark Gable, Hildegarde, Alan Jones, Patsy Kelly, Mr. and Mrs. Howard Dietz, Arch Oboler, Attorney General Tom Clark, Donna Reed, Chester Morris.

Those cases: Paramount and Warner attorneys filed denial of the charges brought in the Schoenstadt-Picadilly Theatre claim case under the anti-trust act, and added that the alleged damages occurred more than five years ago and that Illinois laws barred claims more than five years old. The defendants in the Jackson Park case filed a brief to the effect that plaintiff's attorney, Thomas McConnell, overlooked the verdict of the jury and ask for dismissal of action for further damages.

Joe Stepeneck, veteran exhibitor for 37 years, has sold the Lynn Theatre to Rocco Muilli. The Palatine Theatre in Palatine, Ill. has been purchased from Tom Norman by William C. Thompson, formerly of Avon, Ill.

The proposed outdoor theatre for Butterfield Road has been stymied by the refusal of Dupage County authorities to grant a license, reportedly due to the opposition of theatre owners in Lombard, Downers Grove, Hinsdale, Wheaton and other nearby communities.

James Booth, with the Essaness circuit for sixteen years as chief film buyer, has resigned, effective July 1. After a California vacation he will devote his time to Booth-Lubliner Theatres, of which he is a partner. Ralph Smith succeeds Booth.

Jack Flynn of MGM and James Coston, Warners, returned from their Canadian fishing trip with plenty of fish stories.

Church groups have been picketing the Marbro Theatre on the west side because of the showing of "The Outlaw." Business has been big.

Herndon Edward has been named assistant to Jack Lorentz, 20th Century-Fox district manager.

## INDIANAPOLIS

Two of the city's theatre managers have received national recognition for outstanding exploitation of special pictures. Boyd Sparrow, Loew's, got a nod for work on "Up Goes Maisie" and the Circle's George Pappas, just returned from Europe as a reward for War bond selling, was announced winner in a national "For Whom the Bell Tolls" contest.

Abe Kaufman, operator of the Fountain Theatre, Terre Haute, Ind., has been released from the Barner Hospital, St. Louis, Mo., where he underwent an operation for a spinal ailment.

Dorothy Reynolds, inspectress at RKO, and James Clemens were married in Detroit, Mich., June 25 while on vacation.

Gaile Brubaker, cashier at RKO the past sixteen years, has resigned her position. Mrs. Kathyrn Toohy succeeds her.

Carl Harthill, Monogram manager, Mildred Winer, office manager and head booker and W. K. Embleton, salesman, are attending the annual sales conference at the Drake Hotel, Chicago, this week.

Sam Abrams, PRC branch manager, spent several days in Chicago, in conference with Max Roth, planning the sales campaign for the "Wife of Monte Cristo," to open in Indianapolis in the near future.

Changes in local theatres reported during the week are: Walter Wolverton has been transferred here from Akron, O. to replace George Pappas as manager of the Circle. His assistant, a newcomer to the city, is Vernon Burns, formerly with Loew's Theatres in the East, but more recently a member of the R.C.A.F. Carol E. Newcomb, formerly installed at the Circle Theatre, has been sent to the Indiana as assistant manager, and at the Lyric Rush Williams is the new assistant manager.

Exhibitors seen along Film Row during the week: Kenneth Law, Lido, Argos; Trueman Rembush, and his managers, Columbus; William Passe, Amuzu, Jasonville; A. McCarty, Roxy, Pendleton; K. H. Sink, Miami, Union City; W. T. Studebaker, Logan, Logansport; Arthur

(*Continued on Page 32*)




**New Ideal Theatre Chairs**
**JOE HORNSTEIN *has it!***

# REGIONAL NEWSREEL

(*Continued from Page* 31)

Clark, Indiana, Bloomington; Harry Watts, Alhambra, Knightstown; and Mrs. C. L. Harris, Zionsville, Zionsville.

The annual golf tournament sponsored by the Indianapolis Variety Club, Tent No. 10 will be held September 16 at the Broadmore Country Club. George Landis and Guy Craig have been named co-chairmen by Chief Barker Sam Switow. It was said that the big prize is to be a new 1946 automobile.

The local headquarters of the Variety Club is being renovated and redecorated under the direction of Irving Fendrick, assisted by Ralph Iula. Among innovations, the club will have its own screening equipment. The projectors were donated by Trueman Rembusch, president of the A.T.O.I.

## MILWAUKEE

The Davidson, one of the few legitimate houses still in business in Milwaukee, is to be turned into a film theatre by Fox-Wisconsin Amusement Company. It will be second of the legitimate houses to be turned into movie theatres, the first one so converted having been the Alhambra.

Film Row hears that Beaver Dam, Wis., is to have a new theatre—name as yet unknown—and it is to be locally owned—when enough subscriptions have come in. It will cost about $150,000.

The Capitol Theatre at West Allis, a suburb of Milwaukee, has been taken over by Ben Marcus, and it is being remodeled, with new seats, redecorating, and painting.

At the Oshkosh Theatre, Oshkosh, Wis., a new marquee has been installed and a stainless steel porcelain enameled Poblocki box office and poster cases put in.

In Kenosha, Wis., the Fox-Wisconsin Amusement Co.'s World, Palace, East and Orpheum theatres have installed acoustical equipment.

Oliver Trampe, recently discharged from the Navy, has taken over the sales manager's job for Monogram, replacing Charlie Trampe, who says he is thinking of retiring from show business.

The Pearl Theatre, Milwaukee, has been taken over by George Levine. The former lessee was Burt Fischer, who had leased it from Levine for the past five years.

Charles Maier, of Charles Maier & Sons Co., theatre painting contractors, Howard Gleason and Charles Trampe spent a week in New York and upon their return to Milwaukee all had to take a vacation. Now Trampe has received a hurry call for a board of directors' meeting of Monogram and he has left for Los Angeles.

## DES MOINES

The Pioneer Theatre circuit has started an on-the-job training program under the G-I Bill of Rights, with Ralph Troidl, who is serving as assistant city manager at Storm Lake, the first veteran to take advantage of the plan.

O. C. Broughton, traveling auditor for MGM, has arrived in Des Moines to fill in as office manager at the Des Moines exchange until Fred Armington, regular office manager, is able to work. Armington is confined to the Iowa Methodist Hospital, awaiting an operation.

James Miller has purchased the theatre at Seymour, Ia., from Joe Stuart and will take over operations immediately.

Don Beal, head shipper at Warner Bros., is in the Veterans Hospital at Des Moines. Meantime Lake Tilton has taken over his duties temporarily.

Bert Flachs, salesman for Republic, has resigned and has returned to Chicago.

Mrs. Andra Jensen has purchased the theatre at Thornton, Ia., and will take over on July 2. J. W. Guthrie, former owner, is moving to Des Moines, but did not announce his future plans.

L. M. McKechneay, Tri-States Theatre Corp. treasurer, has left with his family for fishing at Devil's Gap, Canada.

Milton Feinberg, NSS salesman, joined a selected group of golfers recently when he shot a hole-in-one at the Grandview golf course. He carded a 39 for nine holes, which included the hole in one.

**New Mirrophonic Sound**
**JOE HORNSTEIN *has it!***

## *Back With Ashmum*

**J. M. (Jay) Thomsen, formerly of the Marlette, Michigan and East Tawas Theatres of the Ashmum Bros. circuit, is back with the company as theatres supervisor after two years of naval duty.**

**Thomsen has almost ten years show experience, starting as an usher at the Rialto Theatre, Missouri Valley, Iowa, in 1934. After five years there he joined the Ashmum theatres and became an executive. Prior to entering the naval service he was city manager for the circuit's Family and Rivoli Theatres.**

## NEW YORK

Skouras Theatres is staging eighteen Famine Relief rallies in its theatres during the next few weeks, it was announced at the press preview held last week. Four shorts, sponsored by the Famine Emergency Committee, will be presented. They are: "Our Children," March of Time's "Post War Farms," "UNRRA's Report to the U. S. A.," and the War Department Screen Magazine short, "Seeds of Destiny." A stage sketch will also be presented by the Theatre Wing. Prominent speakers will be on hand. These shorts will be available to exhibitors throughout the country for similar free rallies.

After fifteen years with the Rugoff and Becker circuit, Michael Zala, supervisior of the Eighth Street Playhouse, Art Theatre, and Sutton Cinema, has resigned to devote himself to his position at New York University, where he gives a course on theatre management.

After attending the Allied of N. J. convention at Atlantic City last week, H. M. Richey, MGM exhibitor relations head, left for Lake Wawasee, Ind. to the convention of the Independent Theatre Owners of Indiana, which took place Tuesday, Wednesday and Thursday.

Edith Deutsch of the Warner Bros. home office publicity department will be married to Morris Bromberg on July 4 at Twin Cantors in Brooklyn.

Charles K. Stern, assistant treasurer of Loew's will vacation this year at the Preston Hotel, Swampscott, Mass. He leaves July 12.

Two more seen straggling back this week from the Allied convention in Atlantic City were Lou Allerhand, New Jersey salesman, and B. K. O'Shea, eastern sales manager for MGM.

The Paramount Pep Club conducted its first all-day outing on Wednesday when members and guests journey by special train to Westport, Conn. for a program of sports and other events that had the 800 participants jumping throughout the day and very tired at its end. Was everybody happy? Why ask? Edward L. Hyman, Paramount Theatre executive was chairman of the executive committee that made arrangements.

Harry Mandell, Chicago division manager for Film Classics, has been in New York this week for conferences with home office executives regarding the new summer release schedule.

Ben Melniker of the MGM sales department is back from a trip to Chicago.

The boys at the Allied convention were going in strong for down-to-earth humor. Max Cohen, partner with Louis Goidel in operating the Lido Theatre, Brooklyn, slipped while taking a shower at the Chelsea Hotel, grabbed the shower rod, which came off the wall, and landed on his head. No sooner did the rest of the boys see the bump than they circulated a rumor that Max and Louis had had a fight, and he spent the rest of the convention denying this canard.

May Labriola, secretary to Clarence Eiseman, Warner branch manager, is resigning soon to enter the maternity sweepstakes.

Arthur Weinberger, Warner office manager, spent his vacation by flying down to Atlanta to be present at the marriage of his daughter.




**AT ATO OF NEW JERSEY CONVENTION. Allied Theatre Owners of New Jersey held its annual convention last week in Atlantic City. Harry Lowenstein, Cort Theatre, Newark, retiring president of the exhibitor association, and Ed Lachman, State Theatre, Boonton, new president are seated in front of (l-r) Ralph Wilken, Pitman, N. J.; George Gold, Newark; E. Thornton Kelley, convention manager; Dave Snaper, New Brunswick; Sy Meyers, Trenton; Henry (Doc) Brown, Lakewood; Leon J. Bamberger, RKO Radio sales promotion manager; Lee Newberry, Manasquan, N. J.; H. Block, Newark, and L. Weitzman, Union City.**

# REGIONAL NEWSREEL

## MONTREAL

George Rotsky, general manager of Consolidated Theatres and the man who first exhibited talking pictures in Canada, died last week, virtually on the eve of anniversary celebrations of the event. Mr. Rotsky, who had been ill for some time, died at the General Hospital after a long fight. He came to Canada from Russia as a boy and first operated a theatre at Petrollia, Ont. He was later appointed by Allen interests to establish a theatre chain in the West and later moved on to General Theatres. In 1936 Mr. Rotsky joined Consolidated and served as general manager under president J. Arthur Hirsch, the post he held until his death.

RKO's "From This Day Forward" moved into the Palace last week and exploitation centered around Mark Stevens, who was brought up in this city. All papers gave generous "local-boy-makes-good" space.

Art Bahen, manager of the Kent, has been named sub-chairman of the N.D.G. division in the National Clothing Drive. West-end campaign meetings were held in the Kent lounge.

Confederation is changing the marquees of its theatres bit by bit. Most of the houses were built prior to 1932 and have not had major renovation to the fronts in that time. The Cartier's is now nearing completion and it is planned to do the Chateau next.

Friends and acquaintances of Ben Farber, Empress manager, held a surprise birthday party for him recently. Present at the party were Johnny Coy and his bride, the former Dorothy Babb, his dancing partner in their last two pictures for Paramount. It turned out that Dorothy's birthday was on the same day as Ben's.

Raymond Seguin, manager of the Strand, pleaded guilty before Judge Maurice Tetreau to theft of $5,059 from the United Amusement Company. It was testified that he took the money over a period of 11 days and lost it playing barbotte.

The Imperial, which was recently granted a jack-up in admission price by the Prices Board because it was changed to first-run, has reverted to the policy of playing top-notch revivals. The cinema is the only one in the area which was allowed to hoist its tariff in the past five years.

## ALBANY

Visitors along Film Row and to Fabian and Warner Theatres' offices included Sid Kulick of Bell Pictures; T. Bean of Ausable Forks; George Thornton of Saugerties; David Rosenbaum of Elizabethtown; Fred Pelbey of Ausable Forks; Sam Davis of Phoenicia; John Rossi of Schroon Lake; Mrs. Inez Ferguson of Copake.

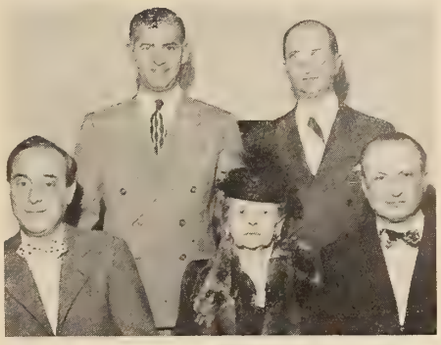
Added to the Fox ranks is Petty Devany, stenographer.

Paramount clerk Olga Andrea has resigned and will marry Jimmy Spencer of Hensonville, N. Y., on July 1.

Annamae Kretzler, Universal inspectress who recently returned from vacation, was forced to take a leave of absence because of the serious illness of her mother.

Martha Hoffman, MGM contract clerk, was thrilled at her first plane ride. The occasion—return from New York where she attended a wedding at the Commodore Hotel.

Marian Hogan, Fox booker's secretary, is vacationing at Burden Lake.



**CELEBRATE PARTNERSHIP. Observance was made last week at a luncheon in New York of the 25th anniversary of the partnership of the Jutkovitz Brothers and RKO Theatres in the operation of the Strand and Columbia theatres in Far Rockaway. Principals at the party are shown above—Malcolm Kingsberg, RKO Theatres president; Mrs. Fanny Jutkovitz, and Alexander Jutkovitz, seated; Standing are Sol A. Schwartz, vice-president and general manager of RKO Theatres, and Izidor Jutkovitz.**

Frank Carroll, MGM student booker, has been promoted to third booker, replacing Bill Schwartz, who has been transferred to the Detroit office.

MGM Booker Bennett Goldstein and his wife celebrated their fourth wedding anniversary with a weekend in New York City.

Rose Lasky, MGM bookkeeper, is taking a week's vacation by staying home because of her dad's illness.

Monogram's Nate Dickman and Bob Adler are at the Drake Hotel, Chicago, attending the convention on June 27-29.

Neil Hellman of Hellman interests went to Binghamton on business this week.

Dick Stephens, Warner Bros. field man, was in town for several days.

Joseph Grand, Upstate Theatres' president, attended the wedding of Tri-state Irving Fried's daughter at the Statler Hotel, Buffalo last Sunday.

Bucky Harris, RKO publicity man, entertained some of the Goldwyn girls who appear in RKO's "Kid from Brooklyn." Activities included press interviews, fashion show at David's, interview over radio station WSNY, Schenectady, and dinner at Thompson Hotel, Thompson Lake, N. Y.

Variety Club, Tent No. 9 held its annual Golf Tournament and Dinner at the Colonie Country Club on Monday. About 85 attended. Alex Perle with 77, and Henry Blatner with 80, carded low gross scores at this third annual Golf Day. Dr. Sam Kalison was chairman of the program, and was assisted by Nate Winig, Ben Smith, Si Feld, John Bylancik, Eddie Susse, Charles Schlang, and Jerry Atkin.

## PORTLAND

Upwards of $50,000 will be spent for installation of fixtures, carpeting, painting and redecorating the interior of the Majestic Theatre, according to Herb Royster, manager. For many years known both as the Helig and Orpheum, the house has some 1500 seats, and has been one of the bright spots on Broadway. Under the Corporation, it will continue the same policy, it is announced by the joint interests of J. J. Parker Theatres and Evergeen Theatres Corporation.

George Roys, Sr. of Eugene, Ore., boasts of being the oldest theatre operator in the Pacific Northwest, having started in business in San Bruno, Cal. some 40 years ago. Later he owned theatres in Burlingame, Cal. also Reno, Nev., Grants Pass, Corvallis, Medford and LaGrande, finally centering his theatre operations in Eugene in 1929. Since that time he has successfully operated the State Theatre, in company with his son George Roy, Jr. He now announces his retirement, having sold the house to Wes Johnson, who will add it to his chain which includes the Mayflower, Helig and his new Hawaiian theatre now under construction in Eugene.

Frank L. Newman, Pacific Northwest general manager of Evergreen Theatres, suffered a severe attack of pneumonia, and Oregon's general manager, Albert Fink, is still at the Seattle Hospital.

John Wood, Jr. of March of Time, New York, was entertained at Seattle by John Hamrick, Al Rosenberg, Frank Christie and Vic Gauntlet of the Evergreen staff.

The Motor-In Theatre in the suburbs of Spokane reported 1100 cars checked in at the opening, according to Manager Al Baber.

Booking on Seattle row: Billy Connors, Tacoma; Al Fernandez, Clallam Bay;; Mike Barovic, Puyallup; Les and Cora Theurerkauf, South Tacoma; Art Zabel, Olympia; Walter Graham, Shelton; Eldon Pollock, Jr. and Eddie Snow, Mount Vernon; Henry Davidson and F. L. Christman, Pt. Angeles; Lynn Peterson, Bremerton.

Jack Engerman was appointed new director of publicity for Sterling Theatres.

## VANCOUVER

Famous Players have sold the Empire Theatre, Edmonton, at a reported price of $55,000. The purchasers were a syndicate of Edmonton business men. The Empire is the old road show house and was never used as a moving picture theatre since sound.

Russell McTavish, who sold his Cambie Theatre here recently, has bought an apartment block at Victoria and will make his home in the Capitol City now.

Nip Gowen, veteran projectionist at the Beacon Theatre, has purchased an auto-court four miles from Victoria, V. I. and will be away from the theatre for three months putting it in shape. Joe Errington of the same theatre is erecting an apartment house in the East end of Vancouver.

Business was away off again in downtown theatres, the only picture to reach near average was "Two Sisters From Boston" at the Capitol, in many cases business was off as much as 30 per cent. The weather was warm and the parks and beaches got the crowds.

Robert Scott, owner of the Lyric Theatre, is back from a two-month stay at the Mayo Brothers, Rochester, Minn., where he went for a checkup. Ray Cooke of the Paradise is on the sick list.

Willis Dewees, Vancouver theatre executive, and his wife where in a bad automobile smash up

(*Continued on Page* 34)

**"Voice of Theatre Speakers" JOE HORNSTEIN has it!**

# REGIONAL NEWSREEL

(*Continued from Page 33*)

in Los Angeles, but escaped without serious injury.

Bill Williams has been appointed manager of the York Theatre, Victoria, succeeding Arthur Molesworth, resigned. The York is operated by David Theatres Ltd. of Vancouver.

The Paramount 25-year Club welcomed Bill Kelly, manager, and Doris McWalters, cashier, at the Calgary branch to club membership this week. Gordon Lightstone, Canadian general manager for Paramount, acted as M.C. at the gathering. Bob Murphy, Vancouver manager, went to Calgary for the meeting, as British Columbia has no 25-year members.

## OKLAHOMA CITY

Filming of a 30-minute motion picture depicting development of the soil and water resources in Oklahoma will begin immediately, Don McBride, chairman of the Oklahoma planning and resources board, has announced. The film, which is being made and jointly sponsored by the board and Griffith theatres, will tell of the progress in flood control, reclamation, hydroelectric power, navigation and recreation areas.

At Tulsa the city legal department has returned an opinion that construction of two theatres there was in order under ordinances which permitted their classification under group eight as "miscellaneous assembly halls" and contracts were authorized to resume work on the structures, which were served with "stop orders" by Fire Marshal George Askew. One theatre is located at Red Fork and the other at 2635 East 11th. Use of wood in the buildings was the major issue in the fire marshal's action in halting work.

According to Hollis Herod, the city manager at Hugo for two Griffith theatres there, plans




**ANNIVERSARY BROADCAST. Shown above at a recent special broadcast in the lobby of Century's Albemarle Theatre to celebrate Brooklyn's 30th anniversary are (l-r) Freddie Fitzsimmons, former Dodger player; Capt. John Driscoll, precinct captain; Henny Youngman, comedian; Margaret Youngman and Joseph R. Springer, Century Theatres' general theatre manager.**

are under way for construction of a new theatre in that city, as well as extensive remodeling and reconditioning to the present theatres there.

William Peter Samet, New York City, who was wounded in a gun battle with two local detectives June 3 following the robbery of the Warner Theatre, pleaded innocent upon arraignment here on charges of armed robbery and assault with intent to kill. He was denied bond on the charge of robbing the Warner Theatre.

## DALLAS

Hugh Braly, national anniversary co-captain, and J. J. Donohue, division manager, were in Dallas last week to get the southwestern division of Paramount started on the 34th anniversary celebration of that company. Veteran 25-year employes Mrs. Louise Kay, Mrs. Willie Simmons, Mrs. Julia Purvis and Mrs. Leafy Taylor were honored at a banquet in the Texas room of the Baker Hotel.

Roy Rogers and Dale Evans, Republic stars, stopped here last week en route from Ardmore, Okla. to California, and left by plane. Miss Evans is a Texas girl. Her mother accompanied her back to California.

Francis Deering, formerly manager of Loew's State Theatre in Houston, has been appointed manager of the Houston Symphony orchestra.

Dawson Smith, former Warner booker, and Brandon Doak, same for Paramount, have organized the Doak & Smith Booking Agency here.

## KANSAS CITY

July 4 will be a big day in many ways in Kansas City, but for film fans it will be an opportunity to meet and listen to Bob Hope who has a date here on that day as his whirlwind campaign through the southwest comes near an end. It will take the municipal auditorium to handle the crowds.

There has beeen a great deal going on in Springfield as, city dads are trying to work up a good reason to put through a new city admission tax. Fox officials are fighting it vigorously.

Jack Thomas, formerly of Russellville, has been appointed assistant city manager of Malco Theatres in Fort Smith. He was discharged from military service April 20 after two years' foreign duty. Thomas was with Malco in several Arkansas cities before entering the service.

Travis Quimby, 30, theatre manager at Hermitage, Ark., was shot fatally at a pool hall there Friday night. The owner of the hall was held by the police.

## DENVER

Monogram has features in five of the eight first runs currently, "Dark Alibi" is on a move-over at the Rialto; "Junior Prom" is at the Denver, Esquire, Webber, and "Joe Palooka, Champ" is at the Paramount.

Because of scarcity of essential materials the Lamar, Lamar, Colo., a new C. U. Yaeger theatre, will not open until late in the summer or early fall. Hart Theatrical Decorating and Display Co. have been given the contract for decorating. Neal Hoskins, formerly with leading theatrical decorators on the west coast, is now with the Hart company.

Marion Smith has bought the Hugo, Hugo, Colo., from C. W. Inman.

Nadine Marie Amato, manager of the East, Trinidad, Colo., and V. E. Caselnova, also of Trinidad, were married there June 22 in the Holy Trinity Catholic Church.

Al Bondy, distributor of General Electric films, was in Denver on a booking trip.

Charles Krans, owner of Special Attractions Exchange, Los Angeles, spent a few days in Denver.

## CLEVELAND

Oscar Kanner, Warner salesman and president of the Salesmen's Club of Cleveland, in his official capacity was host to some 180 members of the industry at a supper meeting held in the Warner Club rooms last Saturday evening. Among those present were district managers

# NEW THEATRES

Osceola, Mo.—The 450-seat Basin Theatre, near completion, was scheduled to have its grand opening the evening of July 3, according to Charles Borg, owner of the new house. The theatre will include a stage large enough for stage shows. Modern powder and smoking rooms will be a feature and ample office space is being provided.—STL.

Mattoon, Ill.—A new $30,000 theatre has been recently opened here by Jack and Walter Mullaney, former servicemen. The house, a 360-seater measuring 32 by 90 feet, was not only designed by the Mullaneys, but they also did much of the actual construction work themselves. They broke ground for the new house last December.—STL.

Columbus, O.—Option on sites for the erection of three combination indoor and auto theatres has been taken by Frank Yassenoff and Harold Schwartz, partners in the operation of the Riverside and Eastside auto theatres here. Construction is expected to start soon and, unless materials shortages delay construction, the three will open for the 1947 outdoor season.—COL.

Milwaukee—A theatre is to be included in a project in Lake Township, near Milwaukee, a new corporation having been formed, known as Polish Village Inn, Inc. A night club, tavern and restaurant are to be included. The incorporators are Thaddeus Borum and Josephine Zyrel.—MIL.

Wrightstown, Wis.—There has been a delay in the opening of the Wrightstown Theatre due to a shortage of equipment and materials. It had been scheduled for opening in May. Now it is hoped to have it opened by July 3.—MIL.

Manawa, Wis.—The much heralded Manawa Theatre is now assured, financially, and ground is to be broken by July. Construction and completion will depend on the lifting of restrictions on building. It is probable that the use of certain materials may make it possible to start construction early this summer.—MIL.

Philadelphia—William Goldman's new theatre on 15th Street near Chestnut Street is rapidly nearing completion, and it looks as though the scheduled late July opening will be a reality.—PH.

Ranger, Tex.—Rebuilding of the Cornelle Theatre in Eastland has started. Approximately $50,000 will be spent on the job and the house will be operated by Interstate Theatres.

Atlanta, Ga.—Martin-Thompson Theatres will construct a modern house in Hawkinsville.

# REGIONAL NEWSREEL

Harry Goldstein of Paramount, Charles Rich of Warners, Bernard Kranze of RKO, almost all of the local branch managers and salesmen, Harry Schreiber, RKO theatre district manager, Mr. and Mrs. "Mike" Cullen of the Loew division office, Warner publicity representative Vernon Berg and State Senator James Metzenbaum.

Ruth Tatt, after eight and a half years with the local United Artists office, has resigned to concentrate on home making. Her successor as secretary to branch manager William Shartin is Marie Weigler.

Ed Hinchey, head of the Warner playdate and print department, spent several days in town last week in consultation with booking manager Tony Stern.

With Marvin Samuelson back in his pre-war post as a member of the Warner theatre booking department, Bud Friedman who filled the job while Samuelson was serving with the Marines, has been appointed theatre manager.

Jack Hines, manager of Shea's in Youngstown was a Film Row visitor. . . . Ruth Kohn has resigned as secretary to RKO branch manager Al Kolitz in anticipation of her forthcoming marriage to Howard Lieberman.

Universal branch manager Leroy Brauer, office manager Herbert Horstemeier, and salesmen Leo Gottlieb, Harry Rosengard, George Devine and George Flynn left Sunday to attend the U convention in New York. District manager Dave Miller preceded them by a week to attend a pre-convention district managers' meeting.

## PHILADELPHIA

Exhibitors and distribution executives from all over the territory were on hand to pay their respects to Earle Sweigert, newly appointed Mid East Division Manager for Paramount. On the dais were Jay Emanuel, who acted as toastmaster, as he introduced Clinton Collier and




**TWO SHIRLEYS. Shirley Wolff, WJZ commentator, is shown here actride another Shirley—the mule from PRC's "Down Missouri Way," at a cocktail party given by PRC President Harry Thomas last week in New York. Holding Miss Wolff on the mule is Mr. Thomas, while Publicity-Exploitation Director Arnold Stoltz holds the animal's halter.**

George Smith of Paramount, Jack McFadden of RKO and president of Motion Picture Associates; Jack Greenberg, Chief Barker of the Philadelphia Tent of Variety; Hugh Owen of Paramount; J. J. O'Leary of Comerford; Judge Harry E. Kalodner, Frank MacNamee of the War Assets Administration; Morton Gustav Thalheimer of Virginia; Sam Rosen of the Fabian Theatres in New York, Claude Lee of Paramount, Nat Levy of RKO, and William Crockett of Virginia. It was estimated that over 300 men were in the room for the banquet, some of them having come from North Carolina, Virginia, New York, Maryland, Delaware, New Jersey, and from all over Pennsylvania.

Saul Krugman, special field representative for Sam Goldwyn, was visiting the town Monday.

A rumor around town that Warner Bros. was going to acquire property and erect another Earle Theatre at the corner of 13th and Market Sts., was denied by the Warner real estate department. The present Earle Theatre is owned by the company that owns the Grant Department Stores, and at the time the deal was consummaed several years ago, the theatre was supposed to have been torn down after the war, for the purpose of erecting a new department store.

The parents of Elmer Pickard, manager of the Boyd Theatre, are visiting him from Iowa.

Edgar Wolf is back as manager of the Wynne Theatre, transferring from the Waverly, where he had been after his recent illness. Maurice Goldberg moves to the Avon.

# . . . NEWSREEL SYNOPSES . . .

*(Released Saturday, June 29)*

**MOVIETONE** (Vol. 28, No. 86)—Vinson sworn in as Chief Justice; Gen. de Gaulle hailed on sixth anniversary of message; Mass demonstration in Vienna demands return of South Tyrol; Mahatma Gandhi is still active; Mexican presidential campaign ends; Navy reveals new jet engine for planes; Cambridge church services recall Colonial days; Fashions for the beach; Cornell wins rowing regatta; Sheep dog trials; St. Louis Zoo chimpanzees stage real wild west riding show.

**NEWS OF THE DAY** (Vol. 17, No. 284)—President hails new Chief Justice Vinson; Mahatma Gandhi plays leading role in negotiations with Britain; General de Gaulle lights new fire linkng heroes of two world wars; Mexican election; Starring circus monkeys; Cornell crew wins regatta; Sheep dog champs.

**PARAMOUNT** (No. 87)—Vinson takes oath as Chief Justice; Chimpanzees are rodeo champs; Thousands of jeeps go on sale; Berlin rebuilds; Hoover sees hope for war on famine; Rush relief shipments; Egypt's grain for India; Illinois college track champs.

**RKO PATHE** (Vol. 17, No. 89)—Vinson sworn in as Chief Justice; Campaign for Mexico president; Select best barber shop quartette; Paris fashions in news again; Air service from New York to Prague; Cornell wins international regatta; Illinois wins national track crown.

**UNIVERSAL** (Vol. 18, No. 514)—Big Four turns down Austria on Tyrol; Vinson new Chief Justice; Mexican election campaign; Magical moments; It's in the bag; Cornell wins regatta; Illinois wins college track meet.

*(Released Wednesday, June 26)*

**MOVIETONE** (Vol. 28, No. 85)—Soviet offers own atom bomb plan, upholding veto; Tornado hits U. S. and Canada; Col. Durant and wife fly to Germany to answer charges of taking crown jewels; Monarchists riot in Rome; Republicans hail new regime; American women stars defeat England in tennis; Interviews with Joe Louis and Billy Conn; Miss Atlantic City chosen in beauty pageant preview.

**NEWS OF THE DAY** (Vol. 17, No. 283)—Italian Republic born amid turmoil; Tornado rips Detroit suburb; Snowplows clear away 20-foot drifts in shadow of Mount Rainier; Army Colonel Durant and wife leave for Germany to stand trial for stolen jewels; Beauty parade in Atlantic City; Louis and Conn tell about big fight; U. S. tennis queens beat British.

**PARAMOUNT** (No. 85)—Controversial reports on Japan's black market and food shortage; Jewel suspects fly to trial; Chicago's midget Michelangelo; 14 dead in freak tornado; Joe Louis retains heavyweight title.

**RKO PATHE** (Vol. 17, No. 88)—Japan today; Christen baby Prince amid Royal Pageantry; Italians hail their New Republican government; General De Gaulle takes limelight again; Train future Filipino envoys at State Department.

**UNIVERSAL** (Vol. 19, No. 513)—Tornado devastation; Japan's black market; Beauty queens on parade in Atlantic City; Midget auto thrills; France sees motorcycle soccer; Tons of unused ammunition and bomb dumped into ocean off English coast.

**ALL-AMERICAN NEWS** (Vol. 4, No. 192)—Pilgrimage to Hall of Fame to honor Mrs. Stowe; Negro bus drivers of Tulsa make service record; Doctors get scholarships at Chicago's Provident Hospital; Oldest club in nation active in Houston; Blind Negro vet is first to get federal job in Capital; Amateur bicycle races conducted in New York; Freak tornado sweeps Detroit suburbs and Canada.

# Shorts Reviews

### Our Children *(Special)*

**Famine Emergency Committee** **4½ mins.**

This striking little short, which is a part of the Famine Emergency Committee's parcel of propaganda to aid in the campaign to help starving Europe, shows in graphic fashion the difference in the lives of the children of the United States and that of their European brethren. Shots of starving boys and girls in the war-torn areas are seen, and then the normal activities of American kids, with their games, solid homes and well-fed appearance make the point with great force.

### UNRRA's Report to the U. S. A. *(Special)*

**Famine Emergency Committee** **10½ mins.**

Doubting Thomases who think and wonder what is being done with the money, the clothes and the food donated for stricken Europe will be reassured when they see this report of United Nations Relief, for it demonstrates in pictorial form what the member nations are doing. Not only does it cover activities in the U. S., but shows how other countries are playing their parts. Especially effective are the parceling and shipping methods used, and the delivery of this food and clothing to Greece and other sufferers is impressive.

### Seeds of Destiny *(Special)*

**Army & Navy Screen Magazine** **19 mins.**

Unforgettable scenes of the starving children in Europe, harassing to look at, but a "must" for everyone, show clearly the job that lies ahead if the world is not to breed a complete race of criminals—young animals with no thought but violence. Not soon will you erase the memory of that little German boy with the tough face and the cigaret stuck in his mouth who, the film points out, may become another Hitler. And the shots of the babies starving is an object lesson for those who, secure in their American life, do not want to bother with the rest of the world. "Seeds of Destiny" is one of those films that a lot of people would like to avoid seeing, but not only is it our duty to make them see it, but the picture itself stands up as an absorbing document of a world gone made. The American Theatres Association will be in charge of distribution.

# HOLLYWOOD

STR West Coast Offices 6777 Hollywood Blvd. Hollywood 28, Calif. Telephone Hollywood 2055

# CHECK-UP ON PRODUCT IN WORK

## Indoor-Bound During War Years, Major Studios Take To Great Outdoors for Production of Western Sagas; Technicolor Labor Troubles Delay Several Pictures

Hollywood, home of the blasé and the night clubs and the sophisticates, is a powerful paradox these hyah days, pardner. The great outdoors is beginning to occupy an unusual spot in the affections of producers, what with every studio either just having completed a Western epic, making one now or contemplating production. The so-called minor companies are no longer safe with their cowboy series because the so-called majors are invading that territory with evident gusto. Even MGM, ordinarily the site of sophistication along production lines, has taken to the hills for an outdoor "drammer" called "Sea of Grass," with none other than Boston-bred Katharine Hepburn a-doin' the Western histrionics.

### MGM Starts O'Neill Film

Besides "Sea of Grass," Metro has a number of other pictures in the making. Most recent starter is "Summer Holiday," adapted as a musical from the Eugene O'Neill play, "Ah, Wilderness." In Technicolor, the film stars Mickey Rooney, Gloria DeHaven, Walter Huston, Frank Morgan and Marilyn Maxwell. "Uncle Andy Hardy" is now being edited.

"The Unfinished Dance" is unfinished business, having been postponed after the studio announced its start for June 17. "Sacred and Profane," Garson-starrer, goes on and on, although it was supposedly wound up some time ago.

Other films going are "The Secret Heart," "The Beginning or the End," and "Lady in the Lake."

### Universal Finishes Western

Indicative of the trend toward outdoor pictures is Universal, which has completed "Rustler's Roundup," Kirby Grant-Fuzzy Knight western. Enterprise, the million-buck company releasing through the studio, is doing "Ramrod," a western-type film, which is costing slightly more than the average release, running over a million-and-a-half. "Vigilantes' Return," still another cowboy drama, has been postponed for the present because of labor trouble. Also postponed, after an announced June 20 starting date, is "Unbelievable Hoax."

Walter Wanger added three Jimmy McHugh-Harold Adamson songs to "Smash-up," to be sung by Susan Hayward and Lee Bowman. Vince Barnett, just finished with a dramatic spot in Mark Hellinger's "The Killers," now being edited, went into the same producer's "Swell Guy" in a comedy spot. Hellinger just finished a week's locationing at Lancaster's Lake, California for a picnic sequence in the film.

With Technicolor having labor troubles in ever-increasing quantity, "Pirates of Monterey" has been slowed. The picture has been shooting two months. Skirball-Manning's production, "Magnificent Doll" and "White Tie and Tails" round out Universal's current production setup.

### Columbia Starts Outdoor Film

Another "Durango Kid," "The Outlaw Tamer," regular series of westerns starring Charlie Starrett and Smiley Burnette, gets under way at Columbia. Like other cowboy regulars, this one is suffering "competition" from glorified hoss operas being produced in large quantities by all the lots. Colbert Clark produces and Derwin Abrahams directs.

"Johnny O'Clock," the Dick Powell-Evelyn Keyes starrer, begins action on July 1, with Robert Rossen directing his own screenplay and Milton Holmes producing his original story.

Barbara Britton gets the lead opposite Louis Hayward in Edward Small's production of "The Return of Monte Cristo," which started June 24. George Macready, Steven Geray, Una O'Connor, Henry Stephenson and Ray Collins round out the cast. Morris Carnovsky was just signed to play the main heavy in "Dead Reckoning," Bogart-Lizabeth Scott starrer now shooting.

"The Gloved Hand" started, with Anita Louise starred and Robert Scott and Michael Duane in support. Del Lord will direct "Ghost Town," Judy Canova vehicle, which is scheduled to start July 5. Still going are "Down to Earth" and "Thrill of Brazil," although the latter may be completed very shortly provided Technicolor labor difficulties are ironed out.

### 'Honeymoon' Over at RKO

The "Honeymoon" is over for RKO, meaning the picture starring Shirley Temple, was before the cameras for three months, with William Keighley directing. However, RKO started another film June 23 to balance this, with "The Devil Thumbs a Ride" getting the green light. Ted North, Nan Leslie and Lawrence Tierney head the cast. Herman Schlom produces, with Felix Feist directing.

Still rolling are Disney's "Song of the South" and "How Dear to My Heart"; Goldwyn's "The Best Years of Our Lives" and "The Secret Life of Walter Mitty"; Liberty's "It's a Wonderful Life"; "Katie for Congress," shooting at RKO Pathe; "Beat the Band"; and "Riffraff."

### PRC Completes Crabbe Series

Producer Sig Neufeld washed up his commitment on the Buster Crabbe series, with the completion of number eight. Number seven, incidentally, has been titled "Overland Riders," while the final edition bears no title as yet.

Robert Kent is writing the screenplay for Kenny Delmar's "It's a Joke, Son," which Aubrey Schenk will produce. The film will roll next month as the first Eagle Lion release, with Ben Stoloff directing. E-L's initial musical

(*Continued on Page 38*)

## Fairbanks Company to Produce at International

Formation of a new company with immediate plans for three top-budget productions was announced last week by Douglas Fairbanks, Jr., who will produce his pictures at International for release through United World Pictures.

Known as the Douglas Fairbanks Company, the new producing organization has set aside a starting budget of $2,000,000 for each of the three scheduled film "specials." Fairbanks himself will appear in two of the three films, first of which will be "The Exile," a swashbuckling comedy drama suggested by a story by Cosmo Hamilton, set to go before the cameras in October.

"Terry and the Pirates," based on the syndicated comic strip by Milton Caniff, will be Fairbanks' second production venture, while the third of the trio of films will be "The Happy go Lucky," based on an old legend which glorifies the philosophy of "living for the day." Fairbanks will not appear in "Terry."

## Producing Artists Set to Make 4-6 First Year

Producing Artists, Inc., a film-making combine of actors, actresses, directors, writers and producers, was launched last week with Arthur S. Lyons as president and Joseph Justman, prominent industrialist, as vice-president and treasurer. The production activities of the company will be centered in the recently acquired Producing Artists Studio in the heart of Hollywood.

Financed for a long-range production program by a combination of eastern and California banking interests, Producing Artists will sponsor from four to six top-budget pictures during its first year. Following the company's policy of a working partnership among stars, directors, writers, producers and in some instances, cameramen, each film will be set up so that it is owned by artists participating in its production. Producing Artists was originally formed under the sponsorship of Lyons and David Loew, and brought out "The Southerner."

## First As Free Lancer

Lon Chaney Jr's first role as a free-lance actor since leaving Universal will be in Paramount's "My Favorite Brunette," Bob Hope-Dorothy Lamour co-starring picture.

## More in 'Band' Cast

Donald McBride, Myra McHenry, Harry Harvey and Tom Noonan have been added to the cast of RKO Radio's "Beat the Band." Frances Langford and Phillip Terry co-star in the screen adaptation of the George Abbott musical.

## Lasky Comes Home

Jesse L. Lasky, producer of RKO Radio's "Without Reservations," is back in Hollywood after a trip to New York to study Broadway audience reaction to the picture.

# HOLLYWOOD

## Assigns 31 Properties To Eight Producers

Current peak production at the Warner Bros. Studio, where six top pictures are in work, will be continued without a letup throughout the last half of 1946, according to Jack L. Warner, executive producer, who has made definite production assignments of 31 properties.

Schedule of stories assigned to eight producers includes 13 bestsellers and forthcoming novels, 10 originals, five musicals or semi-musicals and three stage and short-story properties. The assignments to respective producers include:

Henry Blanke: "The Woman in White," by Wilkie Collins; "The Iron Gates," by Margaret Miller; "Deep Valley," by Don Totheroh; "Ethan Frome," by Edith Wharton; "Treasure of the Sierra Madre," by Ben Traven.

William Jacobs: "Love and Learn," by Eugene Conrad; "My Wild Irish Rose," based on Chauncey Olcott's life; "Whiplash," by Kenneth Earl.

Jules Furthman: "Young Man With a Horn," by Dorothy Baker; "Dark Eyes," by Elena Miramova and Eugenie Leontovitch; "Winter Kill," by Steve Fisher.

Charles Hoffman: "Ships in the River," by Gosta Larsson; "A Kiss in the Dark," based on the Victor Herbert classic; "The Unsuspected," by Charlotte Armstrong.

Alex Gottlieb: "Wallflower," from the Broadway play; "The Glass Room," by Lester Fuller and Edwin Rolfe; "Howdy, Stranger," by I. A. L. Diamond; "Bill's Gay Nineties," by Louis Sobol; "Honeymoon Freight," by Donald Keyhoe.

Robert Buckner: "Captain Horatio Hornblower," by C. S. Forrester; "The Apple Orchard," by John Kafka.

Owen Crump: "Man of Our Town," based on the Bellamy Partridge stories; "Night Unto Night," by Philip Wylie; "Tomorrow is Another Day," by W. R. Burnett; "Thunder Valley," by James Webb.

Jerry Wald: "Possessed" (formerly "The Secret"), by Rita Weiman; "Serenade," by James M. Cain; "Always Keep Them Laughing," the life story of Jack Benny, by Bill Morrow; "Silver Lining," based on the life of Marilyn Miller; "Calamity Jane," by Ethel Hueston; "Mr. Broadway," based on the life of Sime Silverman.

## Ford, Cooper Revive Argosy After 5 Years

Inactive since the production of "The Long Voyage Home," the Argosy Pictures Corp., producing company headed by John Ford and Merian Cooper, has been revived by its two principals and has purchased a new property, "The Family," a 1940 novel by Nina Federova. Miss Federova has also been signed as screenplay writer.

Although Argosy has a commitment with United Artists for one picture, President Cooper did not disclose whether "The Family" would be used to fulfill the obligation. Two other properties owned by Argosy include "The Last Outlaw" and "Uncle Mike Meets Murder."

## Nadel in New York

Joe Nadel, production manager of Cardinal Pictures, is in New York conferring with President Harry M. Popkin on eastern location sites for "Impact" and also to detail background data for the Michigan location filming of "Sheila," initial picture on Cardinal's three-picture schedule. Third property is "Whirlwind," set for late fall shooting.

## Comet's Third Set

Comet's third feature for United Artists release will be "Adventures of Don Coyote" in color, according to Buddy Rogers and Ralph Cohn, co-producers. "Little Iodine" has already been completed and "Miss Television" is now in production.

# STUDIO NEWS & PROGRAM NOTES

## Laraine Day to Star in RKO Radio's 'Alice Adams'; Michael O'Shea Gets Lead in 'Last of the Mohicans'

*Joey Ray,* widely-known performer on the legitimate stage and in musicals, was signed to long-term contract by Paramount and given an important role in "Blaze of Noon," now being prepared for production by *Harry Tugend* and to be directed by *John Farrow.*

*Al Murphy* was borrowed from RKO to enact the featured role of the timid bartender in Republic's "The Angel and the Outlaw," which stars *John Wayne* and *Gail Russell.*

*James Warren* has been set for the male lead in RKO's "Code of the West." *William Berke* will direct, with *Herman Schlom* producing.

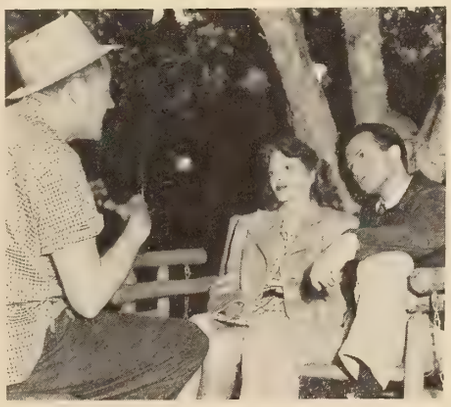
*Rory Mallinson* was given a key role in Warners' "Cry Wolf," *Errol Flynn-Barbara Stanwyck* starrer which *Peter Godfrey* directs and *Henry Blanke* produces.

*Walter Reisch,* who directed "Two Hearts In Three-Quarter Time," was signed by Universal to a term deal as a writer-director and is now working on an original story to star *Yvonne DeCarlo* and *Ann Blyth.*

*Jeffrey Bernerd* has signed *Clem McCarthy,* famed sports commentator, to record the Kentucky Derby sequence of "Black Gold," which Bernerd will produce for Monogram with *Phil Karlson* directing.

*Tom Conway,* hero of the "Falcon" series of mysteries, has been signed to a long-term deal with Eagle-Lion and will make his first start under the new contract in a major role in "Repeat Performance" with *Franchot Tone.*

First starring role for *Laraine Day,* following her release from MGM, will be "Alice Adams," in RKO's screen version of Booth Tarkington's novel. *Bert Granet* will handle the production reins with *Jack J. Gross* as executive producer.



**ACTS OUT SCENE. Delmer Daves, director of Sol Lesser's forthcoming United Artists release, "No Trespassing," gives this romantic duo, Julie London and Lon McCallister, a few pointers before they go into the clinch, a highlight episode of the screen adaptation of the novel, "The Red House." McCallister is co-starred with Edward G. Robinson.**

*Roman Bohnen* has been signed by MGM to enact the role of President Harry S. Truman in "The Beginning or the End."

*Una O'Connor, Henry Stephenson* and *Ray Collins* were announced by Columbia for supporting roles to *Louis Hayward* in the *Edward Small* production of "The Return of Monte Cristo," now in production under the direction of *Henry Levin.*

*June Harrison* will play the role of the daughter in "Bringing Up Father," first of the Monogram comedies based on the comic strip. *Barney Gerard* is producing, with *Eddie Cline* directing.

*Alan Hale* will portray *Robert Hutton's* father in "Wallflower," Warners' comedy which *David Butler* will direct and *Alex Gottlieb* produce. *Jane Wyman, Janis Paige* and *Edward Arnold* also head the cast.

"Hideout," story by William Porter recently serialized in the *Saturday Evening Post,* has been purchased by Republic and assigned to *Armand Schaefer* to produce.

*Dona Drake* has been given the role of Elena Valdez, joining *Kent Taylor* in the cast of "Dangerous Millions," *Sol Wurtzel* production which *James Tinling* will direct for 20th-Fox release.

*Michael O'Shea* was signed to play a lead role in "The Last of the Mohicans," which will be produced by Kay Pictures, a new organization headed by *Sam Katzman,* for Columbia release.

*Frances Williams,* Negro actress and star of "Porgy," will appear in the Skirball-Manning production of "Magnificent Doll" at Universal, playing the part of Dolly Madison's maid.

*Iris Lipton,* daughter of the famous mystery writer, Craig Rice, signed a long-term contract with Eagle Lion and will make her movie debut in the comedy entitled "It's a Joke, Son," starring *Kenny Delmar.*

*Kurt Nelmann* has been inked by *Sol Lesser* Productions as associate producer, and will also direct the tentatively titled "Tarzan's Dangerous Game," starring *Johnny Weismuller, Brenda Joyce* and *Johnny Sheffield.*

## Interiors on Location

Interiors for Comet Productions' next film, "Adventures of Don Coyote," will be made on location. Production on the Cinecolor feature starts in July with Reginald Le Borg directing.

## Menjou on Law's Side

Adolphe Menjou has been signed by Columbia to play the title role in "Mr. District Attorney," film based on the radio show, which Robert Sinclair will direct.

# HOLLYWOOD

## CHECK-UP ON PRODUCT IN WORK

(*Continued from Page 36*)

will be "Sweet Adeline," for which Robert Churchill is penning the scenario. The studio announced acquisition of a lot west of its present quarters on a long-term lease. It will be used as a center for various crafts and technical departments.

### Paramount Production Slow

Paramount is still taking things easy, with only two films rolling, and neither one on the home lot. "Jungle Flight," Pine-Thomas' latest action piece, is being made at PRC studios; while "Emperor Waltz," Bing Crosby-Joan Fontaine starrer, is being produced several thousand miles away in Canada.

Despite the paucity of current production, the studio is sending units on location to get preproduction footage. Two units are busy in California, around Fresno and Stockton, getting material for "The Big Haircut," to star Alan Ladd and Brian Donlevy. Mitchell Leisen is scouting locations for his forthcoming "Golden Earrings," to star Ray Milland and Marlene Dietrich. Leisen will direct ad Harry Tugend will produce.

Paramount has acquired Mark Twain's "A Connecticut Yankee in King Arthur's Court," along with the Rodgers-Hart music from the Broadway musical adaptation.

### UW Readies 'Ashenden'

With "Bella Donna" in the editing stage as the second International contribution to the United World program, the company is readying "Ashenden," film version of Somerset Maugham's book. What is claimed to be the most ambitious location trek since the lifting of wartime travel restrictions is planned for the picture. A camera unit is destined for Aleppo, near the Syrian Turkish border, with permits and visas from the U. S. State Department now being obtained. The troupe is expected to leave in several months by air for Syria. James Hilton is putting the finishing touches to the screenplay.

### Berke SG Triple-Threat Man

William Berke, veteran Hollywood director, certainly is earning his letter for dear old Screen Guild these days, what with producing and directing his own screenplay, "One More Chance," for William Berke Productions. The triple-threat man started shooting the film June 19 at General Service studios and then took the troupe to Northern California for location work. Cast includes Jean Parker, Russel Hayden, Pamela Blake, Buzz Henry and Raymond Hatton.

### 20th-Fox Ends Outdoor Film

Twentieth Century-Fox put the finishing touches to its contribution to the outdoor sweepstakes, with the completion of "My Darling Clementine." Linda Darnell took off her costume of the old West to resume modern garb for George Jessel's "I Wonder Who's Kissing Her Now." This film, originally set for June 24, has been postponed to July 15. Also pushed back from the announced starting date of June 24 is "The Home Stretch," which will be sent before the cameras later.

Melville Cooper joined the "13 Rue Madeleine" company in Boston, after being signed for the leading character part in the O.S.S. drama starring James Cagney, Annabella and Frank Latimore. "The late George Apley" started June 24, with Ronald Colman, Peggy Cummins, and others in the cast. Fred Kohlmar produces and Joe Mankiewicz directs.

Still rolling are "The Razor's Edge" and "Carnival in Costa Rica," now in its third month. The latter, in Technicolor, may go over schedule because of Technicolor labor trouble.

### Monogram Edits Brown Western

Monogram, which ordinarily does a number of westerns, is now busy with the latest Johnny Mack Brown, "Trigger Finger," in which Raymond Hatton is featured, with Jennifer Holt in the feminine lead. The picture is ready to go into editing, having finished virtually all its scenes before the lensmen. Also ready for cutting is "Hot Money," a Charlie Chan release, with Sidney Toler as the lead.

George Carleton, John Hamilton, Veda Ann Borg, Barton Yarborough and John Gallaudet were added to the cast of "Wife Wanted," exploitation film starring Kay Francis, who is also serving as co-producer with Jeffrey Bernerd. Phil Karlson directs. The picturization of George McManus' world-wide issued comic strip, "Bringing Up Father," is proceeding, with Joe Yule and Renie Riano. Barney Girard is producing and Eddie Cline is directing.

### WB's 'Stallion Road' at End

"Stallion Road," Warners' particular outdoor drama entry, is nearing the end of shooting and will go into the editing stage shortly. Directed by James V. Kern, the picture's cast included Ronald Reagan, Zachary Scott, Alexis Smith, Peggy Knudsen and Patti Brady. Alex Gottlieb produced. Also ready for the cutting rooms is "Cloak and Dagger," U. S. Pictures' first production for WB release. Milton Sperling produced and Fritz Lang directed.

"The Secret," now called "Possessed," is nearing the end of its first month before the cameras, with Joan Crawford starred, along with Van Heflin and Raymond Massey. Jerry Wald is producing and Curtis Bernhardt directing. "Life With Father" isn't having such an easy life because of Technicolor labor difficulties, while "Deception" and "Cry Wolf" are rolling as scheduled. Henry Blanke is producing the latter two films.

### Roach Shoots Second Picture

"Here Comes Trouble," Hal Roach's second production since his return to the producing field, is finishing its first month before the cameras, with "Curley," Roach's initial production being edited. Now casting is Bebe Daniels' "The Fabulous Joe." All of the Roach pictures are in Cinecolor.

### UA Starts Second 'Hopalong'

United Artists' contribution to the current western trend is the second "Hopalong Cassidy" picture, "Fool's Gold," starring Bill Boyd with Andy Clyde. Sol Lesser's "No Trespassing" experienced production delay because of the illnesses of director Delmer Daves and Julie London, ingenue lead. Also, the female lead, Allene Roberts, had to take time off from shooting to write her final exams at Hollywood High School, where she is a student.

Other UA units at work are Loew-Lewin's "Bel Ami," period piece taken from deMaupassant's story; "Dishonored Lady," Hedy LaMarr starrer for Hunt Stromberg, from the Katherine Cornell Broadway play; "The Chase," Seymour Nebenzal's action yarn by Philip Yoran; and Charles Chaplin's "Comedy of Murders."

### Republic Tops Western List

Foremost in the trend toward western dramas is Republic, which makes as many in a year as any studio, and probably more than a combination of lots—although the other companies are currently stealing Republic's thunder. Herbert Yates' boys' current contributions are "The Angel and the Outlaw," million-dollar outdoor special, which John Wayne is making as his first production venture. Wayne also stars, with Irene Rich, Gail Russell and Bruce Cabot rounding out the cast. This film, incidentally, is over schedule, as is "That Brennan Girl," another big-budget offering of a non-western type, starring James Dunn, Mona Freeman and June Duprez.

The two leading cowboys, Roy Rogers and Gene Autry, are making films side by side for the first time. Rogers is doing "Home in Oklahoma" and Autry is making "Sioux City Sue." Sunset Carson, another Republic western star, has set back the start of his next effort, "Rio Grande Raiders," to July 5 "Zorro Strikes Again," a serial, is being made by producer Ron Davidson.

## Story Preparation in High Gear at Paramount

Writers are busy at Paramount, indicating that preparation of story material for future production has moved into high gear. E. A. Ellington is doing an original. Jonathan Latimer is doing the screenplay of "The Big Clock." Raymond Chandler is writing the screenplay of "The Innocent Mrs. Duff." N. Richard Nash is working on a story project. Barre Lyndon is working on "The Night Has a Thousand Eyes." Howard Koch is at work on "The End of the World." Robert Wilder is developing a story project. Commander Frank Wead is working on "Blaze of Noon." Edwin Blum is busy on "Life Is a Ton of Bricks." Arnold Manoff is working on "Abigail, Dear Heart." Houston Branch is working on a novel to be filmed by the studio. MacKinlay Kantor is preparing the original screen story of "Adventures of a Ballad Hunter." George Zuckerman, Aeneas Mackenzie and Theodore St. John Cox have been assigned to original story projects. New writers signed to contracts include John Monks, Jr., Gerald Drayson Adams and Charles Marquis Warren.

## Harrison to Do Another

Rex Harrison, very much current as the monarch in 20th Century-Fox's "Anna and the King of Siam," is going to do another for the Zanuck forces. (Incidentally, if you remember your Latin, you'll recall that "Rex" means "King"). He will next appear with Gene Tierney in "Brittania Mews," adapted from the new novel by Margery Sharp, author of "Cluny Brown."

## Tierney in Stellar Role

Lawrence Tierney has been assigned a stellar role in RKO Radio's "The Devil Thumbs a Ride," which Felix Feist will direct and Herman Schlom produce under the executive supervision of Sid Rogell. Others in the cast are Ted North, Nan Leslie and Betty Lawford.

# FEATURE Booking GUIDE

## TITLE INDEX

Listed in the following index are titles of features (exclusive of western series releases) with name of the distributor following the title. For data as to running time, stars, etc., refer to title under distributor company listings.

### A

| Title | Company |
|---|---|
| Abbott & Costello in Hollywood | MGM |
| Abie's Irish Rose | UA |
| Abilene Town | UA |
| A Boy, a Girl & a Dog | Misc. |
| Accent on Horror | Misc. |
| A Close Call for Boston Blackie | Col. |
| Adventure | MGM |
| Adventure for Two | Misc. |
| Adventures in Music | Misc. |
| Adventures of Rusty | Col. |
| A Game of Death | RKO |
| A Guy Could Change | Rep. |
| A Letter for Evie | MGM |
| Alias Billy the Kid | Rep. |
| A Likely Story | RKO |
| Allotment Wives | Mono. |
| Along the Navajo Trail | Rep. |
| Ambush Trail | PRC |
| An Angel Comes to Brooklyn | Rep. |
| And Then There Were None | 20th-Fox |
| Angel and the Outlaw | Rep. |
| Angel on My Shoulder | UA |
| A Night in Casablanca | UA |
| Anna and the King of Siam | 20th-Fox |
| Appointment in Tokyo | WB |
| Arizona Whirlwind | Mono. |
| Arson Squad | PRC |
| A Scandal in Paris | UA |
| A Song to Remember | Col. |
| A Strange Impersonation | Rep. |
| Avalanche | PRC |
| A Walk in the Sun | 20th-Fox |
| A Walk of My Own | MGM |
| A Yank in London | 20th-Fox |

### B

| | |
|---|---|
| Bachelor's Daughters | UA |
| Bad Bascomb | MGM |
| Bad Men of the Border | Univ. |
| Badman's Territory | RKO |
| Bamboo Blonde | PRC |
| Bandit of the Badlands | Rep. |
| Bandit of Sherwood Forest | Col. |
| Battle for Music | Misc. |
| Beast With Five Fingers | WB |
| Beat the Band | RKO |
| Because of Him | Univ. |
| Bedelia | Misc. |
| Bedlam | RKO |
| Beginning or the End | MGM |
| Behind Green Lights | 20th-Fox |
| Behind the Mask | Mono. |
| Bel Ami | UA |
| Bella Donna | Misc. |
| Bells of St. Mary's | RKO |
| Below the Deadline | Mono. |
| Best Years of Our Lives | RKO |
| Between Two Sisters | PRC |
| Beyond Tomorrow | Astor |
| Big Sleep | WB |
| Big Town | Para. |
| Birth of a Star | Astor |
| Black Angel | Univ. |
| Black Beauty | 20th-Fox |
| Black Market Babies | Mono. |
| Blonde Alibi | Univ. |
| Blondie Knows Best | Col. |
| Blonde for a Day | PRC |
| Blondie's Lucky Day | Col. |
| Blue Dahlia | Para. |
| Blue Montana Skies | Rep. |
| Blue Skies | Para. |
| Border Badmen | PRC |
| Border Bandits | Mono. |
| Born for Trouble | WB |
| Boss of Boomtown | Univ. |
| Bowery Bombshell | Mono. |
| Boys' Ranch | MGM |
| Breakfast in Hollywood | UA |
| Bride Wore Boots | Para. |
| Brief Encounter | Univ. |
| Bringing Up Father | Mono. |
| Brute Man | Univ. |
| Burma Victory | WB |

### C

| | |
|---|---|
| Caesar & Cleopatra | UA |
| Calcutta | Para. |
| Caldonia | Astor |
| California | Para. |
| California Gold Rush | Rep. |
| Canyon Passage | Univ. |
| Captain Eddie | 20th-Fox |

*Features and western series pictures are listed alphatically by title under name of distributor. (Consult* TITLE INDEX *for distributor of pictures known only by title.) Numerals at left of titles indicate* PRODUCTION *or* BLOCK NUMBER, *(SP in this column indicates Special release sold separately), those at extreme right give publication date of Advance Data: a; or Box-Office Slant: b. Asterisk following title indicates color photography with adjoining letter giving name of type of color thus: *T: Technicolor, *C: Cinecolor, *M: Magnacolor. Audience Classification is indicated by letters following titles: A—Adult; F—Family. Letters and combinations thereof in parenthesis indicate type of story in accordance with following key:*

| | |
|---|---|
| (B) *Biographical* | (C) *Comedy* |
| (D) *Drama* | (Doc) *Documentary* |
| (G) *Gangster* | (M) *Musical* |
| (H) *Horror* | (W) *Western* |
| (My) *Mystery* | (Wa) *War* |

## ASTOR PICTURES

| Prod. No. | | | Run Time Mins. | Rel. Date | See Issue-of |
|---|---|---|---|---|---|
| | Beware (M)F | Louis Jordan-Frank Wilson | 55 | | b6/22/46 |
| | Beyond Tomorrow | Winninger-Carey-C. Aubrey Smith | 88 | | Reissue |
| Sp. | Birth of a Star | Danny Kaye | 38 | | New Release |
| Sp. | Caldonia | Louis Jordan & Band | 28 | | New Release |
| | Fangs of the Wild | Rin Tin Tin, Jr. | 60 | | New Release |
| | Gentleman From Arizona | John King-Joan Barclay | 70½ | | Reissue |
| | Hell's Angels (D) | Lyon-Harlow-Hall | 100 | | Reissued |
| | Her Enlisted Man (CD) | Barbara Stanwyck-Robt. Young | 70 | | Reissued |
| | I Cover the Waterfront (D) | Claudette Colbert | 80 | | Reissued |
| | Jimmy Steps Out | J. Stewart-P. Goddard | 89 | | Release |
| | Let 'em Have It (G) | Bruce Cabot-Virginia Bruce | 70 | | Reissued |
| | Little Men | Oakie-Francis-Bancroft | 83 | | Release |
| | One Romantic Night | Ilona Massey-Alan Curtis | 86 | | Reissue |
| | Scarface (D) | P. Muni- G. Raft-A. Dvorak | 88 | | Reissued |
| | Silver Devil (D)F | H. Gibson-Stephin Fetchit | 62 | | Remake |
| | Sky Devils (C-D) | Spencer Tracy | 88 | | Reissued |
| | Swiss Family Robinson | Mitchell-Best-Holt | 74 | | Release |
| | Thunder in the City | Edw. G. Robinson | 81 | | Reissued |
| | Tom Brown's Schooldays | Hardwick-Lydon-Bartholomew | 85 | | Release |

## COLUMBIA

### CURRENT 1944-45

| | | | | | |
|---|---|---|---|---|---|
| 6027 | Adventures of Rusty (D)F | T. Donaldson-M. Lindsay-C. Nagel | 65 | 9/6/45 | b11/24/45 |
| 6038 | Dancing in Manhattan (CD)F | Fred Brady-Jeff Donnell | 60 | 12/14/44 | b12/30/44 |
| 6015 | I Love a Bandleader (M)F | Phil Harris-Leslie Brooks | 70 | 9/13/45 | b2/9/46 |

### Current 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 7030 | A Close Call for Boston Blackie (M)F | C. Morris-R. Lane-L. Merrick | 60 | 1/24/46 | b4/27/46 |
| 7004 | Bandit of Sherwood Forest *T (D)F | Cornel Wilde-Anita Louise | 85 | 2/21/46 | b2/23/46 |
| | Blondie's Lucky Day (C)F | P. Singleton-A. Lake-L. Simms | 69 | 4/4/46 | b6/1/46 |
| 7022 | Crime Doctor's Warning (My)F | Warner Baxter-Dusty Anderson | 69 | 10/4/45 | b4/20/46 |
| | Dangerous Business | Lynn Merrick-Forrest Tucker | 59 | 6/20/46 | a4/20/46 |
| | Devil's Mask, The | Anita Louise-Jim Bannon | 66 | 5/23/46 | a4/27/46 |
| 7034 | Gentleman Misbehaves, The | Robert Stanton-Osa Massen | 74 | 2/28/46 | a11/17/45 |
| 7001 | Gilda (D)F | Rita Hayworth-Glenn Ford | 110 | 4/25/46 | b3/16/46 |
| 7029 | Girl of the Limberlost | R. Nelson-D. Clifton-L. Tindall | 60 | 10/11/45 | a7/21/45 |
| | Hit the Hay (M)F | J. Canova-R. Hunter-L. Merrick | 62 | 11/29/45 | b2/16/46 |
| 7021 | Just Before Dawn (My)A | Warner Baxter-Adelle Roberts | 67 | 3/7/46 | b5/18/46 |
| Sp. | Kiss & Tell (CD)F | Shirley Temple-Jerome Courtland | 90 | 10/18/45 | b9/8/45 |
| 7019 | Life With Blondie (C)F | P. Singleton-A. Lake-L. Simms | 69 | 12/13/45 | b12/8/45 |
| | Man Who Dared, The | Leslie Brooks-George Macready | 66 | 5/30/46 | a5/11/46 |
| 7014 | Meet Me on Broadway (MC)F | Reynolds-Brady-Falkenburg | 78 | 1/3/46 | b3/2/46 |
| 7023 | My Name Is Julia Ross (D)F | Nina Foch-George Macready | 65 | 11/27/45 | b11/17/45 |
| | Mysterious Intruder | Richard Dix-Barton MacLane | 62 | 4/11/46 | a3/9/46 |
| | Night Editor (D)A | William Gargan-Janis Carter | 67 | 4/18/46 | b4/6/46 |
| 7028 | Notorious Lone Wolf (CD)F | Gerald Mohr-Janis Carter | 64 | 2/14/46 | b3/23/46 |
| 7012 | One Way to Love (C)F | W. Parker-Marguerite Chapman | 83 | 12/20/45 | b12/29/45 |
| 7035 | Out of the Depths (Wa)F | Jim Bannon-Ross Hunter | 60 | 12/27/45 | b3/23/46 |
| 7005 | Pardon My Past | F. MacMurray-M. Chapman | 88 | 12/25/45 | a6/9/45 |
| 7008 | Perilous Holiday | P. O'Brien-R. Warrick-E. Buchanan | 89 | 3/21/46 | a2/9/46 |
| | Phantom Thief, The | Chester Morris-Jeff Donnell | 65 | 5/2/46 | a3/2/46 |
| 7036 | Prison Ship | Robert Lowery-Nina Foch | 60 | 11/15/45 | a10/13/45 |
| | Renegades *T (W)F | Evelyn Keyes-Willard Parker | 88 | 6/13/46 | b5/18/46 |
| 6005 | She Wouldn't Say Yes (C)A | R. Russell-L. Bowman | 87 | 11/29/45 | b12/22/45 |
| | Snafu (C)F | R. Benchley-V. Vague | 82 | 11/22/45 | b12/15/45 |
| | Talk About a Lady (DM)F | Jinx Falkenburg-Joe Besser | 71 | 3/28/46 | b6/15/46 |
| 7007 | Tars and Spars (CM)F | A. Drake-J. Blair-M. Platt | 88 | 1/10/46 | b1/12/46 |
| | True Glory, The | Documentary | 83 | 10/4/45 | b9/8/45 |
| 7024 | Voice of the Whistler (D)A | Richard Dix-L. Merrick | 60 | 10/30/45 | b11/10/45 |
| | Walls Came Thumbling Down, The (D)F | Lee Bowman-Marguerite Chapman | 82 | 6/7/46 | b5/25/46 |

### COMING

| | | |
|---|---|---|
| Down to Earth *T | Rita Hayworth-Larry Parks | a4/6/46 |
| Blondie Knows Best | Penny Singleton-Arthur Lake | a5/18/46 |
| Crime Doctor's Honor | Warner Baxter-Ellen Drew | |
| Dead Reckoning | Humphrey Bogart-Lizabeth Scott | |
| Gallant Journey | Glenn Ford-Janet Blair | a4/6/46 |
| Gloved Hand, The | Anita Louise-Robert Scott | |
| It's Great to Be Young | L. Brooks-B. Stanton-J. Donnell | |
| Personality Kid | Anita Louise-Michael Duane | a5/25/46 |
| Return of Monte Cristo | L. Hayward-G. Macready-U. O'Connor | |
| Return of Rusty | Ted Donaldson-J. Litel-Mark Dennis | a6/1/46 |
| Sing While You Dance | Ellen Drew-Robert Stanton | a5/25/46 |
| Thrill of Brazil | E. Keyes-Keenan Wynn-A. Miller | a6/1/46 |
| Jolson Story *T | L. Parks-E. Keyes-W. Demarest | a2/9/46 |
| Unknown, The | Karen Morley-Jim Bannon | a6/8/46 |

### Westerns (Current 1944-45)

| | | | | | |
|---|---|---|---|---|---|
| 6209 | Outlaws of the Rockies (W)F | Charles Starrett-Tex Harding | 54 | 9/18/45 | b10/6/45 |
| 6208 | Rustlers of the Badlands (W)F | Charles Starrett-Tex Harding | 58 | 8/16/45 | b8/25/45 |
| 6244 | Song of the Prairie | Ken Curtis-June Storey | 69 | 9/27/45 | b2/2/46 |

## COLUMBIA (Continued)

| Prod. No. | | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| | **Westerns (Current 1945-46)** | | | | |
| 7204 | Frontier Gunlaw (W)F | Charles Starrett-Tex Harding | 58 | 1/31/46 | b2/16/46 |
| | Galloping Thunder (W)F | Charles Starrett-Smiley Burnette | 57 | 4/25/46 | b5/25/46 |
| 7206 | Gunning for Vengeance (W)F | Charles Starrett-Smiley Burnette | 56 | 3/21/46 | b5/4/46 |
| 7202 | Lawless Empire | Charles Starrett-Tex Harding | 58 | 11/15/45 | |
| 7205 | Roaring Rangers (W)F | Charles Starrett-Smiley Burnette | 55 | 2/14/46 | b3/16/46 |
| 7203 | Texas Panhandle (W)F | Charles Starrett-Tex Harding | 55 | 12/20/45 | b1/12/46 |
| | That Texas Jamboree | Ken Curtis-Jeff Donnell | 67 | 5/16/46 | |
| 7221 | Throw a Saddle on a Star | K. Curtis-J. Donnell-A. Roberts | 67 | 3/14/46 | |
| | Two-Fisted Stranger (WM)F | Charles Starrett-Smiley Burnette | 51 | 5/30/46 | b6/15/46 |
| | **Westerns (Coming)** | | | | |
| | Big Bend Badmen | Charles Starrett-Smiley Burnette | | | |
| | Cowboy Blues | Ken Curtis-Jeff Donnell | | 7/18/46 | a6/1/46 |
| | Desert Horseman | Charles Starrett-Smiley Burnette | | 7/11/46 | |
| | Heading West | Charles Starrett-Smiley Burnette | | | |
| | Landrush | Charles Starrett-Smiley Burnette | | | |
| | Outlaw's Tamer | Charles Starrett-Smiley Burnette | | | |
| | Singing on the Trail | Ken Curtis-Jeff Donnell | | | |
| | Terror Trail | Cnarles Starrett-Smiley Burnette | | | |

## MGM

| Group No. | | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| | **Current 1945-46** | | | | |
| 13 | Abbott & Costello in Hollywood (C)F | Abbott & Costello | 81 | Oct | b6/25/45 |
| Sp. | Adventure (D)F | C. Gable-G. Garson-J. Blondell | 125 | Mar | b12/22/45 |
| 15 | A letter For Eve (CD)F | Marsha Hunt-John Carroll | 89 | Jan-Feb | b12/1/45 |
| 16 | Bad Bascomb (W)F | Wallace Beery-Margaret O'Brien | 110 | Apr-May | b2/9/46 |
| 13 | Dangerous Partners (My)F | James Craig-Signe Hasso | 76 | Oct | b8/11/45 |
| 15 | Harvey Girls *T (M)F | J. Garland-A. Sothern-J. Hodiak | 101 | Jan-Feb | b12/29/45 |
| 13 | Her Highness and the Bellboy (C)F | H. Lamarr-R. Walker-J. Allyson | 111 | Oct | b7/14/45 |
| 13 | Hidden Eye (My)F | Edward Arnold-Frances Rafferty | 127 | Sept | a1/26/45 |
| 16 | Hoodlum Saint (D)A | William Powell-Esther Williams | 93 | Apr-May | b2/9/46 |
| 13 | Our Vines Have Tender Grapes (D)F | M. O'Brien-Ed. G. Robinson | 106 | Sept | b7/21/45 |
| 15 | Portrait of Maria (D)F | Dolores Del Rio-Pedro Armendariz | 76 | Jan-Feb | b12/15/45 |
| 16 | Postman Always Rings Twice (D)A | Lana Turner-John Garfield | 113 | Apr-May | b3/16/46 |
| 15 | Sailor Takes a Wife (C)F | Robert Walker-June Allyson | 91 | Nov | b12/29/45 |
| 14 | She Went to the Races (C)F | James Craig-Frances Gifford | 86 | Nov | b10/20/45 |
| 14 | They Were Expendable (WarD) | R. Montgomery-J. Wayne | 138 | Dec | b11/17/45 |
| 16 | Two Sisters From Boston (CM)F | Kathryn Grayson-June Allyson | 112 | Apr-May | b3/9/46 |
| 15 | Up Goes Maisie (C)F | A. Sothern-G. Murphy-H. Brooks | 89 | Jan-Feb | b1/5/46 |
| 14 | Vacation from Marriage (CD)F | Robert Donat-Deborah Kerr | 104 | Dec | b9/22/45 |
| Sp. | Weekend at the Waldorf (D)F | Rogers-Turner-Pidgeon-V. Johnson | 130 | Oct | b7/21/45 |
| 14 | What Next, Corporal Hargrove? (C)F | Robert Walker-Keenan Wynn | 96 | Nov | b11/17/45 |
| 14 | Yolanda & the Thief *T (M)A | F. Astaire-F. Morgan-L. Bremer | 106 | Dec | b10/20/45 |
| Sp. | Ziegfeld Follies of 1946 *T (M)F | Fred Astaire-Gene Kelly | 110 | Mar | b1/12/46 |
| | **COMING** | | | | |
| | Beginning Or the End | L. Barrymore-R. Walker-B. Donlevy | | | |
| 17 | Boys' Ranch (D)F | James Craig-Skippy Homeier | 97 | | b5/4/46 |
| 17 | Courage of Lassie *T (D)F | Elizabeth Taylor-"Lassie" | 93 | | b6/11/46 |
| | Easy to Wed *T (CM)A | L. Ball-V. Johnson-E. Williams | 109 | | b4/13/46 |
| 17 | Faithful in My Fashion (C)F | Donna Reed-Tom Drake | 81 | | b6/15/46 |
| | Fiesta *T | Esther Williams-John Carroll | | | a2/9/46 |
| | Gallant Bess | Marshall Thompson-Jim Davis | | | a3/2/46 |
| | Green Years, The (D)F | C. Coburn-T. Drake-S. Royle | 127 | | b8/16/45 |
| | High Barbaree | Van Johnson-June Allyson | | | |
| | Holiday in Mexico *T | W. Pidgeon-I. Massey-J. Powell | | | a2/9/46 |
| | It Happened at the Inn | Fernand Ledoux-Maurice Rollin | | | |
| | Lady in the Lake | Robert Montgomery-Audrey Totter | | | |
| 16 | Last Chance, The (D)F | E. G. Morrison-John Hoy | 108 | | b12/1/46 |
| | Little Mister Jim (C)F | James Craig-Frances Gifford | 92 | | b6/8/46 |
| | Mighty McGurk, The | Wallace Beery-Aline McMahon | | | |
| | My Brother Who Talked to Horses | Butch Jenkins-Peter Lawford | | | |
| | No Leave, No Love | V. Johnson-P. Kirkwood-K. Wynn | | | a2/9/46 |
| | Sacred and Profane | Greer Garson-Richard C. Hart | | | |
| | Sea of Grass | K. Hepburn-S. Tracy-M. Douglas | | | |
| | Secret Heart, The | C. Colbert-W. Pidgeon-J. Allyson | | | |
| | Summer Holiday *T | Mickey Rooney-Gloria DeHaven | | | |
| | Tenth Avenue Angel | M. O'Brien-G. Murphy-P. Thaxter | | | |
| 17 | Three Wise Fools (CD)F | M. O'Brien-L. Barrymore-E. Arnold | 92 | | b6/15/46 |
| | Till the Clouds Roll By | J. Garland-R. Walker-F. Sinatra | | | |
| | Two Smart People (CD)A | J. Hodiak-L. Ball-L. Nolan | 93 | | b6/8/46 |
| | Uncle Andy Hardy | M. Rooney-B. Granville-D. Ford | | | |
| | Undercurrent | K. Hepburn-R. Taylor | | | |
| | Unfinished Dance, The | Cyd Charisse-Margaret O'Brien | | | |
| | Yearling, The *T | G. Peck-J. White-J. Craig | | | a10/20/45 |

## MONOGRAM

| Prod. No. | | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| | **CURRENT 1944-45** | | | | |
| 412 | Come Out Fighting (CD)F | East Side Kids-June Carlson | 63 | 9/22/45 | b10/6/45 |
| 407 | Sensation Hunters | Doris Merrick-Robert Lowery | 62 | 10/13/45 | a8/18/45 |
| 415 | Shanghai Cobra (My)F | S. Toler-B. Fong-M. Moreland | 64 | 9/29/45 | b8/11/45 |
| | **CURRENT 1945-46** | | | | |
| 505 | Allotment Wives (D)A | Kay Francis-Paul Kelly | 80 | 12/29/45 | b11/18/45 |
| 526 | Behind the Mask (My)F | Kane Richmond-Barbara Reed | 67 | 5/11/46 | b4/6/46 |
| 504 | Black Market Babies (D)A | Ralph Morgan-Teala Loring | 71 | 1/5/46 | b12/8/45 |
| 519 | Dark Alibi (My)F | S. Toler-B. Fong-M. Moreland | 61 | 5/25/46 | b4/27/46 |
| 508 | Don't Gamble With Strangers (My)A | Kane Richmond-Bernedene Hays | 68 | 6/1/46 | b5/25/46 |
| 528 | Face of Marble (H)A | John Carradine-Claudia Drake | 72 | 2/2/46 | b1/26/46 |
| 507 | Fear (My)A | Warren William-Anne Gwynne | 68 | 3/2/46 | b12/29/45 |
| 515 | Freddie Steps Out (DM)F | Freddie Stewart-June Preisser | 75 | 6/8/46 | b6/1/46 |
| 529 | Gay Cavalier (W)F | Gilbert Roland-Martin Garalaga | 65 | 3/30/46 | b4/20/46 |
| 502 | Joe Palooka, Champ (C)F | Joe Kirkwood-Elyse Knox | 70 | 5/28/46 | b4/13/46 |
| 514 | Junior Prom (M)F | Freddie Stewart-June Preisser | 69 | 5/11/46 | b3/2/46 |
| 509 | Live Wires (D)F | Leo Gorcey-Huntz Hall | 65 | 1/12/46 | b2/16/46 |
| 513 | Red Dragon (My)F | Sidney Toler-Benson Fong | 64 | 2/2/46 | b12/29/45 |
| 527 | Shadow Returns (My)A | Kane Richmond-Barbara Reed | 61 | 2/19/46 | b1/19/46 |
| 516 | Strange Mr. Gregory (D)A | Edmund Lowe-Jean Rogers | 63 | 1/12/46 | b1/5/46 |
| 501 | Sunbonnet Sue (M)F | Phil Regan-Gale Storm | 89 | 12/8/46 | b9/29/45 |
| 503 | Swing Parade of 1946 (M)F | Gale Storm-Phil Regan | 74 | 3/16/46 | b1/26/46 |
| | **COMING** | | | | |
| 522 | Below the Deadline | Warren Douglas-Ramsay Ames | | | a6/1/46 |
| 511 | Bowery Bombshell | Leo Gorcey-Huntz Hall | 67 | | a5/11/46 |
| | Bringing Up Father | Joe Yule-Renie Riano-Tim Ryan | | | |
| | Decoy | Jean Gillie-Edward Norris | | | a6/1/46 |

| *Title* | *Company* |
|---|---|
| Captain Kidd | UA |
| Captain Tugboat Annie | Rep. |
| Captive Heart | Misc. |
| Caravan Trails | PRC |
| Caribbean Mystery | 20th-Fox |
| Carnival in Costa Rica | 20th-Fox |
| Cat Creeps | Univ. |
| Catman of Paris | Rep. |
| Centennial Summer | 20th-Fox |
| Chase, The | UA |
| Cherokee Flash | Rep. |
| Cheyenne | WB |
| Child of Divorce | RKO |
| Cinderella Jones | WB |
| City of Conquest | WB |
| Claudia and David | 20th-Fox |
| Cloak and Dagger | WB |
| Club Havana | PRC |
| Cluny Brown | 20th-Fox |
| Code of the Lawless | Univ. |
| Col. Effingham's Raid | 20th-Fox |
| Colorado Pioneers | Rep. |
| Colorado Serenade | PRC |
| Comedy of Murders | UA |
| Come Out Fighting | Mono. |
| Confidential Agent | WB |
| Conquest of Cheyenne | Rep. |
| Cornered | RKO |
| Courage of Lassie | MGM |
| Cowboy Blues | Col. |
| Cowboy Canteen | Col. |
| Crack-Up | RKO |
| Crainquebille | Misc. |
| Crime Doctor's Honor | Col. |
| Crime Doctor's Warning | Col. |
| Crime of the Century | Rep. |
| Crime School | WB |
| Criminal Court | RKO |
| Cross My Heart | Para. |
| Crimson Canary | Univ. |
| Cry Wolf | WB |
| Cuban Pete | Univ. |
| Curley | Misc. |
| **D** | |
| Dakota | Rep. |
| Daltons Ride Again | Univ. |
| Dancing in Manhattan | Col. |
| Danger Signal | WB |
| Danger Street | Para. |
| Danger Woman | Univ. |
| Dangerous Business | Col. |
| Dangerous Partners | MGM |
| Danny Boy | PRC |
| Dark Alibi | Mono. |
| Dark Corner | 20th-Fox |
| Dark Horse | Univ. |
| Dark is the Night | Misc. |
| Dark Mirror | Misc. |
| Days of Buffalo Bill | Rep. |
| Deadlier Than the Male | RKO |
| Deadline at Dawn | RKO |
| Deadline for Murder | 20th-Fox |
| Dead of Night | Univ. |
| Dead Reckoning | Col. |
| Deception | WB |
| Decoy | Mono. |
| Desert Horseman | Col. |
| Detour | PRC |
| Devil Bat's Daughter | PRC |
| Devil's Mask | Col. |
| Devil's Playground | UA |
| Devil Thumbs a Ride | RKO |
| Devotion | WB |
| Diary of a Chambermaid | UA |
| Dick Tracy | RKO |
| Dick Tracy Versus Cueball | RKO |
| Ding Dong Williams | RKO |
| Dishonored Lady | UA |
| Doll Face | 20th-Fox |
| Dolly Sisters | 20th-Fox |
| Don't Fence Me In | Rep. |
| Don't Gamble With Strangers | Mono. |
| Double Furlough | UA |
| Down Missouri Way | PRC |
| Down to Earth | Col. |
| Do You Love Me? | 20th-Fox |
| Dragonwyck | 20th-Fox |
| Dressed to Kill | Univ. |
| Drifting Along | Mono. |
| Duel in the Sun | UA |
| Duffy's Tavern | Para. |
| **E** | |
| Earl Carroll's Sketchbook | Rep. |
| Easy Come, Easy Go | Para. |
| Easy to Wed | MGM |
| 1812 | Misc. |
| El Paso Kid | Rep. |
| Emperor Waltz, The | Para. |
| Enchanted Cottage | RKO |
| Escape Me Never | WB |
| Experiment Perilous | RKO |
| **F** | |
| Fabulous Suzanne | Rep. |
| Face of Marble | Mono. |
| Faithful In My Fashion | MGM |
| Falcon in Hollywood | RKO |
| Falcon's Adventure | RKO |
| Falcon's Alibi | RKO |
| Fallen Angel | 20th-Fox |
| Fall of Berlin | Misc. |
| Fangs of the Wild | Astor |
| Fanny By Gaslight | UA |
| Fatal Witness | Rep. |
| Fear | Mono. |
| Fear in the Night | Para. |
| Fiesta | MGM |
| Fighting Bill Carson | RKO |
| First Yank Into Tokyo | RKO |
| Flaming Bullets | PRC |
| Flight to Nowhere | Misc. |
| Follow That Woman | Para. |

| Title | Company |
|---|---|
| Freddie Steps Out | Mono. |
| French Key | Rep. |
| From This Day Forward | RKO |
| Frontier Feud | Mono. |
| Frontier Fugitives | PRC |
| Frontier Gal | Univ. |
| Frontier Gunlaw | Col. |
| Fugitive | Univ. |
| **G** | |
| Gallant Bess | MGM |
| Gallant Journey | Col. |
| Galloping Thunder | Col. |
| Gay Blades | Rep. |
| Gay Cavalier | Mono. |
| Genius At Work | RKO |
| Gentleman Joe Palooka | Mono |
| Gentleman Misbehaves | Col. |
| Gentlemen From Arizona | Astor |
| Getting Gertie's Garter | UA |
| Ghost Goes Wild | Rep. |
| Ghost of Hidden Valley | PRC |
| Ghost Steps Out | Univ. |
| G. I. War Brides | Rep. |
| Gilda | Col. |
| Girl of the Limberlost | Col. |
| Girl on the Spot | Univ. |
| Girl Rush | RKO |
| Girls of the Big House | Rep. |
| Girls on Probation | WB |
| Glass Alibi | Rep. |
| Gloved Hand | Col. |
| Great Flamarion | Rep. |
| Green Years | MGM |
| Gunning for Vengeance | Col. |
| Gun Town | Univ. |
| **H** | |
| Hands Across the Border | Rep. |
| Harvey Girls | MGM |
| Haunted Mine | Mono. |
| Heading West | Col. |
| Heartbeat | RKO |
| Heldorado | Rep. |
| Hell's Angels | Astor |
| Henry the Fifth | UA |
| Her Adventurous Night | Univ. |
| Her Enlisted Man | Astor |
| Her Kind of Man | WB |
| Her Highness and the Bellboy | MGM |
| Here Comes Trouble | Misc. |
| Hidden Eye | MGM |
| High Barbaree | MGM |
| High School Hero | Mono. |
| Hit the Hay | Col. |
| Hold That Blonde | Para. |
| Holiday in Mexico | MGM |
| Home in Oklahoma | Rep. |
| Home on the Range | Rep. |
| Home Sweet Homicide | 20th-Fox |
| Honeymoon | RKO |
| Hoodlum Saint | MGM |
| Hot Cargo | Para. |
| Hotel Reserve | RKO |
| Hot Money | Mono. |
| House of Dracula | Univ. |
| House of Horrors | Univ. |
| House on 92nd Street | 20th-Fox |
| How Do You Do | PRC |
| Humoresque | WB |
| **I** | |
| Idea Girl | Univ. |
| I Cover Big Town | Para. |
| I Cover the Waterfront | Astor |
| I Know Where I'm Going | Misc. |
| I Love a Bandleader | Col. |
| Imperfect Lady | Para. |
| In Fast Company | Mono. |
| In Old New York | Mono. |
| In Old Sacramento | Rep. |
| I Ring Doorbells | PRC |
| Inside Job | Univ. |
| Inner Circle | Rep. |
| Invisible Informer | Rep. |
| Isle of the Dead | RKO |
| It All Came True | WB |
| It Happened at the Inn | MGM |
| It's a Wonderful Life | RKO |
| It's Great to Be Young | Col |
| It Shouldn't Happen to a Dog | 20th-Fox |
| I've Always Loved You | Rep. |
| **J** | |
| Janie Gets Married | WB |
| Jesse James | 20th-Fox |
| Jimmy Steps Out | Astor |
| Joe Palooka, Champ | Mono. |
| Johnny Comes Flying Home | 20th-Fox |
| Johnny in the Clouds | UA |
| Jolson Story | Col. |
| Journey Together | Misc. |
| Jungle Flight | Para. |
| Junior Prom | Mono. |
| Just Before Dawn | Col. |
| **K** | |
| Katie for Congress | RKO |
| Kid From Brooklyn | RKO |
| Killers, The | Univ. |
| Kiss & Tell | Col. |
| Kitty | Para. |
| **L** | |
| Ladies Man | Para. |
| Lady in the Lake | MGM |
| Lady Luck | RKO |
| Land of the Outlaws | Mono. |
| Landrush | Col. |
| Larceny in Her Heart | PRC |
| Last Chance | MGM |
| Last Crooked Mile | Rep. |
| Last Frontier Uprising | Rep. |
| Late George Apley | 20th-Fox |


## MONOGRAM (Continued)

| Prod. No. | COMING | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|
| 517 | High School Hero — Freddie Stewart-June Preisser | | | |
| | Hot Money — Sidney Toler-Victor Sen Young | | | |
| 607 | Gentleman Joe Palooka — Leon Errol-Elyse Knox | | | |
| 510 | In Fast Company (CD)F — Leo Gorcey-Huntz Hall | 63 | 6/22/46 | b5/11/46 |
| 525 | Missing Lady — Kane Richmon-Barbara Reed | | | b6/1/46 |
| 530 | South of Monterey — Gilbert Roland-Marjorie Riordan | 65 | | |
| 512 | Spook Busters — Leo Gorcey-The Bowery Boys | | | |
| 521 | Strange Voyage — Eddie Albert | 61 | 7/6/46 | |
| 699 | Suspense (D)A — Belita-Barry Sullivan-E. Pallette | 101 | 6/15/46 | b3/30/46 |
| 518 | Shadows Over Chinatown — Sidney Toler-Victor Sen Yung | 66 | | a4/20/46 |
| | Wife Wanted — Kay Francis-Robert Shayne | | | |
| | **Westerns (Current 1944-45)** | | | |
| 452 | Drifting Along (W)F — J. M. Brown-Raymond Hatton | 60 | 1/26/46 | b5/11/46 |
| 456 | Frontier Feud — J. M. Brown-Raymond Hatton | 54 | 11/24/45 | |
| 562 | Gentleman From Texas — J. M. Brown-R. Hatton | 60 | 6/8/46 | |
| 566 | Haunted Mine, The (W)F — J. M. Brown-Raymond Hatton | 52 | 3/2/46 | b4/6/46 |
| 457 | Lost Trail (W)F — J. M. Brown-Raymond Hatton | 53 | 10/20/45 | b10/13/45 |
| 464 | Riders of the Dawn (W)F — Jimmy Wakely-Lee White | 57 | 11/3/45 | b10/27/45 |
| 431 | South of the Rio Grande — Duncan Renaldo | 62 | 9/15/45 | |
| 565 | Border Bandits (W)F — J. M. Brown-R. Hatton | 57 | 1/12/46 | b2/23/46 |
| 571 | Lonesome Trail — J. Wakely-Lee White | 55 | 12/8/45 | |
| 572 | Moon Over Montana (W)F — J. M. Brown-Raymond Hatton | 61 | 2/23/46 | b4/27/46 |
| 561 | Under Arizona Skies (W)F — J. M. Brown-Raymond Hatton | 60 | 4/27/46 | b6/22/46 |
| 573 | West of the Alamo — Jimmy Wakely-Lee White | 57 | 4/20/46 | |
| | **Westerns (Coming)** | | | |
| 567 | Shadows on the Range — Jimmy Wakely-Lee White | | 7/20/46 | |
| 574 | Trail to Mexico — Jimmy Wakely-Lee White | | 6/29/46 | |
| | Trigger Finger — J. M. Brown-Raymond Hatton | | | |

## PARAMOUNT

| Block No. | Current 1945-46 | | | |
|---|---|---|---|---|
| 4 | Blue Dahlia (My)A — A. Ladd-V. Lake-W. Bendix | 100 | 4/19/46 | b2/2/46 |
| 5 | Bride Wore Boots (C)F — B. Stanwyck-R. Cummings-D. Lynn | 85 | 5/31/46 | b3/23/46 |
| 1 | Duffy's Tavern (CM)F — Crosby-Ed Gardner-M. Reynolds | 98 | 9/28/46 | b3/13/46 |
| 1 | Follow That Woman (My) — William Gargan-Nancy Kelly | 70 | 12/14/45 | b8/25/45 |
| 2 | Hold That Blonde (C)F — Eddie Bracken-Veronica Lake | 77 | 11/23/45 | b10/13/45 |
| 2 | Kitty (D)A — Paulette Goddard-Ray Milland | 103 | 5/10/46 | b10/13/45 |
| 1 | Lost Weekend (D)A — R. Milland-J. Wyman-P. Terry | 101 | 1/25/46 | b8/18/45 |
| 1 | Love Letters (D)A — J. Jones-J. Cotten,A. Richards | 101 | 10/26/45 | b8/25/45 |
| 3 | Masquerade in Mexico (MC)F — D. Lamour-A. deCordova-P. Knolwes | 96 | 2/22/45 | b12/1/45 |
| 3 | Miss Susie Slagle's (D)A — Sonny Tufts-V. Lake | 89 | 3/8/46 | b12/8/45 |
| 5 | Our Hearts Were Growing Up (C)F — B. Donlevy-G. Russell-D. Lynn | 83 | 6/14/46 | b3/16/46 |
| 2 | People Are Funny (CM)F — J. Haley-H. Walker-R. Vallee | 93 | 1/11/46 | b10/12/45 |
| 3 | Road to Utopia (CM)A — Crosby-Hope-Lamour | 90 | 3/22/46 | b12/8/45 |
| 2 | Stork Club (CM)A — Betty Hutton-Barry Fitzgerald | 98 | 12/28/46 | b10/6/45 |
| 4 | They Made Me a Killer (D)A — Robert Lowery-Barbara Britton | 64 | 2/8/46 | b12/3/46 |
| 3 | Tokyo Rose (D)A — Byron Barr-Lotus Long | 69 | 2/8/46 | b12/8/45 |
| 4 | Virginian, The *T (W)F — J. McCrea-B. Donlevy-S. Tufts | 90 | 4/15/46 | b1/25/46 |
| 4 | Well Groomed Bride (CD)F — R. Milland-O. deHavilland-S. Tufts | 75 | 5/17/46 | b2/2/46 |
| | **COMING** | | | |
| | Big Town — Philip Reed-Hillary Brooke | | 10/25/46 | a2/9/46 |
| | Blue Skies *T — Bing Crosby-Fred Astaire | | 7/27/46 | a8/18/45 |
| | Calcutta — A. Ladd-G. Russell-W. Bendix | | | a7/14/45 |
| | California *T — Milland-Stanwyck-Fitzgerald | | | a4/6/46 |
| | Cross My Heart — Betty Hutton-Sonny Tufts | | 10/11/46 | |
| | Danger Street — Jane Withers-Robert Lowery | | | |
| | Easy Come, Easy Go — Betty Hutton-Sonny Tufts | | | a4/7/45 |
| | Emperor Waltz, The *T — Bing Crosby-Joan Fontaine | | | |
| | Fear in the Night — DeForest Kelly-Kay Scott | | | a6/22/46 |
| 5 | Hot Cargo (D)F — W. Gargan-J. Rogers-P. Reed | 57 | 6/28/46 | b3/16/46 |
| | I Cover Big Town — Philip Reed-Hillary Brooke | | | a6/22/46 |
| | Imperfect Lady, The — R. Milland-T. Wright-V. Field | | | a11/10/45 |
| | Jungle Flight — Robert Lowery-Ann Savage | | | |
| | Ladies Man — Eddie Bracken-Virginia Field | | | a12/10/45 |
| 6 | Monsier Beaucaire (C)F — Bop Hope-Joan Caulfield | 93 | 8/30/46 | b5/18/46 |
| 6 | O.S.S. (Wa)F — A. Ladd-G. Fitzgerald-P. Knowles | 107 | 7/26/46 | b5/11/46 |
| | Perfect Marriage, The — L. Young-D. Niven-V. Field | | 11/8/46 | a3/23/46 |
| | Perils of Pauline — Betty Hutton-John Lund | | | a5/18/46 |
| 6 | Searching Wind (D)A — R. Young-A. Richards-S. Sidney | 105 | 8/9/46 | b5/11/46 |
| | Seven Were Saved — Richard Denning-Catherine Craig | | | a5/25/46 |
| 6 | Strange Love of Martha Ivers (D)A — Stanwyck-L. Scott-Hefflin | 116 | 9/13/46 | b3/16/46 |
| | Suddenly It's Spring — F MacMurray-P. Goddard | | | a3/30/46 |
| 6 | Swamp Fire (D)A — Johnny Weissmuller-Virginia Grey | 69 | 9/6/46 | b5/11/46 |
| | The Trouble With Women — T. Wright-B. Donlevy-R. Milland | | | a6/23/45 |
| 5 | To Each His Own (D)A — Olivia de Havilland-John Lund | 122 | 7/5/46 | b3/16/46 |
| | Too Good to Be True — S. Tufts-D. Lynn-B. Fitzgerald | | | a11/24/45 |
| | Two Years Before the Mast — Donlevy-Ladd-Bendix | | 11/22/46 | a7/1/44 |
| | Welcome Stranger — Bing Crosby-Barry Fitzgerald | | | a5/25/46 |
| | Where There's Life — B. Hope-S. Hasso-W. Bendix | | | a5/25/46 |

## PRC

| | CURRENT 1945-46 | | | |
|---|---|---|---|---|
| | Arson Squad (My)A — F. Albertson-R. Armstrong | 66 | 9/11/46 | b8/11/45 |
| | Club Havana (DM)F — Tom Neal-Margaret Lindsay | 62 | 10/23/45 | b10/27/45 |
| | Detour (D)A — Tom Neal-Ann Savage | 69 | 11/30/45 | b11/3/45 |
| | Devil Bat's Daughter (My)A — Rosemary LaPlanche-John James | 66 | 4/15/46 | b4/13/46 |
| | Danny Boy (D)F — Robert "Buzzy" Henry-Eva March | 66 | 1/8/46 | b11/10/45 |
| | Enchanted Forest *C (D)F — Edmund Lowe-Brenda Joyce | 77 | 12/8/45 | b9/22/45 |
| | Flying Serpent, The (H)A — Ralph Lewis-George Zucco | 58 | 2/20/46 | b1/9/46 |
| | How Do You Do (C)F — Bert Gordon-Harry Von Zell | 82 | 12/24/46 | b11/10/45 |
| | I Ring Doorbells (My)F — R. Shayne-A. Gwynne-R. Karns | 67 | 2/25/46 | b1/5/46 |
| | Man Who Walked Alone (C)F — Kay Aldridge-Dave O'Brien | 74 | 3/15/46 | b2/17/45 |
| | Mask of Diijon (D)A — Eric von Stroheim-Jeanne Bates | 70 | 3/7/46 | b2/2/46 |
| | Murder is My Business (My)F — Hugh Beaumont-Cheryl Walker | 63 | 4/10/46 | b3/9/46 |
| | Romance of the West (W)F — Eddie Dean | 58 | 3/20/46 | b2/16/46 |
| | Shadow of Terror (My)A — Dick Fraser-Grace Gillern | 64 | 11/5/45 | b9/1/45 |
| | Strangler of the Swamp (H)A — R. La Planche-Robert Barrat | 59 | 1/1/46 | b1/5/46 |
| | Swing Hostess (CM)F — Martha Tilton-Charles Collins | 76 | 9/8/45 | b11/11/44 |
| | White Pongo (D)F — Richard Fraser-Marie Wrixon | 76 | 11/2/45 | b8/11/45 |
| | Why Girls Leave Home (D)A — Pamela Blake-Sheldon Leonard | 70 | 10/9/46 | b6/16/45 |

## PRC (Continued)

| | CURRENT 1945-46 | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|
| | Wife of Monte Cristo (D)F | John Loder-Lenore Aubert | 79 | 4/23/46 | b3/23/46 |
| | **COMING** | | | | |
| | Avalanche (My)A | Bruce Cabot-Roscoe Karns | 68 | 6/20/46 | b4/27/46 |
| | Between Two Sisters | N. Coleman-P. Reed-F. Cressart | | | a12/22/45 |
| | Blonde for a Day | Hugh Beaumont-Cheryl Walker | | 8/22/46 | |
| | Down Missouri Way | Martha O'Driscoll-William Wright | | 8/15/46 | a6/1/46 |
| | Larceny in Her Heart (My)A | Hugh Beaumont-Cheryl Walker | 68 | 7/10/46 | b5/25/46 |
| | Melody Roundup *C | Eddie Dean-Roscoe Ates | | | |
| | Queen of Burlesque | Evelyn Ankers | | 7/24/46 | a6/1/46 |
| | Secrets of a Sorority Girl | Mary Ware-Rick Vallin | | | a6/1/46 |
| | **Westerns (Current 1944-45)** | | | | |
| | Ambush Trail (W)F | Bob Steele-Lorraine Miller | 56 | 2/17/46 | b2/2/46 |
| | Border Badmen (W)F | Buster Crabbe-Al St. John | 57 | 10/10/45 | b9/1/45 |
| | Caravan Trail *C (W)F | Eddie Dean-Emmett Lynn | 61 | 4/20/46 | b3/30/46 |
| | Fighting Bill Carson (W)F | Buster Crabbe-Al St. John | 54 | 10/31/45 | b12/15/45 |
| | Flaming Bullets | Tex Ritter-Dave O'Brien | 58 | 10/15/46 | |
| | Frontier Fugitives | Tex Ritter-Dave O'Brien | 58 | 9/1/45 | |
| | Gentlemen With Guns (W)F | Buster Crabbe-Al St. John | 52 | 3/27/46 | b3/15/46 |
| | Ghost of Hidden Valley (W)F | Buster Crabbe-Al St. John | 57 | 6/3/46 | b6/1/46 |
| | Lightning Raiders | Buster Crabbe-Al St. John | | 1/7/46 | |
| | Navajo Kid (W)F | Bob Steele | 57 | 11/21/45 | b3/30/46 |
| | Prairie Rustlers | Buster Crabbe-Al St. John | 55 | 11/7/45 | |
| | Six Gun Man (W)F | Bob Steele | 59 | 2/1/46 | b1/26/46 |
| | Terrors on Horseback (W)F | Buster Crabbe-Al St. John | 55 | 5/11/46 | b4/20/46 |
| | Thunder Town (W)F | Bob Steele-Syd Saylor | 58 | 4/12/46 | b3/30/46 |
| | **Westerns (Coming)** | | | | |
| | Colorado Serenade (W)F *T | Eddie Dean-Mary Kenyon | 68 | 6/30/46 | b6/15/46 |
| | Overland Riders | Buster Crabbe-Al St. John | | | |
| | Man Without a Gun | Bob Steel-Ellen Hall | | | |
| | Prairie Badmen | Buster Crabbe-Al St. John | | 7/17/46 | |

## RKO-RADIO

| Block No. | CURRENT 1945-46 | Trade Shown | | |
|---|---|---|---|---|
| 4 | A Game of Death (M)A | J. Loder-A. Long-R. Wade | 72 | Dec | b12/1/45 |
| 6 | Badman's Territory (W)F | R. Scott-A. Richards-L. Tierney | 98 | Apr | b4/20/46 |
| 6 | Bedlam (D)A | Boris Karloff-Anna Lee | 80 | Apr | b4/27/46 |
| Sp. | Bells of St. Mary's (D)F | Bing Crosby-Ingrid Bergman | 125 | Nov | b11/24/45 |
| 3 | Cornered (D)A | Dick Powell-Walter Slezak | 102 | Nov | b11/27/45 |
| 4 | Deadline at Dawn (My)F | S. Hayward-P. Lukas-B. Williams | 93 | Feb | b2/16/46 |
| 3 | Dick Tracy (My)F | Morgan Conway-Anne Jeffreys | 62 | Dec | z12/15/45 |
| 5 | Ding Dong Williams (MC)F | Glenn Vernon-Marcy McGuire | 62 | Apr | b4/20/46 |
| 6 | Falcon's Alibi (My)A | Tom Conway-Rita Corday | 63 | Apr | b4/20/46 |
| 3 | First Yank Into Tokyo (D)A | T. Neal-B. Hale-K. Luke | 82 | Sept | b9/8/45 |
| 4 | From This Day Forward (D)A | J. Fontaine-M. Stevens-A. Judge | 95 | Mar | b3/2/46 |
| Sp. | Heartbeat (CD)F | G. Rogers-J. Pierre Aumont | 102 | Apr | b4/27/46 |
| 3 | Hotel Reserve (My)A | James Mason-Lucie Mannheim | 80 | Dec | b12/29/45 |
| 2 | Isle of the Dead (HD)A | B. Karloff-E. Drew | 72 | Sept | b9/8/45 |
| Sp. | Kid From Brooklyn *T (CM)F | D. Kaye-V. Mayo-Vera-Ellen | 114 | Mar | b4/23/46 |
| Sp. | Make Mine Music *T (M)F | Walt Disney | 75 | Apr | b4/20/46 |
| 5 | Partners in Time (CD)F | Lum 'n Abner-P. Blake | 76 | Apr | b4/27/46 |
| Sp. | Pinochio *T (C)F | Disney | 87 | Sept | Reissue |
| 4 | Riverboat Rhythm (C)F | Leon Errol-Joan Newton | 65 | Feb | b2/9/46 |
| 3 | Sing Your Way Home (CM)F | Jack Haley-Anne Jeffreys | 72 | Nov | b11/17/45 |
| 2 | Spanish Main *T (D)F | P. Henreid-M. O'Hara | 100 | Oct | b10/6/45 |
| 3 | Spiral Staircase, The (My-D)A | D. McGuire-G. Brent-E. Barrymore | 83 | Jan | b1/5/46 |
| 4 | Tarzan and the Leopard Woman (A)F | J. Weissmuller-B. Joyce | 72 | Feb | b2/16/46 |
| Sp. | Tomorrow Is Forever (D)A | C. Colbert-G. Brent-O. Welles | 104 | Jan | b1/19/46 |
| 5 | Truth About Murder (My)A | B. Granville-M. Conway | 63 | Apr | b4/20/46 |
| 2 | Wanderer of the Wasteland (W)F | James Warren-Audrey Long | 67 | Oct | b10/6/45 |
| 5 | Without Reservations (C)F | Claudette Colbert-John Wayne | 107 | May | b5/11/46 |
| Sp. | Wonder Man *T (C)F | D. Kaye-V. Mayo | 98 | Apr | b4/28/45 |
| | **COMING** | | | | |
| | A Likely Story | Bill Williams-Barbara Hale | | | a3/15/46 |
| 6 | Bamboo Blonde (CM)F | Frances Langford-Russell Wade | 68 | | b6/22/46 |
| | Beat the Band | Frances Langford-Gene Krupa | | | |
| | Best Years of Our Lives, The | D. Andrews-M. Loy-F. March | | | |
| | Child of Divorce | Sharyn Moffett-Regis Toomey | | | a3/16/46 |
| | Criminal Court | T. Conway-M. O'Driscoll | | | a4/6/46 |
| 6 | Crack-Up (D)A | P .O'Brien-C. Trevor-H. Marshall | 93 | | b6/15/46 |
| | Deadlier Than the Male | C. Trevor-L. Tierney-W. Slezak | | | a6/1/46 |
| | Devil Thumbs a Ride, The | Lawrence Tierney | | | |
| | Dick Tracy Versus Cueball | Morgan Conway-Anne Jeffreys | | | a5/4/46 |
| | Falcon's Adventure | Tom Conway-Madge Meredith | | | a5/11/46 |
| | Genius at Work | A. Carney-W. Brown-A. Jeffreys | | | |
| | Honeymoon | S. Temple-F. Tone-G. Madison | | | |
| | It's a Wonderful Life | J. Stewart-D. Reed-L. Barrymore | | | |
| | Katie for Congress | L. Young-J. Cotten-Ethel Barrymore | | | a6/22/46 |
| | Lady Luck | R. Young-B. Hale-F. Morgan | 97 | | a3/16/46 |
| | The Locket | L. Day-B. Aherne-Gene Raymond | | | |
| | Nocturne | George Raft-Lynn Bari | | | a5/18/46 |
| | Notorious | C. Grant-Ingrid Bergman | | | a2/9/46 |
| | Riffraff | Pat O'Brien-Anne Jeffreys | | | a6/1/46 |
| | Secret Life of Walter Mitty *T | D. Kaye-V. Mayo-F. Bainter | | | |
| | Sinbad the Sailor *T | D. Fairbanks, Jr.-M. O'Hara | | | a6/22/46 |
| | Sister Kenny | R. Russell-A. Knox-D. Jagger | | | a3/2/46 |
| | Step by Step | Lawrence Tierney-Anne Jeffreys | | | a2/9/46 |
| Sp. | Stranger, The (D)F | Ed. G. Robinson-L. Young-O. Welles | 95 | | b6/25/46 |
| | Sunset Pass | Nan Leslie-James Warren | | | |
| 6 | Till the End of Time (D)F | Dorothy McGuire-Guy Madison | 105 | | b6/15/46 |
| | Vacation in Reno | Jack Haley-Anne Jeffreys | | | |
| | Woman on the Beach | J. Bennett-R. Ryan-C. Bickford | | | a3/9/46 |

## REPUBLIC

| Prod. No. | CURRENT 1944-45 | Rel. Date | |
|---|---|---|---|
| 446 | Along the Navajo Trail (W)F | Roy Rogers-Dale Evans | 66 | 12/15/46 | b12/15/45 |
| 420 | Behind City Lights (D)F | William Terry-Lynne Roberts | 67 | 9/10/45 | b9/22/45 |
| 445 | Don't Fence Me In (W)F | Rogers-Evans-Hayes | 71 | 10/20/45 | b10/27/45 |
| 427 | Fatal Witness (D)A | Evelyn Ankers-Richard Fraser | 60 | 9/15/46 | b12/8/45 |
| 428 | Love, Honor and Goodbye (CM)F | Virginia Bruce-Edward Ashley | 87 | 9/15/45 | b9/15/45 |
| 431 | Mexicana (CM)F | Constance Moore-Tito Guizar | 83 | 11/15/45 | b11/24/45 |
| 444 | Sunset in El Dorado (W)F | Roy Rogers-Dale Evans | 66 | 9/20/45 | b9/29/45 |
| 426 | Swingin' on a Rainbow (CM)F | Brad Taylor-Jane Frazee | 72 | 9/1/45 | b9/1/45 |

| *Title* | *Company* |
|---|---|
| Laura | 20th-Fox |
| Lawless Empire | Col. |
| Leave Her to Heaven | 20th-Fox |
| Let 'Em Have It | Astor |
| Life With Blondie | Col. |
| Life With Father | WB |
| Lighting Raiders | PRC |
| Little Giant | Univ. |
| Little Iodine | UA |
| Little Men | Astor |
| Little Miss Big | Univ. |
| Little Mister Jim | MGM |
| Live Wires | Mono. |
| Locket, The | RKO |
| Lonesome Trail | Mono. |
| Lonely Hearts Club | Rep. |
| Lost Trail | Mono. |
| Lost Weekend | Para. |
| Love, Honor and Goodbye | Rep. |
| Love Letters | Para. |
| Love Lies Bleeding | Para. |
| Love on the Dole | Misc. |
| Lover Come Back | Univ. |
| **M** | |
| Madonna of the Seven Moons | Univ. |
| Madonna's Secret | Rep. |
| Magnificent Doll | Univ. |
| Make Mine Music | RKO |
| Man From Utah | Misc. |
| Man Who Dared | Col. |
| Man Who Walked Alone | PRC |
| Man Without a Gun | PRC |
| Margie | 20th-Fox |
| Marked Trails | Mono. |
| Marshall of Laredo | Rep. |
| Marshall of Reno | Rep. |
| Mask of Dijon | PRC |
| Masquerade in Mexico | Para. |
| Meet Me on Broadway | Col. |
| Melody Roundup | PRC |
| Melody Trail | Rep. |
| Mexicana | Rep. |
| Michigan Kid | Univ. |
| Mighty McGurk, The | MGM |
| Mildred Pierce | WB |
| Missing Lady | Mono. |
| Missouri Hayride | PRC |
| Miss Susie Slagle's | Para. |
| Miss Television | UA |
| Mr. Ace | UA |
| Monsier Beaucaire | Para. |
| Moon Over Montana | Mono. |
| Murder is My Business | PRC |
| Murder in the Music Hall | Rep. |
| Murder, My Sweet! | RKO |
| My Brother Who Talked to Horses | MGM |
| My Darling Clementine | 20th-Fox |
| My Gal Loves Music | Univ. |
| My Name is Julia Ross | Col. |
| My Pal Trigger | Rep. |
| My Reputation | WB |
| Mysterious Intruder | Col. |
| Mysterious Mr. M | Univ. |
| Mysterious Mr. Valentine | Rep. |
| **N** | |
| Navajo Kid | PRC |
| 'Neath Canadian Skies | Misc. |
| Never Say Goodbye | WB |
| Night and Day | WB |
| Night Editor | Col. |
| Night in Paradise | Univ. |
| Night Train to Memphis | Rep. |
| Nobody Lives Forever | WB |
| Nocturne | RKO |
| No Leave, No Love | MGM |
| Nora Prentiss | WB |
| No Time for Comedy | WB |
| No Trespassing | UA |
| Notorious | RKO |
| Notorious Gentlemen | Univ. |
| Notorious Lone Wolf | Col. |
| **O** | |
| Of Human Bondage | WB |
| Oh Say Can You Sing | Univ. |
| One Exciting Week | Rep. |
| One More Chance | Misc. |
| One More Tomorrow | WB |
| One Romantic Night | Astor |
| One Way to Love | Col. |
| Open City | Misc. |
| Open Verdict | WB |
| O.S.S. | Para. |
| Our Hearts Were Growing Up | Para. |
| Our Vines Have Tender Grapes | MGM |
| Out California Way | Rep. |
| Outlaws of the Rockies | Col. |
| Outlaw's Tamer | Col. |
| Out of the Depths | Col. |
| Overland Riders | PRC |
| **P** | |
| Pardon My Past | Col. |
| Partners in Time | RKO |
| Partners of the Trail | Mono. |
| Passkey to Danger | RKO |
| Passport to Destiny | RKO |
| People Are Funny | Para. |
| Perfect Marriage | Para. |
| Perilous Holiday | Col. |
| Perils of Pauline | Para. |
| Personality Kid | Col. |
| Phantom of the Plains | Rep. |
| Phantom Thief | Col. |
| Pilgrim Lady | Rep. |
| Pillow of Death | Univ. |
| Pirates of Monterey | Univ. |
| Plainsman & the Lady | Rep. |
| Portrait of Marie | MGM |
| Possessed | WB |

| Title | Company |
|---|---|
| Postman Always Rings Twice | MGM |
| Prairie Bad Man | PRC |
| Prairie Rustlers | PRC |
| Prelude to Murder | Univ. |
| Pride of the Marines | WB |
| Prison Ship | Col. |
| Pursuit to Algiers | Univ. |
| **Q** | |
| Queen of Burlesque | PRC |
| **R** | |
| Rainbow Over Texas | Rep. |
| Ramrod | Misc. |
| Range Law | Mono. |
| Razor's Edge | 20th-Fox |
| Rebecca | UA |
| Red Dragon | Mono. |
| Red River Renegades | Rep. |
| Rendezvous 24 | 20th-Fox |
| Rendezvous With Annie | Rep. |
| Renegades | Col. |
| Return of Frank James | 20th-Fox |
| Return of Monte Cristo | Col. |
| Return of Rusty | Col. |
| Return of the Vampire | Col. |
| Rhapsody in Blue | WB |
| Riders of the Dawn | Mono. |
| Riffraff | RKO |
| Rio Grande Raiders | Rep. |
| Riverboat Rhythm | RKO |
| Roaring Range | Mono. |
| Roaring Rangers | Col. |
| Romance of the West | PRC |
| Rough Riders of the Cheyenne | Rep. |
| Rough Ridin' Justice | Col. |
| Runaround | Univ. |
| Rustlers of the Badlands | Col. |
| **S** | |
| Sacred and Profane | MGM |
| Sailor Takes a Wife | MGM |
| San Antonio *T | WB |
| Sante Fe Uprising | Rep. |
| Saratoga Trunk | WB |
| Scarface | Astor |
| Scarlet Street | Univ. |
| Scotland Yard Investigator | Rep. |
| Sea of Grass | MGM |
| Searching Wind | Para. |
| Secret Heart, The | MGM |
| Secret Life of Walter Mitty | RKO |
| Secrets of a Sorority Girl | PRC |
| Senorita From the West | Univ. |
| Sensation Hunters | Mono. |
| Sentimental Journey | 20th-Fox |
| Seven Were Saved | Para. |
| Seventh Veil | Univ. |
| Shadow of a Woman | WB |
| Shadow of Terror | PRC |
| Shadow Returns | Mono. |
| Shadows of the Range | Mono. |
| Shadows Over Chinatown | Mono. |
| Shady Lady | Univ. |
| Shahrazad | Univ. |
| Shanghai Cobra | Mono. |
| She Went to the Races | MGM |
| She Wolf of London | Univ. |
| She Wouldn't Say Yes | Col. |
| She Wrote the Book | Univ. |
| Sheriff of Redwood Valley | Rep. |
| Shine on Texas Moon | Rep. |
| Shock | 20th-Fox |
| Shocking Miss Pilgrim | 20th-Fox |
| Short Happy Life of Francis Macomber | UA |
| Silver City Kid | UA |
| Sinbad the Sailor | RKO |
| Sing While You Dance | Col. |
| Sing Your Way Home | RKO |
| Singing on the Trail | Col. |
| Sin of Harold Diddlebock | UA |
| Sioux City Sue | Rep. |
| Sister Kenny | RKO |
| Six Gun Man | PRC |
| Sky Devils | Astor |
| Snafu | Col. |
| Smash-Up | Univ. |
| Smoky | 20th-Fox |
| Smooth As Silk | Univ. |
| Snow Cinderella | Rep. |
| So Goes My Love | Univ. |
| Somewhere in the Night | 20th-Fox |
| Song for Miss Julie | Rep. |
| Song of Arizona | Rep. |
| Song of the Prairie | Col. |
| Song of the Range | Mono. |
| Song of Mexico | Rep. |
| Song of Old Wyoming | PRC |
| South of Monterey | Mono. |
| South of the Rio Grande | Mono. |
| Spanish Main | RKO |
| Specter of the Rose | Rep. |
| Spellbound | UA |
| Spider, The | 20th-Fox |
| Spider Woman Strikes Back | Univ. |
| Spiral Staircase, The | RKO |
| Spook Busters | Mono. |
| Stagecoach to Denver | Rep. |
| Stagecoach to Monterey | Rep. |
| Stage Coach Outlaws | PRC |
| State Fair | 20th-Fox |
| Step By Step | RKO |
| Stolen Life | WB |
| Stork Club | Para. |
| Strange Confession | Univ. |
| Strange Conquest | Univ. |
| Strange Holiday | Misc. |
| Strange Mr. Gregory | Mono. |
| Stranger From Santa Fe | Mono. |
| Strange Journey | 20th-Fox |
| Strange Love of Martha Ivers | Para. |
| Strange Triangle | 20th-Fox |

## REPUBLIC (Continued)

| Prod. No. | CURRENT 1944-45 | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 430 | Tiger Woman (My)A | Kane Richmond-Lorna Gray | 57 | 11/15/46 | b12/22/45 |

### Current 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 508 | A Guy Could Change (D)F | Allan Lane-Jane Frazee | 65 | 1/27/46 | b1/26/46 |
| 503 | An Angel Comes to Brooklyn (CM)F | Kaye Dowd-Robert Duke | 70 | 11/27/45 | b12/8/45 |
| 513 | A Strange Impersonation (D)F | Brenda Marshall-William Gargan | 68 | 3/15/46 | b3/2/46 |
| 504 | Captain Tugboat Annie (CD)F | Jane Darwell-Edgar Kennedy | 70 | 11/17/45 | b12/15/45 |
| 514 | Catman of Paris (H)A | Carl Esmont-Lenore Aubert | 65 | 4/20/46 | b2/23/46 |
| 511 | Crime of the Century (My)A | Stephanie Bachelor-Michael Browne | 55 | 2/27/46 | b6/22/46 |
| 505 | Dakota (D)F | John Wayne-Vera Hruba Ralston | 82 | 12/25/45 | b11/10/45 |
| 519 | French Key (My)A | Albert Dekker-Evelyn Ankers | 67 | 5/18/46 | b5/25/46 |
| 509 | Gay Blades (C)F | Allan Lane-Jean Rogers | 67 | 1/25/46 | b3/30/46 |
| 502 | Girls of the Big House (D)A | Lynne Roberts-Richard Powers | 68 | 11/2/45 | b11/17/45 |
| 516 | Glass Alibi, The (My)A | Maris Wrixon-Douglas Fowley | 68 | 4/27/46 | b5/11/46 |
| 5501 | Home on the Range *M (W)F | Monte Hale-Adrian Booth | 55 | 4/18/46 | b4/13/46 |
| 517 | In Old Sacramento (W)F | Constance Moore-William Elliott | 89 | 5/31/46 | b4/27/46 |
| 510 | Madonna's Secret, The (D)F | F. Lederer-A. Rutherford-G. Patrick | 79 | 2/16/46 | b2/23/46 |
| 5502 | Man From Rainbow Valley *M (W)F | Monte Hale-Adrian Booth | 56 | 6/15/46 | b6/22/46 |
| 512 | Murder in the Music Hall (My)F | Vera Hruba Ralston-W. Marshall | 84 | 4/10/46 | b2/23/46 |
| 521 | One Exciting Week (C)F | Al Pearce-Arline Harris | 69 | 6/8/46 | b6/15/46 |
| 518 | Passkey to Danger | Stephanie Bachelor-Adele Mara | 58 | 5/11/46 | a3/2/46 |
| 448 | Rainbow Over Texas (W)F | Roy Rogers-Dale Evans | 65 | 5/9/46 | b5/11/46 |
| 501 | Scotland Yard Investigator (D) | E. von Stroheim-S. Bachelor | 68 | 9/30/45 | b10/13/45 |
| 447 | Song of Arizona (W)F | Roy Rogers-Dale Evans | 68 | 3/9/46 | b3/6/36 |
| 506 | Song of Mexico (M)F | Adele Mara-Edgar Barrier | 57 | 12/28/45 | b11/24/45 |
| 515 | Undercover Woman | S. Bachelor-R. Livingston | 56 | 4/11/46 | a12/22/45 |
| 520 | Valley of the Zombies (HD)A | Robert Livingston-Adrian Booth | 56 | 5/24/46 | b6/1/46 |
| 507 | Woman Who Came Back, The (D)A | Nancy Kelly-John Loder | 68 | 12/13/45 | b12/29/45 |

### COMING

| | | | | | |
|---|---|---|---|---|---|
| | Angel and the Outlaw | J. Wayne-G. Russell-I. Rich | | | |
| | Earl Carroll Sketchbook | Constance Moore-William Marshall | | | a5/25/46 |
| | Fabulous Suzanne | Barbara Britton-Rudy Vallee | | | a5/25/46 |
| | G. I. War Brides | James Ellison-Anna Lee | | | |
| | Ghost Goes Wild | James Ellison-Ann Gwynne | | | a5/4/46 |
| | Heldorado | Roy Rogers-Dale Evans-"Gabby" Hayes | | | |
| | Home in Oklahoma | R. Rogers-D. Evans-G. Hayes | | | |
| | Inner Circle | Adele Mara-William Frawley | | | |
| | I've Always Loved You *T | Catherine McLeod-Philip Dorn | | | a1/26/46 |
| | Invisible Informer | Linda Sterling-William Henry | | | a3/16/46 |
| | Last Crooked Mile | D. Barry-A. Savage-T. Powers | 67 | | a1/26/46 |
| | Last Frontier Uprising *M | Monte Hale-Adrian Booth | | | |
| | Lonely Hearts Club | Jane Withers-Jimmy Lydon | | | a3/2/46 |
| | My Pal Trigger (W)F | R. Rogers-D. Evans-G. Hayes | 79 | | b6/22/46 |
| | Mysterious Mr. Valentine | William Henry-Linda Sterling | | | |
| 523 | Night Train to Memphis | Roy Acuff-Allan Lane-Adele Mara | 67 | 7/12/46 | a1/5/46 |
| | Out California Way *M | Monte Hale-Adrian Booth | | | |
| | Pilgrim Lady | Warren Douglas-Veda Ann Borg | | | a5/4/46 |
| | Plainsman and the Lady | W. Elliott-V. H. Ralston-D. Barry | | | |
| | Rendezvous With Annie | Eddie Albert-Gail Patrick | | | a5/25/46 |
| | Shine on Texas Moon | R. Rogers-George Hayes-Dale Evans | | | |
| | Snow Cinderella | Lynne Roberts-Charles Drake | | | |
| | Specter of the Rose (D)A | Michael Chekhov-Judith Anderson | 90 | | b5/25/46 |
| | That Brennan Girl | James Dunn-Mona Freeman | | | |
| 522 | Traffic in Crime | Kane Richmond-Adele Mara | 56 | 6/28/46 | a4/27/46 |
| | Under Nevada Skies | Roy Rogers-Dale Evans | | | a5/25/46 |

### Westerns (Current 1945-46)

| | | | | | |
|---|---|---|---|---|---|
| 555 | Alias Billy the Kid (W)F | Sunset Carson-Peggy Stewart | 56 | 4/17/46 | b4/27/46 |
| 551 | Bandits of the Badlands (W)F | Sunset Carson-Peggy Stewart | 55 | 9/14/45 | b10/13/45 |
| 5307 | Blue Mountain Skies | Gene Autry-Smiley Burnett | 56 | 12/1/45 | |
| 565 | California Gold Rush (W)F | Wild Bill Elliott-Bobby Blake | 60 | 2/4/46 | b3/2/46 |
| 553 | Cherokee Flash (W)F | Sunset Carson-Linda Stirling | 64 | 12/13/45 | b3/2/46 |
| 563 | Colorado Pioneers (W)F | Wild Bill Elliott-Bobby Blake | 55 | 11/14/45 | b1/5/46 |
| 554 | Days of Buffalo Bill | Sunset Carson-Peggy Stewart | 56 | 2/8/46 | |
| 556 | El Paso Kid | Sunset Carson-Marie Harmon | 55 | 5/22/46 | |
| 562 | Marshall of Laredo (W)F | Wild Bill Elliott-Bobby Blake | 58 | 10/7/45 | b11/17/45 |
| 561 | Phantom of the Plains (W)F | Wild Bill Elliott-Bobby Blake | 55 | 9/7/45 | b10/13/45 |
| 552 | Rough Riders of Cheyenne (W)F | Sunset Carson-Peggy Stewart | 56 | 11/1/45 | b11/17/45 |
| 566 | Sheriff of Redwood Valley (W)F | Bill Elliott-Alice Fleming | 56 | 3/29/46 | b4/13/46 |
| 567 | Sun Valley Cyclone (W)F | B. Elliott-A. Fleming-B. Blake | 55 | 5/10/46 | b6/15/46 |
| 564 | Wagon Wheels Westward (W)F | Wild Bill Elliott-Bobby Blake | 56 | 12/21/45 | b1/19/46 |

### Westerns (Coming)

| | | | | | |
|---|---|---|---|---|---|
| 568 | Conquest of Cheyenne | Wild Bill Elliott-Alice Fleming | 56 | 7/22/46 | |
| 557 | Red River Renegades | Sunset Carson-Peggy tSewart | 55 | 7/25/46 | |
| | Rio Grande Raiders | Sunset Carson-Peggy tSewart | | | |
| | Sante Fe Uprising | Allan Lane-Martha Wentworth | | | |
| | Sioux City Sue | G. Autry-S. Holloway | | | |
| | Stagecoach to Denver | Allan Lane-Martha Wentworth | | | |
| | Vigilantes of Boomtown | Allan Lane-Martha Wentworth | | | |

## 20TH-FOX

### Current 1945-46

| | | | | | |
|---|---|---|---|---|---|
| 611 | And Then There Were None (My)F | Fitzgerald-Hayward-Huston | 97 | Nov | b1/19/46 |
| 616 | A Walk in the Sun (D)F | Dana Andrews-Richard Conte | 117 | Mar | b12/1/45 |
| 622 | A Yank in London (D)F | Anna Neagle-Rex Harrison | 107 | Mar | b4/27/46 |
| 620 | Behind Green Lights (D)A | Carole Landis-William Gargan | 64 | Feb | b1/19/46 |
| 604 | Captain Eddie (B)F | F. MacMurray-L. Bari | 107 | Sept | b6/23/45 |
| 605 | Caribbean Mystery (My)F | J. Dunn-Sheila Ryan | 65 | Sept | b7/12/45 |
| 628 | Cluny Brown (C)F | Charles Boyer-Jennifer Jones | 100 | June | b5/11/46 |
| 610 | Col. Effingham's Raid (CD)F | C. Coburn-J. Bennett-W. Eythe | 70 | Feb | b9/29/45 |
| 625 | Dark Corner (D)A | Lucille Ball-William Bendix | 99 | May | b4/6/46 |
| 617 | Doll Face (CM)F | C. Miranda-P. Como-V. Blaine | 80 | Jan | b12/22/45 |
| 609 | Dolly Sisters, The *T (MC)F | B. Grable-J. Pane-J. Haver | 114 | Nov | b8/29/45 |
| 626 | Do You Love Me *T (MC)F | M. O'Hara-D. Haymes-H. James | 91 | May | b4/20/46 |
| 623 | Dragonwyck (D)A | G. Tierney-V. Price-W. Huston | 103 | Apr | b2/23/46 |
| 612 | Fallen Angel (D)A | A. Faye-D. Andrews-L. Darnell | 97 | Dec | b10/27/45 |
| 608 | House on 92nd Street, The (D)F | W. Eythe-L. Nolan-S. Hasso | 88 | Oct | b9/15/45 |
| 618 | Jesse James | T. Power-H. Fonda-N. Kelly | 106 | Feb | Re-release |
| 624 | Johnny Comes Flying Home (D)F | Martha Stewart-Richard Crane | 65 | Apr | b3/23/46 |
| 614 | Leave Her to Heaven *T (D)A | G. Tierney-J. Crain-C. Wilde | 110 | Jan | b12/22/45 |
| 627 | Rendezvous 24 (D)A | William Gargan-Maria Palmer | 70 | May | b5/11/46 |
| 619 | Return of Frank James | Henry Fonda-Gene Tierney | 92 | Feb | Re-release |
| 621 | Sentimental Journey (D)F | M. O'Hara-J. Payne-W. Bendix | 94 | Mar | b2/9/46 |
| 613 | Spider, The (M)F | Richard Conte-Faye Marlowe | 62 | Dec | b10/13/45 |

## 20TH-FOX (Continued)

| Prod. No. | CURRENT 1945-46 | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| 615 | Shock (D)F | Vincent Price-Lynn Bari | 70 | Feb | b1/19/46 |
| 629 | Somewhere in the Night (D)A | J. Hodiak-L. Nolan-N. Guild | 110 | June | b5/4/46 |
| 607 | State Fair *T (CM)F | D. Andrews-J. Crain-D. Haymes | 100 | Oct | b8/25/45 |
| 630 | Strange Triangle (D)A | Signe Hasso-John Shepperd | 65 | June | b5/11/46 |
| | **COMING** | | | | |
| 634 | Anna and the King of Siam (D)F | I. Dunne-R. Harrison-L. Darnell | 128 | Aug | b6/8/46 |
| 636 | Black Beauty | Mona Freeman-Richard Denning | | | |
| | Carnival in Costo Rica *T | D. Haymes-C. Holm-C. Romero | | | |
| 633 | Centennial Summer *T (M)F | Crain-Darnell-Bennett | 102 | Aug | b6/1/46 |
| | Claudia and David | Dorothy McGuire-Robert Young | | | a5/11/46 |
| 635 | Deadline for Murder (My)A | Sheila Ryan-Kent Taylor | 65 | Aug | b6/22/46 |
| | Home Sweet Homicide | P. Ann Garner-R. Scott | | | a5/11/46 |
| 632 | It Shouldn't Happen to a Dog (CD)F | Carole Landis-Allyn Joslyn | 70 | July | b6/1/46 |
| | Late George Apley, The | Ronald Colman-Peggy Cummins | | | |
| | Margie *T | Jeanne Crain-Alan Young | | | a4/6/46 |
| | My Darling Clementine | H. Fonda-L. Darnell-V. Mature | | | a6/1/46 |
| | Razor's Edge | T. Power-G. Tierney-J. Payne | | | a5/11/46 |
| | Shocking Miss Pilgrim *T | Betty Grable-Dick Haymes | | | a1/5/46 |
| 631 | Smoky *T (D)F | F. MacMurray-A. Baxter-B. Ives | 87 | July | b6/15/46 |
| | Strange Journey | Paul Kelly-Oso Massen | | | |
| | 13 Rue Madeleine | James Cagney-Annabella | | | |
| | Three Little Girls in Blue *T | Haver-Blaine-Payne | | | a1/26/46 |
| | Wake Up and Dream | John Payne-June Haver | | | a6/9/46 |
| | Wanted for Murder (D)A | Eric Portman-Dulcie Gray | 103 | | b4/13/46 |
| | You're For Me | V. Blaine-P. Como-H. James | | | |

## UNITED ARTISTS

| | CURRENT | | | | |
|---|---|---|---|---|---|
| | Abilene Town (W)F | Randolph Scott-Ann Dvorak | 90 | 1/11/46 | b1/12/46 |
| | A Night in Casablanca (M)F | Marx Bros.-Charles Drake | 85 | 5/10/46 | b4/20/46 |
| | Breakfast in Hollywood (CD)F | Tom Breneman-Bonita Granville | 93 | 2/22/46 | b1/19/46 |
| | Captain Kidd (D)F | C. Laughton-R. Scott-B. Britton | 87 | 10/5/45 | b8/4/45 |
| | Diary of a Chambermaid (D)A | P. Goddard-B. Meredith | 86 | 2/14/46 | b2/2/46 |
| | Getting Gertie's Garter (C)A | D. O'Keefe-M. McDonald-B. Barnes | 72 | 11/30/45 | b12/1/45 |
| | Johnny in the Clouds (D)F | John Mills-D. Montgomery | 88 | 3/15/46 | b11/17/45 |
| | Outlaw, The (D)A | Jane Russell-Walter Huston | 115 | 2/8/46 | b3/23/46 |
| | Rebecca | L. Olivier-Joan Fontaine | 130 | 4/26/46 | Reissue |
| | Spellbound (D)A | Ingrid Bergman-Gregory Peck | 111 | 12/28/45 | b11/3/45 |
| | Whistle Stop (D)A | George Raft-Ava Gardner | 85 | 1/25/46 | b1/12/46 |
| | Young Widow (D)A | Jane Russell-Louis Hayward | 100 | 3/1/46 | b2/23/46 |
| | **COMING** | | | | |
| | Abie's Irish Rose | Joanne Dru-Michael Chekhov | | | |
| | Angel on My Shoulder | P. Muni-A. Baxter-C. Rains | | | a2/9/46 |
| | A Scandal in Paris | G. Sanders-S. Hasso-C. Landis | | | a12/22/45 |
| | Bachelor's Daughter's | G. Russell-C. Trevor-A. Dvorak | | | |
| | Bel Ami | George Sanders-Angela Lansbury | | | |
| | Caesar and Cleopatra *T (D)A | Claude Rains-Vivien Leigh | 135 | | b12/22/45 |
| | Chase, The | Robert Cummings-Michele Morgan | | | |
| | Comedy of Murders | Charles Chaplin-Martha Raye | | | |
| | Devil's Playground | William Boyd-Andy Clyde | | | |
| | Dishonored Lady | H. Lamarr-D. O'Keefe-J. Loder | | | |
| | Duel in the Sun *T | J. Jones-G. Peck-J. Cotten | | | |
| | Fanny By Gaslight | James Mason-Phyllis Calvert | | | |
| | Fool's Gold | William Boyd-Andy Clyde | | | |
| | Henry the Fifth (D)F *T | L. Oliver-R. Asherson | 134 | | b4/27/46 |
| | Little Iodine | Jo Ann Marlowe-Marc Cramer | | | a4/27/46 |
| | Miss Television | David Bruce-Cleatus Caldwell | | | a5/25/46 |
| | Mr. Ace | George Raft-Sylvia Sidney | | | a5/4/46 |
| | No Trespassing | Ed. G. Robinson-L. McCallister | | | |
| | Short Happy Life of Francis Macomber | G. Peck-J. Bennett-R. Preston | | | |
| | Sin of Harold Diddlebock | H. Lloyd-R. Walburn-J. Conlin | | | a2/9/46 |
| | Strange Woman, The | H. Lamarr-G. Sanders-L. Hayward | | | |
| | This Happy Breed | Robert Newton-Celia Johnson | | | |

## UNIVERSAL

| | CURRENT 1945-46 | | | | |
|---|---|---|---|---|---|
| 516 | Because of Him (CM)F | D. Durbin-C. Laughton-F. Tone | 87 | 1/16/46 | b1/12/46 |
| 527 | Blonde Alibi (My)F | Tom Neal-Martha O'Driscoll | 62 | 4/12/46 | b3/23/46 |
| 532 | Cat Creeps (H)A | Lois Collier-Noah Beery, Jr. | 57 | 5/17/46 | b4/13/46 |
| 509 | Crimson Canary (My)F | Noah Beery, Jr.-Lois Collier | 64 | 11/9/45 | b11/8/45 |
| 510 | Daltons Ride Again (W)F | A. Curtis-M. O'Driscoll-L. Chaney | 72 | 11/23/45 | b11/17/45 |
| 534 | Dressed to Kill (My)A | Rathbone-N. Bruce-P. Morison | 70 | 6/7/46 | b5/25/46 |
| 513 | Frontier Gal (D)F | Y. DeCarlo-R. Cameron-A. Devine | 84 | 12/21/45 | b12/8/45 |
| 515 | Girl on the Spot (D-M)A | Jess Barker-Lois Collier | 75 | 1/11/46 | b1/5/46 |
| 511 | House of Dracula (H)A | Chaney-Carradine-O'Driscoll | 67 | 12/7/45 | b12/8/45 |
| 525 | House of Horrors (H)A | Kent Taylor-Virginia Grey | 65 | 3/29/46 | b3/9/46 |
| 518 | Idea Girl (C)F | Jess Barker-Julie Bishop | 60 | 2/8/46 | b2/2/46 |
| 520 | Little Giant (C)F | Abbott-Costello | 91 | 2/22/46 | b3/2/46 |
| 526 | Madonna of the Seven Moons (D)A | P. Roc-P. Calvert-S. Granger | 89 | 4/5/46 | b1/26/46 |
| | Night in Paradise *T (D)A | Merle Oberon-Turhan Bey | 84 | 5/3/46 | b4/13/46 |
| 512 | Pillow of Death (My)A | L. Chaney-J. Ed Bromberg | 66 | 12/14/45 | b12/15/45 |
| 507 | Pursuit to Algiers (D)F | B. Rathbone-N. Bruce | 65 | 10/26/45 | b10/27/45 |
| 514 | Scarlet Street (D)A | Ed. G. Robinson-Joan Bennett | 102 | 12/21/45 | b12/29/45 |
| 519 | Seventh Veil (D)A | James Mason-Ann Todd | 94 | 2/15/46 | b11/10/45 |
| 501 | Shady Lady (CM)F | S. Coburn-G. Simms-R. Paige | 93 | 9/7/45 | b9/8/45 |
| 531 | She Wolf of London (H)A | Sara Haden-Una O'Connor | 61 | 5/17/46 | b4/13/46 |
| 521 | Smooth as Silk (My)A | Kent Taylor-Virginia Grey | 66 | 3/1/46 | b3/9/46 |
| 533 | She Wrote the Book (CD)A | Joan Davis-Jack Oakie | 74 | 5/31/46 | b5/18/46 |
| 528 | So Goes My Love (D)F | Myrna Loy-Don Ameche | 88 | 5/19/46 | b3/30/46 |
| 505 | Strange Confession (M)A | L. Chaney-B. Joyce | 62 | 10/5/45 | b10/6/45 |
| 530 | Strange Conquest (D)F | Jane Wyatt-Jess Barker | 64 | 6/16/46 | b4/20/46 |
| 506 | Senorita From the West (C)F | A. Jones-B. Granville | 62 | 10/12/45 | b10/20/45 |
| 524 | Spider Woman Strikes Back (H)A | G. Sondergaard-K. Grant-B. Joyce | 59 | 3/22/46 | b3/23/46 |
| 522 | Tangier (D)F | M. Montez-P. Foster-R. Paige | 75 | 3/9/46 | b3/9/46 |
| 517 | Terror By Night (My)A | B. Rathbone-Nigel Bruce | 60 | 2/1/46 | b2/2/46 |
| 508 | This Love of Ours (D)F | Merle Oberon-Charles Korvin | 90 | 11/2/45 | b10/27/45 |
| | **COMING** | | | | |
| 541 | Black Angel | D. Duryea-J. Vincent-P. Lorre | | 8/2/46 | |
| | Brief Encounter (D)A | Celia Johnson-Trevor Howard | 95 | | b2/15/46 |
| | Brute Man | Rondo Hatton-Jane Adams | | | |
| 540 | Canyon Passage *T | D. Andrews-B. Donlevy-S. Hayward | | 7/26/46 | a10/6/45 |
| | Cuban Pete | Desi Arnaz-Ethel Smith | | | a5/18/46 |

| Title | Company |
|---|---|
| Strange Voyage | Col. |
| Strange Woman | UA |
| Stranger, The | RKO |
| Strangler of the Swamp | PRC |
| Suddenly It's Spring | Para. |
| Summer Holiday | MGM |
| Sunbonnet Sue | Mono. |
| Sunset Pass | RKO |
| Sun Valley Cyclone | Rep. |
| Suspected Person | PRC |
| Suspense | Mono. |
| Swamp Fire | Para. |
| Swell Guy | Univ. |
| Swing Hostess | PRC |
| Swingin' on a Rainbow | Rep. |
| Swing Parade of 1946 | Mono. |
| Swiss Family Robinson | Astor |
| **T** | |
| Talk About a Lady | Col. |
| Tangier | Univ. |
| Tars and Spars | Col. |
| Tarzan and the Leopard Woman | RKO |
| Tenth Avenue Angel | MGM |
| Terror By Night | Univ. |
| Terrors on Horseback | PRC |
| Terror Trail | Col. |
| Texas Kid, The | Mono. |
| Texas Panhandle | Col. |
| That Brennan Girl | Rep. |
| That Texas Jamboree | Col. |
| That Way with Women | WB |
| The Man I Love | WB |
| The Shadow | Mono. |
| The Time, the Place & the Girl | WB |
| They Made Me a Killer | Para. |
| They Were Expendable | MGM |
| 13 Rue Madeleine | 20th-Fox |
| This Happy Breed | UA |
| This Love of Ours | Univ. |
| Thrill of Brazil | Col. |
| Throw a Saddle on a Star | Col. |
| Three in the Saddle | PRC |
| Three Little Girls in Blue | 20th-Fox |
| Three Strangers | WB |
| Three Wise Fools | MGM |
| Thunder in the City | Astor |
| Thunder Town | PRC |
| Tiger Woman | Rep. |
| Till the Clouds Roll By | MGM |
| Till the End of Time | RKO |
| Time for Two | MGM |
| To Each His Own | Para. |
| Tokyo Rose | Para. |
| Tom Brown's Schooldays | Astor |
| Tomorrow Is Forever | RKO |
| Tonight We Dance | Col. |
| Too Good to Be True | Para. |
| Too Young to Know | WB |
| Town Went Wild | PRC |
| Traffic in Crime | Rep. |
| Trail to Mexico | Mono. |
| Trail to Vengeance | Univ. |
| Trigger Law | Mono. |
| Trigger Trail | Univ. |
| Trouble With Women | Para. |
| Tucson Raiders | Rep. |
| Twin Guns | PRC |
| Two Fisted Stranger | Col. |
| Two Guys From Milwaukee | WB |
| Two Mrs. Carrolls | WB |
| Two Sisters From Boston | MGM |
| Two Smart People | MGM |
| Two Years Before the Mast | Para. |
| **U** | |
| Uncle Andy Hardy | MGM |
| Undercover Woman | Rep. |
| Undercurrent | MGM |
| Underdog, The | PRC |
| Under Arizona Skies | Mono. |
| Under Nevada Skies | Rep. |
| Unfinished Dance, The | MGM |
| Unknown, The | Col. |
| Unseen, The | Para. |
| Up Goes Maisie | MGM |
| **V** | |
| Vacation From Marriage | MGM |
| Vacation in Reno | RKO |
| Valley of the Zombies | Rep. |
| Vigilantes of Boomtown | Rep. |
| Vigilantes Return | Univ. |
| Virginian, The | Para. |
| Voice of the Whistler | Col. |
| **W** | |
| Wagon Wheels Westward | Rep. |
| Wake Up and Dream | 20th-Fox |
| Walls Came Tumbling Down | Col. |
| Wanderer of the Wasteland | RKO |
| Wanted for Murder | 20th-Fox |
| Weekend at the Waldorf | MGM |
| Weird Woman | Univ. |
| Welcome Stranger | Para. |
| Well Groomed Bride | Para. |
| West of the Alamo | Mono. |
| West of the Rio Grande | Mono. |
| What a Woman! | Col. |
| What Next, Corporal Hargrove? | MGM |
| Where There's Life | Para. |
| Whispering Skull | PRC |
| Whistle Stop | UA |
| White Tie and Tails | Univ. |
| White Pondo | PRC |
| Why Girls Leave Home | Mono. |
| Wicked Lady | Univ. |
| Wife of Monte Cristo | PRC |
| Wife Wanted | Mono. |
| Wild Beauty | Univ. |
| Without Reservations | RKO |
| Woman of the Town, The | UA |
| Woman on the Beach | RKO |

| Title | Company |
|---|---|
| Woman Who Came Back, The | Rep. |
| Wonder Man | RKO |
| **Y** | |
| Yearling, The | MGM |
| Years Between, The | Misc. |
| Yolanda & the Thief | MGM |
| Young Widow | UA |
| You're For Me | 20th-Fox |
| **Z** | |
| Ziegfeld Follies of 1946 | MGM |


## TITLE CHANGES

"The Secret" (WB) now POSSESSED

## ADVANCE DATA
### On Forthcoming Product

VIGILANTES OF BOOMTOWN (Rep.) *Western. Principals*: Allan Lane, Bobby Blake, Martha Wentworth. *Director*, R. G. Springsteen. *Plot*: In a fight over legal prize-fighting in Nevada, Red Ryder and Little Beaver are called in to quell a riot. They run into trouble with the Senator's daughter who tries to call off a scheduled big match. When outlaws enter the town to make a killing on the proceeds of the match, she relents and helps Red Ryder round them up before they make off with the money.

CARNIVAL IN COSTA RICA (20th-Fox) *Color. Principals*: Dick Haymes, Celeste Holm, Cesar Romero, Vera-Ellen. *Director*, Gregory Ratoff. *Plot*: A marriage is being arranged by the families of a young man and woman in Costa Rica. During a fiesta, the girl falls in love with an American and discovers that her fiance loves a beautiful dancing girl. In spite of opposition from all the parents concerned, the four young people are at last paired off according to their hearts' desires.

OUT CALIFORNIA WAY (Rep.) *Western (Color). Principals*: Monte Hale, Adrian Booth, Bobby Blake. *Director*, Lesley Selander. *Plot*: A cowboy visits California, meets a youngster and his sister who own a performing horse, and the cowboy and the horse are given a small part in a movie. They incur the jealousy of the current male western star, who causes an accident which frightens the horse. The cowboy exposes the trickery of his rival and wins a movie contract for himself and the horse.

NO TRESPASSING (UA) Drama. *Principals*: Edward G. Robinson, Lon McCallister, Allene Roberts. *Director*, Delmer Daves. *Plot*: A moody farmer who lives with his spinster sister and adopted daughter, jealously guards a tract of land, warning would-be trespassers that it contains lurking dangers and a "red house." His sister attempts to burn the red house, is shot by a guard and as she dies, confesses to the daughter and her sweetheart, the secret of the mysterious red house. Driven out of his mind by these events, the farmer tries to trap the girl in the woods but she is rescued.

G. I. WAR BRIDES (Rep.) *Drama. Principals*: Anna Lee, James Ellison, Harry Davenport. *Director*, George Blair. *Plot*: A British girl stows away on a ship bound for America, to find the flier she was never able to marry. She poses as the wife of another man, whose real wife does not want to join the husband she no longer loves. Arriving in California, she is met by the husband who falls in with her scheme. Many complications ensue when she contacts her flier sweetheart who is not too anxious to see her, and they are taken home by her pseudo-husband, to meet the family. Immigration officials nab her, but all is ironed out before she can be deported.

## UNIVERSAL (Continued)

| Prod. No. | | | Run Time Mins. | Rel. Date | See Issue of |
|---|---|---|---|---|---|
| | **COMING** | | | | |
| 539 | Danger Woman | B Joyce-D. Porter-P. Morrison | 60 | 7/12/46 | a4/20/46 |
| | Dark Horse | Phil Terry-Ann Savage | | | a4/6/46 |
| | Dead of Night | Michael Redgrove-Googie Withers | | | |
| 543 | Ghost Steps Out | Abbott-Costello-M. Reynolds | | 8/16/46 | a4/6/46 |
| 538 | Her Adventurous Night | Dennis O'Keefe-Helen Walker | | 7/5/46 | |
| 537 | Inside Job (D)A | A. Curtis-A. Rutherford-P. Foster | 65 | 6/28/46 | b6/22/46 |
| 544 | Killers, The | Ava Gardner-Albert Dekker | | 8/30/46 | a5/25/46 |
| | Little Miss Big | Fay Holden-Beverly Simmons | | | a4/6/46 |
| 536 | Lover Come Back (C)A | G. Brent-L. Ball-V. Zorina | 90 | 6/21/46 | b6/15/46 |
| | Magnificent Doll | G. Rogers-D. Niven-B. Meredith | | | |
| | Michigan Kid | Jon Hall-Rita Johnson | | | a5/18/46 |
| | Mysterious Mr. M | Richard Martin-Pamela Blake | | | |
| | Notorious Gentlemen (D)A | Rex Harrison-Lilli Palmer | 110 | | b2/16/46 |
| | Oh Say Can You Sing | Sheila Ryan-Fred Brady | | | a5/25/46 |
| | Pirates of Monterey *T | Maria Montez-Rod Cameron-P. Reed | | | a5/25/46 |
| 535 | Runaround (C)F | Rod Cameron-Ella Raines | 86 | 6/14/46 | b6/8/46 |
| | Shahrazad *T | DeCarlo-Donlevy-Aumont | | | a2/9/46 |
| | Smash-Up | S. Hayward-L. Bowman-E. Albert | | | |
| | Swell Guy | Sonny Tufts-Ann Blyth | | | |
| | Vigilantes Return *T | Jon Hall-Margaret Lindsay | | | |
| | White Tie and Tails | Dan Duryea-Ella Raines-William Bendix | | | |
| | Wicked Lady (D)A | M Lockwood-J. Mason-P. Roc | 100 | | b1/12/46 |
| 542 | Wild Beauty | Don Porter-Lois Collier | | 8/9/46 | |
| | **Westerns (Current 1945-46)** | | | | |
| 1101 | Bad Men of the Border | Kirby Grant- Armita-Fuzzy Knight | 56 | 9/28/45 | |
| 1102 | Code of the Lawless | Kirby Grant-Fuzzy Knight | 55 | 10/19/45 | |
| 1104 | Gun Town | Kirby Grant-Fuzzy Knight | 53 | 1/18/45 | a12/22/45 |
| 1103 | Trail to Vengeance | Kirby Grant-Fuzzy Knight | 54 | 11/30/45 | |
| | **Westerns (Coming)** | | | | |
| | Rustlers' Roundup | Kirby Grant-Fuzzy Knight | | | |

## WARNER BROS.

| | | | | | |
|---|---|---|---|---|---|
| | **CURRENT 1945-46** | | | | |
| 504 | Born for Trouble | Van Johnson-Faye Emerson | 57 | 10/6/45 | Reissue |
| 512 | Burma Victory (Wa)A | Documentary | 63 | 2/15/46 | b12/22/45 |
| 513 | Cinderella Jones (C)F | Joan Leslie-Robert Alda | 88 | 3/9/46 | b2/15/46 |
| 515 | City for Conquest | Jabes Cagney-Ann Sheridan | 98 | 4/13/46 | Reissue |
| 506 | Confidential Agent (D)F | C. Boyer-L. Bacall-P. Lorre | 118 | 11/10/46 | b11/3/45 |
| 508 | Danger Signal (D)F | Faye Emerson-Zachary Scott | 78 | 12/15/46 | b11/17/45 |
| 517 | Devotion (D)A | O. deHavilland-L. Lupino | 107 | 4/20/46 | b4/6/46 |
| 518 | Her Kind of Man | Z. Scott-F. Emerson-D. Clark | 78 | 5/11/46 | a12/22/45 |
| 503 | It All Came True | Humphrey Bogart-Ann Sheridan | 97 | 10/6/45 | Reissue |
| 505 | Mildred Pierce (D)A | Joan Crawford-Jack Carson | 111 | 10/20/45 | b9/29/45 |
| 510 | My Reputation (D)F | Barbara Stanwyck-George Brent | 94 | 1/26/46 | b1/22/46 |
| 516 | No Time for Comedy | James Stewart-Rosalind Russell | 93 | 4/13/46 | Reissue |
| 519 | One More Tomorrow (C)F | Ann Sheridan-Dennis Morgan | 88 | 6/1/46 | b5/18/46 |
| 501 | Pride of the Marines (D)F | J. Garfield-E. Parker-D. Clark | 119 | 9/4/45 | b8/11/45 |
| 502 | Rhapsody in Blue (M)F | Joan Leslie-Robert Alda | 139 | 9/22/45 | b3/30/45 |
| 509 | San Antonio *T | Errol Flynn-Alexis Smith | 110 | 12/29/45 | b11/24/45 |
| 514 | Saratoga Trunk (D)A | Gary Cooper-Ingrid Bergman | 135 | 3/30/46 | b11/24/45 |
| 511 | Three Strangers (D)A | Fitzgerald-Greenstreet-Lorre | 92 | 2/15/46 | b1/26/46 |
| 507 | Too Young to Know (D)F | Joan Leslie-Robert Hutton | 86 | 12/1/45 | b11/17/45 |
| | **COMING** | | | | |
| | Appointment in Tokyo (Wa) | Documentary | 54 | | b12/1/45 |
| | Beast With Five Fingers | R. Alda-A. King-P. Lorre | | | a3/23/46 |
| | Big Sleep | H. Bogart-Lauren Bacall | | | a2/18/46 |
| | Cheyenne | Dennis Morgan-Jane Wyman | | | |
| | Cloak and Dagger | Gary Cooper-Lilli Palmer | | | |
| | Cry Wolf | Errol Flynn-Barbara Stanwyck | | | |
| | Deception | Bette Davis-Paul Henreid | | | |
| | Escape Me Never | E. Flynn-I. Lupino-G. Young | | | a3/9/46 |
| | Humoresque | J. Crawford- J. Garfield-O. Levant | | | |
| 520 | Janie Gets Married (CD)F | Joan Leslie-Robert Hutton | 89 | 6/22/46 | b6/8/46 |
| | Life with Father *T | J. Dunne-W. Powell-E. Taylor | | | |
| | Never Say Goodbye | Errol Flynn-Eleanor Parker | | | a12/1/45 |
| 523 | Night and Day | C. Grant-A. Smith-J. Wyman | 128 | 8/3/46 | |
| | Nobody Lives Forever | J. Garfield-G. Fitzgerald | | | a3/23/46 |
| | Nora Prentiss | Ann Sheridan-Robert Alda | | | |
| 522 | Of Human Bondage | P. Henreid-E. Parker-J. Knowles | 105 | 7/20/46 | a8/16/44 |
| | Open Verdict, The | S Greenstreet-P. Lorre-J. Lorring | | | a3/9/46 |
| | Possessed | J. Crawford-Van Heflin-R. Massey | | | |
| | Shadow of a Woman | Andrea King-William Prince | | | a4/28/45 |
| 521 | Stolen Life (D)A | B. Davis-G. Ford-W. Brennan | 107 | 7/6/46 | b5/4/46 |
| | That Way With Women | S. Greenstreet-M. Vickers-O. Clark | | | |
| | The Man I Love | Ida Lupino-Robert Alda | | | a11/24/45 |
| | The Time, the Place & the Girl *T | D. MorganJ. Carson-J. Wyman | | | a12/1/45 |
| 524 | Two Guys From Milwaukee | Dennis Morgan-Joan Leslie | 90 | 8/17/46 | a3/23/46 |
| | Two Mrs. Carrolls | H Bogart-B. Stanwyck-A. Smith | | | a11/24/45 |

## MISCELLANEOUS

| | | | | | |
|---|---|---|---|---|---|
| | A Boy, a Girl and a Dog (D) | Harry Davenport-Sharyn Moffett | | Film Clas | a10/4/44 |
| | Accent on Horror | Bela Lugosi-Nat Pendleton | | SGP | |
| | Adventure For Two (D)F | Laurence Olivier-Penelope Ward | 89 | | b12/22/45 |
| | Adventure in Music (M) | Jose Iturbi & Others | 62 | | b5/27/44 |
| | Battle for Music (Doc.)F | London Philharmonic | 74 | Four Conts | b10/30/45 |
| | Bedelia (D)A | Margaret Lockwood-Ian Hunter | 90 | Eagle-Lion | b6/8/46 |
| | Bella Donna | M. Oberon-G. Brent-C. Korvin | | UWP | a5/25/46 |
| | Captive Heart (D)A | Michael Redgrave-Rachel Kempson | 108 | Eagle-Lion | b4/13/46 |
| | Caravan (D)A | Steward Granger-Jean Kent | 122 | Eagle-Lion | b4/20/46 |
| | Crainquebille (D)A | French Cast | 59 | Hoffberg | b10/28/44 |
| | Curley *T | Frances Rafferty-Larry Olsen | | Hal Roach | a5/25/46 |
| | Dark Is the Night (D)A | Irina Radehenko-Ivan Kuznetsov | 70 | Artkino | b3/23/46 |
| | Dark Mirror | O. deHavilland-Lew Ayers | | UWP | a4/6/46 |
| | 1812 (Hist.) | Russian Cast | 95 | Artkino | b9/15/44 |
| | Fall of Berlin (Doc.)F | | 70 | Artkino | b9/15/44 |
| | Flight to Nowhere | A. Curtis-E. Ankers | | SGP | a5/18/46 |
| | Here Comes Trouble* | William Tracy-Patty Morgan | | Hal Roach | a5/25/46 |
| | I Know Where I'm Going (D)F | Wendy Hiller-Roger Livesay | 91 | GFD | b1/5/46 |
| | Journey Together (D)F | Ed. G. Robinson-Bessie Love | 80 | Eng. Films | b3/9/46 |
| | Love on the Dole (D)A | Deborah Kerr-Clifford Evans | 89 | Four Conts | b10/20/45 |
| | Man From Utah | Russell Hayden-Inez Cooper | | SGP | |
| | One More Chance | J. Parker-R. Hayden-P. Blake | | SGP | |
| | Open City (D)A | Aldo Fabrizi-Anna Magnani | 100 | Mayer-Bur'n | b3/9/46 |
| | 'Neath Canadian Skies | Russell Hayden-Inez Cooper | | SGP | |
| | Ramrod | J. McCrea-V. Lake-D. DeFore | | Enterprise | |
| | Strange Holiday (D)F | Claude Rains-Robbie Stebbins | 57 | Elite | b10/27/45 |
| | Years Between, The (D)A | Michael Redgrave-Valerie Hobson | 100 | Eagle-Lion | b4/13/46 |

# SHORTS Booking GUIDE

## 1945-46 PRODUCT

## COLUMBIA

### ALL-STAR COMEDIES (20)

| | | | | |
|---|---|---|---|---|
| 7404 | A Bird in the Head | Fair | 17 | .. 4/13/46 |
| 7434 | A Hit With a Miss | Good | 16 | .. 3/ 2/46 |
| 7410 | Ain't Love Cuckoo? | | 19 | |
| 7432 | A Miner Affair | Poor | 18½ | ..11/10/45 |
| 7403 | Beer Barrel Polecats | | 17 | |
| 7436 | Blonde Stayed On, The | | 16½ | |
| 7423 | Calling All Fibbers | | 16½ | |
| 7422 | Dance, Dunce, Dance! | Funny | 18½ | ..10/27/45 |
| 7426 | Get Along Little Zombie | | 17 | |
| 7433 | High Blood Pressure | Fair | 19 | .. 3/16/46 |
| 7425 | Hiss and Yell | | 18 | |
| 7401 | If a Body Meets a Body | | 18 | |
| 7438 | Jiggers, My Wife! | | 18 | |
| 7421 | Mayor's Husband, The | Funny | 16 | ..11/10/45 |
| 7402 | Micro-Phonies | | 17 | |
| 7437 | Mr. Noisy | | 16½ | |
| 7407 | Monkey Businessmen | | 18 | |
| 7435 | Spook to Me | Funny | 17 | .. 3/ 2/46 |
| 7406 | Three Troubledoers | | 17 | |
| 7405 | Uncivil War Birds | | 17 | |
| 7408 | Vine, Women and Song (Billy Vine) | | 22½ | |
| 7224 | When the Wife's Away | Good | 17 | .. 5/ 4/46 |
| 7431 | Where the Pest Begins | | 17 | |

### COLOR RHAPSODY (5)

| | | | | |
|---|---|---|---|---|
| 7503 | Picnic Panic | | 6 | |
| 7502 | Polar Playmates | | 6½ | |
| 7501 | River Ribber | | 6 | |

### COMMUNITY SINGS (10)

| | | | | |
|---|---|---|---|---|
| 7651 | No. 1 (Leibert) Cowboy Hit Tunes | Good | 9½ | ..11/17/45 |
| 7652 | No. 2 (Baker) You Belong to My Heart | | 10 | |
| 7653 | No. 3 (Don Baker) Dream | Fair | 10 | .. 3/ 2/46 |
| 7654 | No. 4 (Baker) Good, Good | Fair | 11 | .. 2/23/46 |
| 7655 | No. 5 (Leibert) No Can Do | Good | 10 | .. 4/13/46 |
| 7656 | No. 6 (Baker) That Feeling In the Moonlight | | 9 | |
| 7657 | No. 7 (Leibrt) Chickery Chick | | 10 | |
| 7658 | No. 8 (Baker) Symphony | | | |
| 7659 | No. 9 (Baker) Aren't You Glad You're You | | | |
| 7660 | No. 10 (Leibert) Let It Show | | | |

### FILM VODVIL (5)

| | | | | |
|---|---|---|---|---|
| 7936 | Dick Stabile & Orch | | | |
| 7951 | Milt Britton & Band | | 11 | |
| 7952 | Randy Brooks & Orch | | 10½ | |
| 7953 | Morale's Copacabana Orchestra | Excellent | 11 | .. 2/23/46 |
| 7954 | Three Sets of Twins | Good | 10 | .. 5/ 4/46 |
| 7955 | Art Mooney & Orch | | 11 | |

### FLIPPY

| | | | | |
|---|---|---|---|---|
| 7601 | Catnipped | Amusing | 7½ | .. 3/ 2/46 |

### FOX & CROW

| | | | | |
|---|---|---|---|---|
| 7752 | Foxey Flatfoots | | 6 | |
| 7751 | Phoney Baloney | | 7 | |
| 7753 | Unsure-Runts | | 7½ | |

### PANORAMICS

| | | | | |
|---|---|---|---|---|
| 7902 | Strange Hunger | | | |
| 7901 | The Magic Stone | | 10 | |

### PHANTASIES (4)

| | | | | |
|---|---|---|---|---|
| 7702 | Kenge Roo | | 6 | |
| 7701 | Simple Siren | | 6½ | |
| 7703 | Snap Happy Traps | | | |

### SCREEN SNAPSHOTS (10)

| | | | | |
|---|---|---|---|---|
| 7851 | No. 1 (25th Anniversary Special) | | 9 | |
| 7852 | No. 2 (Harlow Wilcox & H. Von Zell) | | 10 | |
| 7853 | No. 3 (Fashions, Rodeo, etc.) | Interesting | 9 | .. 2/23/46 |
| 7854 | No. 4 (Hollywood Celebrations) | Interesting | 9 | .. 2/23/46 |
| 7855 | No. 5 (Movie Stunt-men & Doubles) | | 9 | |
| 7856 | No. 6 (Wendell Niles and Prindle) | | 9½ | |
| 7857 | No. 7 (Victory Show) | | 9½ | |
| 7858 | No. 8 (Looking Back) | | | |
| 7859 | No. 9 (Judy Canova Radio Show) | | 10 | |
| 7860 | No. 10 (Famous Fathers & Sons) | | | |

### SPORT REELS (10)

| | | | | |
|---|---|---|---|---|
| 7801 | Champion of the Cue | | 7½ | |
| 7802 | Puck Chasers | | 10 | |
| 7803 | Cadet Cagers | | 8½ | |
| 7804 | Mermaid's Paradise | Good | 9½ | .. 3/ 9/46 |
| 7805 | Rasslin' Romeos | | 9½ | |
| 7806 | Canine Champion | | 9½ | |
| 7807 | Timberland Athletes | | | |
| 7808 | Diving Aces | | | |
| 7809 | Horse Racing (untitled) | | | |

### SERIALS (3)

| | | | |
|---|---|---|---|
| 7160 | Hop Harrigan | 15 Chaps. | 4/13/46 |
| 7120 | Jungle Raiders | 15 Chaps. | |
| 7140 | Who's Guilty? Chick Carter, Detective | 15 Chaps. | |

## METRO-GOLDWYN-MAYER 1945-46

### CARTOONS (15)

| | | | | |
|---|---|---|---|---|
| W-731 | Flirty Birdy | | 7 | |
| W-733 | Quiet Please | | | |
| W-732 | Wild and Woolfy | | 8 | |
| W-734 | Lonesome Lenny | Fair | 6 | .. 4/ 6/46 |
| W-735 | Springtime for Thomas | Good | 9 | .. 4/ 6/46 |
| W-736 | Milky Waif | Good | 7 | .. 6/ 1/46 |

### TRAVELTALKS (12)

| | | | | |
|---|---|---|---|---|
| T-714 | Glimpses of Guatemala | | | |
| T-713 | Land of Mayas | | | |
| T-717 | Looking at London | Excellent | 10 | .. 6/ 1/46 |
| T-712 | Merida and Campeche | Good | 8 | ..12/ 1/45 |
| T-715 | Visiting Vera Cruz | Interesting | 9 | .. 4/ 6/46 |
| T-711 | Where Time Stands Still | Good | 9 | ..12/ 1/45 |
| T-716 | The Mission Trail | | | |

### MGM SPECIALS (4)

| | | | | |
|---|---|---|---|---|
| A-701 | A Gun in His Hand | | 19 | |
| A-702 | Purity Squad | Excellent | 20 | ..11/24/45 |

### PETE SMITH SPECIALTIES (10)

| | | | | |
|---|---|---|---|---|
| S-756 | Badminton | Good | 9 | .. 1/ 5/46 |
| S-753 | Bus Pests | Funny | 10 | .. 1/ 5/46 |
| S-759 | Equestrian Quiz | Funny | 10 | .. 6/ 1/46 |
| S-757 | Fala at Hyde Park | Interesting | 11 | .. 1/26/46 |
| S-751 | Football Thrills of 1944 | Excellent | 8 | ..12/ 1/45 |
| S-755 | Gettin' Glamer | | 9 | |
| S-752 | Guest Pests | Very Funny | 9 | .. 1/19/46 |
| S-754 | Sports Sticklers | | | |
| S-758 | Studio Visit | | | |
| S-760 | Treasures from Trash | Good | 10 | .. 6/ 1/46 |

### PASSING PARADE (6)

| | | | | |
|---|---|---|---|---|
| K-774 | Golden Hunch | Excellent | 10 | .. 2/ 9/46 |
| K-771 | Great American Mug | Very Good | 10 | ..11/24/45 |
| K-773 | People on Paper | Excellent | 11 | ..12/ 1/45 |
| K-775 | Magic on a Stick | | | |
| K-776 | Our Old Car | Excellent | 10 | .. 5/ 4/46 |
| K-772 | Stairway to Light | Good | 10 | ..11/24/45 |

### MGM MINIATURE (6)

| | | | | |
|---|---|---|---|---|
| M-781 | Strange Destiny | Good | 10 | .. 1/26/46 |
| M-782 | Spreadin' the Jam | Fair | 10 | ..11/24/45 |
| M-783 | Musical Masterpieces | Excellent | 10 | .. 4/ 6/46 |

## PARAMOUNT 1945-46

### GEORGE PAL PUPPETOONS (8)

| | | | | |
|---|---|---|---|---|
| U5-1 | Jasper and the Beanstalk | Good | 8 | ..10/27/45 |
| U5-2 | My Man Jasper | Fair | 8 | .. 3/16/46 |
| U5-3 | Olio for Jasper | | 7 | |
| U5-4 | Together in the Weather | | 7 | |
| U5-5 | Jasper's Derby | Excellent | 8 | .. 6/ 1/46 |

### LITTLE LULU (6)

| | | | | |
|---|---|---|---|---|
| D5-1 | Man's Pest Friend | Good | 8 | .. 2/ 9/46 |
| D5-2 | Bargain Counter Attack | Good | 7 | .. 6/ 1/46 |
| D5-3 | Bored of Education | Passable | 7 | .. 6/ 1/46 |
| D5-4 | Chick and Double Chick | | | |

### NOVELTOONS (6)

| | | | | |
|---|---|---|---|---|
| P5-1 | Friendly Ghost | Very Good | 7½ | .. 2/23/46 |
| P5-2 | Cheese Burglar | Fair | 7 | .. 6/ 1/46 |
| P5-3 | Old MacDonald Had a Farm | Very Good | 7 | .. 6/ 1/46 |
| P5-4 | Sheep Shape | | 7 | |
| P5-5 | Spree for All | | | |

### MUSICAL PARADES (6)

| | | | | |
|---|---|---|---|---|
| FF5-1 | Little Witch | Very Good | 20 | ..11/10/45 |
| FF5-2 | Naughty Nanette | Entertaining | 20 | .. 2/16/46 |
| FF5-3 | College Queen | Limited | 2 | .. 6/ 1/46 |
| FF5-4 | Tale of Two Cafes | | 18 | |
| FF5-5 | Double Rhythm | | | |

### POPEYE (8)

| | | | | |
|---|---|---|---|---|
| E5-1 | House Tricks | Funny | 8 | .. 5/11/46 |
| E5-2 | Service With a Guile | Fair | 6 | .. 4/13/46 |
| E5-3 | Klondike Casanova | Swell | 8 | .. 6/ 1/46 |
| E5-4 | Peep in the Deep | | 7 | |
| E5-5 | Rocket to Mars | | | |
| E5-6 | Rodeo Romeo | | | |

### POPULAR SCIENCE (6)

| | | | | |
|---|---|---|---|---|
| J5-1 | No. 1 | Interesting | 10 | ..11/17/45 |
| J5-2 | No. 2 | Interesting | 10 | .. 2/16/46 |
| U5-3 | No. 3 | Interesting | 10 | .. 3/16/46 |
| J5-4 | No. 4 | Interesting | 10 | .. 5/11/46 |
| J5-5 | No. 5 | | 10 | |
| J5-6 | No. 6 | | | |

### SPEAKING OF ANIMALS (6)

| | | | | |
|---|---|---|---|---|
| Y5-1 | Animal-ology | Very Funny | 9 | ..11/ 3/45 |
| Y5-2 | Hillbillies | Very Good | 9 | .. 2/23/46 |
| Y5-3 | In the Postwar Era | Fair | 9 | .. 3/16/46 |
| Y5-4 | In the Wilds | Good | 9 | .. 6/ 1/46 |
| Y5-5 | Lonesome Stranger | | | |
| Y5-6 | (Untitled) | | | |

### SPORTLIGHTS (10)

| | | | | |
|---|---|---|---|---|
| R5-1 | What a Picnic | Interesting | 9 | ..10/18/45 |
| R5-2 | Paddle Your Own | Good | 9 | ..11/17/45 |
| R5-3 | Running the Team | Good | 9 | .. 2/23/46 |
| R5-4 | Good Dog | | 10 | |
| R5-5 | Dixie Pointers | | 10 | |
| R5-6 | Rhythm on Blades | Excellent | 9 | .. 3/16/46 |
| R5-7 | Testing the Experts | | 9 | |
| R5-8 | Riding the Hickories | Excellent | 9 | .. 6/ 1/46 |
| R5-9 | Birds Make Sport | | | |
| R5-10 | Feminine Class | | | |

### TWO-REEL SPECIALS

| | | | | |
|---|---|---|---|---|
| T5-2 | Don't Be a Sucker | | 18 | |

### UNUSUAL OCCUPATIONS (6)

| | | | | |
|---|---|---|---|---|
| L5-1 | No. 1 | Interesting | 10 | .. 2/16/46 |
| L5-2 | No. 2 | | 10 | |
| L5-3 | No. 3 | Good | 10 | .. 3/16/46 |
| L5-4 | No. 4 | Interesting | 10 | .. 4/13/46 |

## RKO RADIO 1945-46

### DISNEY CARTOONS (18)

| | | | | |
|---|---|---|---|---|
| 64103 | A Knight for a Day | Good | 7 | .. 6/ 1/46 |
| 64101 | Canine Patrol | | 7 | |
| 64107 | Donald's Double Trouble | | 7 | |
| 64105 | In Dutch | Funny | 7 | .. 3/16/46 |
| 64102 | Old Sequoia | Funny | 7 | ..10/13/45 |
| 64104 | Pluto's Kid Brother | Good | 7 | .. 5/11/46 |
| 64106 | Squatter's Rights | | 7 | |

### EDGAR KENNEDY (6)

| | | | | |
|---|---|---|---|---|
| 63401 | Big Beef, The | Good | 17 | ..11/24/45 |
| 63402 | Mother-in-Law's Day | | 18 | |
| 63403 | Trouble or Nothing | Funny | 18 | .. 2/16/46 |

### FLICKER FLASHBACKS (7)

| | | | | |
|---|---|---|---|---|
| 64201 | No. 1 | Funny | 7 | ..11/17/45 |
| 64202 | No. 2 | Funny | 7 | .. 1/26/46 |
| 64203 | No. 3 | Amusing | 7 | .. 2/ 9/46 |
| 64204 | No. 4 | Good | 8 | .. 3/16/46 |
| 64205 | No. 5 | Good | 7 | .. 4/13/46 |
| 64206 | No. 6 | Entertaining | 8 | .. 6/ 1/46 |
| 64207 | No. 7 | | 7 | |

### HEADLINER REVIVALS (4)

| | | | | |
|---|---|---|---|---|
| 63201 | The Derby Decade | | 22 | |
| 63202 | Russian Dressing | | 18 | |
| 63204 | Sea Melody | | 19 | |
| 63203 | Twenty Girls and a Band | | 18 | |

### LEON ERROL (5)

| | | | | |
|---|---|---|---|---|
| 63701 | Beware of Redheads | | 17 | |
| 63702 | Maid Trouble | Funny | 18 | .. 2/23/46 |
| 63703 | Oh, Professor Behave | | 18 | |
| 63704 | Twin Husbands | | 18 | |

### RAY WHITLEY WESTERN MUSICALS (4)

| | | | | |
|---|---|---|---|---|
| 63501 | Western Welcome | | 18 | |
| 63503 | Ranch House Romeo | | 17 | |
| 63502 | Sagebrush Serenade | | 19 | |
| 63504 | Rhythm Wranglers | | 19 | |

### SPECIAL

| | | | | |
|---|---|---|---|---|
| 671 | The House I Live In | Excellent | 18 | ..10/13/45 |

### SPORTSCOPES (13)

| | | | | |
|---|---|---|---|---|
| 64310 | Aqua Queens | | 8 | |
| 64304 | Arcare Up | Fair | 8 | .. 2/ 9/46 |
| 64301 | Athletic Items | Good | 8 | ..11/24/45 |
| 64302 | Battling Bass | Good | 8 | ..11/17/45 |
| 64311 | Ben Hogan | | 8 | |
| 64308 | Black Ducks and Broadbills | Good | 8 | .. 5/11/46 |
| 64309 | Tenderfoot Trail | | 8 | |
| 64303 | Ten Pin Titans | Good | 8 | .. 2/ 9/46 |
| 64307 | Quarter Horses | Good | 8 | .. 3/ 9/46 |
| 64305 | Ski Master | Good | 8 | .. 5/11/46 |
| 64306 | Winning Basketball | Good | 8 | .. 4/ 6/46 |

### THIS IS AMERICA (13)

| | | | | |
|---|---|---|---|---|
| 63102 | T. V. A. | Interesting | 18 | .. 1/26/46 |
| 63101 | Airline to Everywhere | Excellent | 17 | .. 1/ 5/46 |
| 63103 | Great Lakes | Excellent | 18 | .. 2/16/46 |
| 63107 | No Place Like Home | Illuminating | 16 | .. 6/ 1/46 |
| 63108 | Panama | | 16 | |
| 63104 | Report on Japan | Interesting | 19 | .. 3/ 9/46 |
| 63105 | Street of Shadows | Excellent | 18 | .. 4/13/46 |
| 63106 | Two Million Rooms | Excellent | 15 | .. 5/ 4/46 |

### WAR ACTIVITIES

| | | | | |
|---|---|---|---|---|
| | Here Come the Yanks | Interesting | 18 | ..10/13/45 |

## 20th CENTURY-FOX 1945-46

### MOVIETONE ADVENTURE (10)

| | | | | |
|---|---|---|---|---|
| 6260 | Across the Great Divide | | | |
| 6258 | Along the Rainbow Trail | Excellent | 8 | .. 4/13/46 |
| 6254 | Bountiful Alaska | | 8 | |
| 6259 | Cradle of Liberty | | | |
| 6253 | China Carries On | | | |
| 6256 | Louisiana Springtime | | 8 | |
| 6257 | Lost Lake | | | |
| 6252 | Magic of Youth | | | |
| 6251 | Memories of Columbus | | | |
| 6255 | Song of Sunshine | | 8 | |

### SPORTS REVIEWS (6)

| | | | | |
|---|---|---|---|---|
| 6353 | Diving Dandies | | | |
| 6355 | Golden Horse | | | |
| 6301 | Pins and Cushions | Interesting | 8 | .. 3/ 2/46 |
| 6351 | Ski Aces | Excellent | 8 | .. 2/23/46 |
| 6352 | Time Out For Play | | 8 | |
| 6354 | Sea Sirens | | | |

### TERRYTOONS (20)

| | | | | |
|---|---|---|---|---|
| 6506 | Bad Bill Bunion | Funny | 7 | .. 3/ 2/46 |
| 6517 | Dinky Finds a Home | | 7 | |
| 6511 | Fortune Hunters | | 7 | |
| 6502 | Fox & the Duck | | | |
| 6520 | Golden Hen | Excellent | 7 | .. 5/11/46 |
| 6514 | It's All in the Stars | Excellent | 7 | .. 6/ 1/46 |
| 6518 | Johnstown Flood | | 7 | |
| 6501 | Mighty Mouse in Gypsy Life | | 8 | |
| 6506 | Mighty Mouse Meets Bad Bill Bunion | | 7 | |
| 6508 | Mighty Mouse in Krakatoa | Amusing | 7 | .. 3/ 9/46 |
| 6513 | My Old Kentucky Home | Very Good | 7 | .. 3/ 4/46 |
| 6519 | Peace-Time Football | | 7 | |
| 6503 | Swooning the Sweeners | | | |
| 6510 | Svengali's Cat | Amusing | 7 | .. 3/ 2/46 |
| 6509 | Talking Magpies | Good | 7 | .. 3/ 9/46 |
| 6507 | The Exterminator | | 7 | |
| 6515 | Throwing the Bull | | 7 | |
| 6516 | Trojan Horse | | 7 | |
| 6504 | Watch Dog | | | |
| 6512 | Wicked Wolf | Good | 7 | .. 5/11/46 |
| 6505 | Who's Who in the Jungle | Good | 7 | .. 3/ 2/46 |

### MARCH OF TIME (18)

| | | | | | |
|---|---|---|---|---|---|
| 1 | Palestine Problem | Informative | 17 | .. | 3/13/46 |
| 2 | American Beauty | Interesting | 18 | | |
| 3 | 18 Million Orphans | Excellent | 17 | .. | 1/ 3/46 |
| 4 | Justice Comes to Germany | Impressive | 21 | | 11/24/45 |
| 5 | Challenge to Hollywood | Interesting | 18 | .. | 1/ 5/46 |
| 6 | Life With Baby | Very Good | 20 | .. | 2/ 2/46 |
| 7 | Report on Greece | Very Good | 19 | .. | 3/ 2/46 |
| 8 | Night Club Boom | Good | 21 | .. | 4/ 6/46 |
| 9 | Wanted—More Homes | Informative | 20 | .. | 5/ 4/46 |
| 10. | Tomorrow's Mexico | Timely | 20 | .. | 6/ 1/46 |

## UNIVERSAL 1945-46

### NAME BAND MUSICALS (15)

| | | | | |
|---|---|---|---|---|
| 1309 | Banquet of Melody | Good | 1 | .. 5/11/46 |
| 1304 | Cuban Madness | | | |
| 1301 | Solid Senders | Very Good | 15 | ..11/24/45 |
| 1302 | Hot and Hectic | | | |
| 1306 | Melody Stampede | Good | 15 | .. 1/26/46 |
| 1321 | Sing and Be Happy | Very Good | 16 | .. 3/ 2/46 |

| | | | | | |
|---|---|---|---|---|---|
| 1307 | Swing High, Swing Sweet | Entertaining | .. | 15 | .. 3/ 2/46 |
| 1303 | Sy cho-Smooth Swing | ...Good | ..... | 15 | .. 2/23/46 |
| 1310 | Swingin' Down the Scale | Good | ..... | 15 | .. 6/ 1/46 |
| 1308 | Taxin' the Breaks | .....All Right | ..... | 15 | .. 6/ 1/46 |
| 1305 | Tin Pan Alley Tempos | ...Fair | ..... | 15 | .. 2/23/46 |

**PERSON-ODDITY (15)**

| | | | | | |
|---|---|---|---|---|---|
| 361 | abriel Heatter Reporting | .....Interesting | .... | 9 | ..11/17/45 |
| | Hill-Billy Artist | .....Interesting | .... | 9 | ..10/27/45 |
| | Maestros of the Comics | ...Interesting | .... | 9 | .. 3/ 2/46 |
| | Paper Magic | .....Interesting | .... | 9 | ..11/10/45 |
| 366 | Pottery Poets | .....Good | ..... | 9 | ..12/ 1/45 |
| 36[illegible] | Front Line Artists | .....Good | ..... | 9 | ..12/ 1/45 |
| 367 | Wings of Courage | ..... | ..... | 9 | ..... |
| 368 | Cartune Crusader | ..... | ..... | 9 | ..... |
| 369 | Scientifically Stung | .....Interesting | .... | 9 | .. 6/ 1/46 |
| 370 | Lone Star Padre | ..... | ..... | | ..... |
| 371 | Artist's Antics | ..... | ..... | | ..... |
| 372 | Picture Pioneer | ..... | ..... | | ..... |

**SERIALS (4)**

| | | | | | |
|---|---|---|---|---|---|
| | Lost City of the Jungle | ..Juvenile | ..... | 20 | .. 5/11/46 |
| | Royal Mounted Rides Again | .....Actionful | ..... | 19 | .. 1/19/46 |
| | Scarlet Horseman | ..... | ..... | | ..... |
| | Secret Agent X-9 | ..... | ..... | | ..... |

**SING AND BE HAPPY**

| | | | | | |
|---|---|---|---|---|---|
| 1381 | Sing and Be Happy | .....Very Good | ..... | 10 | .. 3/ 2/46 |
| 1382 | Merrily We Sing | .....Fair | ..... | 10 | .. 5/11/46 |

**SPECIAL FEATURETTES**

| | | | | | |
|---|---|---|---|---|---|
| 1201 | Tiny Terrors of the Timberlands | ..... | ..... | | ..... |
| 1203 | Roosevelt—Man of Destiny | ..... | ..... | 18 | ..... |

**TECHNICOLOR CARTOONS (13)**

| | | | | | |
|---|---|---|---|---|---|
| 1324 | Apple Andy | .....Good | ..... | 7 | .. 2/16/46 |
| 1326 | Bathing Buddies | ..... | ..... | | ..... |
| 1323 | Mousie Come Home | ..... | ..... | | ..... |
| 1322 | The Poet and Peasant | ....Very Good | ..... | 7 | ..10/27/45 |
| 1321 | Loose Nut | ..... | ..... | | ..... |
| 1325 | Who's Cooking Who | ..... | ..... | | ..... |

**VARIETY VIEW (15)**

| | | | | | |
|---|---|---|---|---|---|
| 1348 | Chimp on the Loose | ..... | ..... | 9 | ..... |
| 1347 | Dog Tale | .....Fizzles | ..... | 9 | .. 6/ 1/46 |
| 1342 | Go North | .....Very Good | .... | 9 | ..10/13/45 |
| 1364 | Grave Laughter | ..... Amusing | ..... | 9 | ..11/24/45 |
| 1344 | Doctor of Paintings | ..... | ..... | | ..... |
| 1345 | Jungle Capers | .....Amusing | ..... | 9 | .. 2/23/46 |
| 1341 | Queer Birds | .....Interesting | .... | 9 | ..11/10/45 |
| 1346 | Script Teas | ..... | ..... | 9 | ..... |

## VITAPHONE-WARNER BROS. 1945-46

**BLUE RIBBON CARTOONS (13)**

| | | | | | |
|---|---|---|---|---|---|
| 2307 | Daffy Duck & Egghead | ..... | ..... | | ..... |
| 2306 | Fresh Fish | ..... | ..... | | ..... |
| 2303 | The Good Egg | ..... | ..... | | ..... |
| 2305 | Little Lion Hunter | ..... | ..... | | ..... |
| 2302 | Lyin' Mouse | ..... | ..... | | ..... |
| 2301 | Sunbonnet Blue | ..... | ..... | 7 | ..... |
| 2304 | Trial of Mr. Wolf | ..... | ..... | | ..... |

**BUGS BUNNY**

| | | | | | |
|---|---|---|---|---|---|
| 2721 | Hair Raising Hare | .....Hilarious | ..... | 7 | .. 6/ 1/46 |

**FEATURETTES (6)**

| | | | | | |
|---|---|---|---|---|---|
| 2101 | Barbershop Ballads | .....Fair | ..... | 20 | .. 8/25/45 |
| 2102 | Star in the Night | .....Outstanding | ... | 20 | ..10/27/45 |
| 2103 | All Star Musical Revue | ..Entertaining | ... | 20 | ..12/ 1/45 |
| 2104 | Good Old Corn | .....Good | ..... | 20 | ..12/ 1/45 |
| 2106 | Hitler Lives? | .....Excellent | ..... | 20 | .. 1/ 5/46 |
| | 2105 Musical Shipmates | ..... | ..... | | ..... |

**MELODY MASTERS (10)**

| | | | | | |
|---|---|---|---|---|---|
| 2601 | Spade Cooley, King of Western Swing | .....Excellent | ..... | 10 | .. 8/25/45 |
| 2605 | Headline Bands | .....Very Good | ..... | 10 | .. 3/ 2/46 |
| 2602 | Here Comes the Navy Bands | .....Fair | ..... | 10 | ..10/13/45 |
| 2606 | Jan Savitt & His Band | ..Good | ..... | 10 | .. 4/ 6/46 |
| 2603 | Musical Novelties | .....Fair | ..... | 10 | ..11/17/45 |
| 2607 | Rhythm on Ice | .....Good | ..... | 10 | .. 5/ 4/46 |

**MERRIE MELODIES—LOONEY TUNES**

| | | | | | |
|---|---|---|---|---|---|
| 1716 | Baby Bottleneck | .....Very Funny | ... | 7 | .. 3/30/46 |
| 1717 | Elmer's Hare Remover | ...Excellent | ..... | 7 | .. 3/30/46 |
| 1718 | Daffy Doodles | .....Very Good | ..... | 7 | .. 5/11/46 |
| 1719 | Hollywood Canine Canteen | .Funny | ..... | 7 | .. 6/ 1/46 |
| 1720 | Hush My Mouse | .....Good | ..... | 7 | .. 6/ 1/46 |

**SPECIAL**

| | | | | | |
|---|---|---|---|---|---|
| 2901 | The Nine Hundred | .....Outdated | ..... | 10 | ..10/27/45 |

**SPORTS PARADE (13)**

| | | | | | |
|---|---|---|---|---|---|
| 2507 | Fin 'N Feathers | ..... | ..... | | ..... |
| 2506 | Let's Go Gunning | .....Interesting | .... | 10 | .. 5/ 4/46 |
| 2501 | Sports Go to War | .....Outdated | ..... | 10 | ..10/13/45 |
| 2502 | Holiday on Horseback | ..... | ..... | | ..... |
| 2503 | Michigan Ski-Daddle | ..... | ..... | | ..... |
| 2505 | Snow Eagles | .....Excellent | ..... | 10 | .. 3/30/46 |
| 2504 | With Rod and Gun in Canada | .....Very Good | ..... | 10 | .. 4/ 6/46 |

**TECHNICOLOR ADVENTURES (6)**

| | | | | | |
|---|---|---|---|---|---|
| 2801 | Fashions for Tomorrow | ..... | ..... | 10 | ..... |
| 2802 | In Old Santa Fe | ..... | ..... | | ..... |
| 2803 | All Aboard | .....Fair | ..... | 10 | .. 4/ 6/46 |
| 2804 | Facing Your Danger | .....Exciting | ..... | 10 | .. 6/ 1/46 |
| 2805 | Girls and Flowers | .....Beautiful | ..... | 10 | .. 6/ 1/46 |

**TECHNICOLOR SPECIALS (8)**

| | | | | | |
|---|---|---|---|---|---|
| 2001 | Frontier Days | .....Good | ..... | 20 | ..... |
| 2002 | Forest Commandos | .....Excellent | ..... | 20 | .. 3/ 9/46 |
| 2003 | Movieland Magic | .....Good | ..... | 20 | .. 3/30/46 |
| 2004 | Gem of the Ocean | .....Excellent | ..... | 20 | .. 6/ 1/46 |
| 2006 | Hawaiian Memories | .....Excellent | ..... | 20 | .. 6/ 1/46 |

**VITAPHONE VARIETIES (6)**

| | | | | | |
|---|---|---|---|---|---|
| 2401 | Alice in Jungleland | .....Interesting | .... | 10 | ..11/17/45 |
| 2402 | Miracle Makers | ..... | ..... | 10 | ..... |
| 2405 | Peeks at Hollywood | .....Interesting | .... | 10 | .. 3/ 2/46 |
| 2406 | Smart as a Fox | .....Excellent | ..... | 10 | .. 6/ 1/46 |
| 2404 | So You Think You're Allergic | .....Fair | ..... | 10 | .. 1/19/46 |
| 2403 | Story of a Dog | .....Interesting | .... | 10 | .. 8/25/45 |

# CLASSIFIED ADVERTISING

**Ten cents per word (10 words minimum). No cuts or borders. No charge for name and address. 5 insertions for the price of 3. Money order or check with copy. Ads will appear as soon as received unless otherwise instructed. Address: Classified Dept., SHOWMEN'S TRADE REVIEW, 1501 Broadway, New York 18, N. Y.**

### COMIC BOOKS

COMIC BOOKS WILL INCREASE YOUR KID MATINEES. Latest and best standard 10 cent comic books. Most popular titles in stock. Minimum order 200. Price 3 cents each. Check with order. Sidney Ross, 334 W. 44th St., New York City.

### NEW EQUIPMENT

NEW 8′ PEDESTAL FANS, 24″ BLADES, with rebuilt motors, $76.75; Gum Remover, $1.95 gallon; Lavatory Clean-a-Pipe Machines, $9.95; Lavador Automatic Deodorizers, $7.50; Flashlite Batteries, 5 cents; Intercommunication System, Master, 3 sub-stations, $69.50; 1000W 8-mm. Projectors, $135.00; Navy Surplus—Dimmers—2450W, $22.50; 2000W, $19.95; 1650W, $15.95; 1350W, $13.50; Sound screens at old prices until August First—Crystal Beaded, square foot, 44½ cents; Super Flextone Plastic Coated, guaranteed fungus-proof, washable, 37½ cents. Samples free. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

NEW GARVER 30 AMPERE RECTIFIERS, $120.00 pair; 15 ampere rectifier bulbs $5.55; Simplex type BB movements $59.50; Super-lite screens 36 cents; 35 per cent discount on Simplex and Powers parts. What do you need? Star Cinema Supply Co., 440 West 45th St., New York 19, N. Y.

### SOUND EQUIPMENT

PORTABLE 35-MM. SOUND PROJECTORS, DeVry $195.00; RCA 2000′, $195.00; send for list; New 12″ PM Speakers, $14.95; New Multicellular Hi Frequency Horns, unit, filter network, $125.00; New 868 type Photocells, $1.95; Record Changer, $29.75; New 30W Theatre Amplifiers, $125.00; S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York, N. Y.

### STUDIO EQUIPMENT

BELL & HOWELL STUDIO TRIPODS, $69.50; Magazines, 1000′, $95.00; 400′, $59.50; Mitchell early model Studio Camera, 3 lenses, 400′ magazines, tripod, $2450.00; DeVry Motorized 35-mm. Newsreel Camera, 400′ magazines, 3 lenses, tripod, $695.00; Moviolas, $195.00; Densitometer, $125.00; 2000W Fresnol Spots, $57.50. Send for list, S.O.S. Cinema Supply Corp., 449 W. 42nd St, New York, New York.

### THEATRE GAMES

DIE CUT BINGO CARDS—$22.50 in 10,000 lots. Smaller quantities, $2.50 per 1,000. 1-75, 1-100 IMMEDIATE DELIVERY. S. Klous, c/o Showmen's Trade Review. 1501 Broadway. New York City 18. N. Y

FOR YOUR BINGO GAMES Buy your cards from us—controlled or uncontrolled. dye cut, play right, priced right—service supreme. Samples on request. Premium Products. 354 W. 44th St., New York 18. N Y.

### THEATRE SEATING

250 PORTABLE ASSEMBLY CHAIRS, SECTIONS OF TWO, per chair $3.60; 2000 Stadium Chairs, $4.35; 400 American late model metalined reupholstered padded backs, boxspring cushions, rebuilt $7.95; 150 rebuilt, reupholstered American panelback boxspring chairs, $5.95; 300 American rebuilt reupholstered red striped velour padded back, boxspring, metal lined, $7.95; 408 American ditto, $7.95; Cardinal Red leatherette, 52″ wide, 100 yards per roll, $1.14 yard; cut lengths, $1.25. Wire for stock list. S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York, N. Y.

### THEATRES WANTED

WANTED TO LEASE—Theatre in eastern or southern states by former manager. Excellent references. G.P.E. Box 45, Ampere, N. J.

### USED EQUIPMENT

POWERS 6B MECHANISMS, REBUILT, RENICKELED $99.50; Simplex movements, good, $4.95; 4 column candy machine $39.50; 2 unit Gold Seal ticket machine $129.50; Lamphouses at bargain prices. Star Cinema Supply Co., 440 W. 45th St., New York 19, N. Y.

NO GAMBLE WHEN YOU BUY THESE ARMY THEATRE BOOTH Outfits—Holmes professional latest type sound projectors, 2000′ magazines; lens; Strong Arclamps; rectifiers; motors; adjustable heavy pedestals; 30W amplifiers; monitor; 2 way Multicellular horn system, reconditioned and guaranteed, $1995.00. S.O.S. Cinema Supply Corp., 449 West 42nd St., New York, N. Y.

TICKET MACHINES HAND OPERATED, WENZEL THREE UNIT, $135.00; General Four Unit, $195.00; Silvertone roller screens, 9′ x 9′, $29.50; Beautiful Box Office, 8′ x 4′ square, $79.50; 16-mm. Reels or Cans, 400′—23 cents; 800′—34 cents; 1200′—44 cents; Heavy Duty Vacuum Cleaner, rebuilt, $97.50; Coinometers with Pennies, $69.50; Send for Catalog, S.O.S. Cinema Supply Corp., 449 W. 42nd St., New York 18, N. Y.

PAIR REBUILT POWERS 6 B. Projectors with Sound Heads—$300.00; Pair Reflector Arc Lamps with Automatic Feed—$100.00; Pair Gen. Elect. Mazda Equipment Complete Ready to Use—$60.00; Pair New 30 Amp. Rectifiers—$180.00; P. Sabo, 916 N. W. 19th Ave., Portland 9, Oregon.

### WANTED TO BUY

WE'LL PAY TOP PRICES—WHAT'VE YOU GOT? BOX 716, c/o Showmen's Trade Review, 1501 Broadway, New York, N. Y.

Simplex, Powers, Sound equipment, lamphouses, etc. Star Cinema Supply Co., 440 W. 45th St., New York 19, N. Y.

AIR CONDITIONING EQUIPMENT, compressors, Condensers, etc. Refrigerant type. Carrier, York, Carbondale, Curtis, Westinghouse, G.E. or other standard makes. Any size up to 300 tons, centrifugal preferred. Send full details. Box 716, Showmen's Trade Review 1501 Broadway, New York, N. Y.



# On The Beam!

● **Theatremen love a guy who talks their own language, so it's only natural that Showmen by the scores are reading Jack Jackson's pertinent, peppy and really 'on the beam' talks now appearing exclusively in *SHOWMEN'S TRADE REVIEW* in a series of articles dealing with The Brass Tacks of Theatre Management.**

● **Starting in this issue of The Service Paper Of The Motion Picture Industry, Theatremen will read what Jack Jackson reports on his findings during a tour covering more than 5,000 miles of territory in which the most progressive and interesting showmen in all of the U. S. A. reside and operate theatres of all kinds, classes and types.**

**Be Smart—Don't Miss a Word Of This Great Series. Naturally It's Exclusive in SHOWMEN'S TRADE REVIEW.**

SEP 15 1947

LIBRARY OF CONGRESS
0 007 551 688 5